INTEGRATING INTERCULTURAL LITERARY COMPETENCE

An intervention study in foreign language education

Esther Schat

Integrating intercultural literary competence: An intervention study in foreign language education

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Interuniversity Centre for Educational Sciences

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Integratie van interculturele literaire competentie in het vreemdetalenonderwijs:
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(met een samenvatting in het Nederlands)

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Esther Schat

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Promotors:

Prof. Dr. H.C.J. de Graaff
Prof. Dr. E.W. van der Knaap

Assessment committee:

Prof. Dr. B.Y.A. Adriaensen
Prof. Dr. H.H. van den Bergh
Em. Prof. Dr. M.S. Byram
Prof. Dr. W.M. Lowie
Dr. N.M. Nieveen

To Lenie

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General introduction

1.1 Scope

In an age of globalization, mass migration and increased online communication, 'the ability to interact effectively with people from cultures that we recognize as being different from our own' (Guilherme, 2000, p. 297), commonly known as intercultural competence, is highly valuable. It is generally undisputed that foreign language literature can foster intercultural competence, as we meet cultures and other languages that we recognize as being different from our own. In addition, literary texts can also be used as linguistic input and subject-content for language learning. In many foreign language curricula for secondary education around the world, the study of literature is a mandatory element. Nevertheless, research on the topic (Bloemert, 2019; Paesani, 2011) has pointed to a 'two-tiered structure' (Modern Language Association, 2007, p. 3) where teaching literature seems to be decoupled from language learning, and gains for intercultural development have not been explored.

More than 25 years ago, Marsh (see Coyle et al., 2010) introduced the term Content and Language Integrated Learning (CLIL) to coin the pedagogy for integrating language and content in bilingual education. CLIL has been described as highly beneficial to language learning through content, and also for intercultural development. What does this pedagogy offer for teaching literature in a foreign language class? In this thesis, we explore literature teaching for intercultural competence at the secondary level, and the contribution a CLIL-approach can make. In this subsection we introduce our field of research through a discussion of the three most important constructs in this dissertation in the following order: (1) intercultural competence, (2) intercultural literature teaching and (3) CLIL-based literature teaching.

1.1.1 Introduction to the field of research

Intercultural competence
At the end of the 20th century, with a transformation towards more pluricultural societies and a more globalized world, communication between cultures increased, and ideas about intercultural competence arose worldwide (Perry & Southwell, 2011; Spitzberg & Changnon, 2009). Models were developed in various fields of society, such as healthcare, business, and also education, to prepare students and workers for interaction with people from other cultures and to be aware of the possible effect of their own cultural background. These ideas affected scholars and practitioners in the field

of foreign language teaching (e.g., Byram, 1988; Kramsch, 1993). They asserted that there had been too much emphasis on the instrumental sociolinguistic aspect of foreign language teaching due to the influence of principles of communicative competence (e.g., Canale & Swain, 1980; van Ek, 1986), and that the sociocultural aspect of foreign language teaching remained underexposed. They argued that language is not just a set of communicative functions but a complex expression of the coming together of different cultural identities. Language learning and teaching is therefore intercultural by definition, and on multiple fronts: the teacher has a cultural identity, the learners have different cultural identities, and the languages to be taught may concern many different cultures.

In cooperation with the Council of Europe, Byram (1997) therefore developed an intercultural model for the field of foreign language education, referred to as 'intercultural communicative competence' as it was seen as an extension of communicative competence. As Byram (1997) commented, intercultural communicative competence 'deliberately maintains a link with recent traditions in foreign language teaching, but expands the concept of 'communicative competence' in significant ways' (Byram, 1997, p. 3). Nevertheless, the model not only built on *communicative language teaching* by adding a cultural dimension, but it also challenged it. It opposed the ideal of the 'near native speaker' – i.e., language learners should model themselves on first language speakers –, as this ideal ignores the cultural identities of language learners and the fact that language serves as a bridge to other people and cultures, not as a fixed system of communicative principles that one can apply. As an alternative to the native speaker, it described 'the intercultural speaker' as a language learner who is aware of the cultural dimension of language and has five qualities as expressed in five *savoirs*: *savoir être* (attitudes: relativizing self, valuing other), *savoirs* (knowledge: of self and other; of individual and societal interaction), *savoir comprendre* (skills: interpret and relate), *savoir apprendre/faire* (skills: discover and/or interact) and *savoir s'engager* (political education: critical cultural awareness) (Byram, 1997, p. 44).

The first dimension, *attitudes*, is described as 'curiosity and openness' as well as a 'readiness to suspend disbelief about other cultures and belief about one's own' (Byram, 1997, p. 50). The *knowledge* dimension of the model involves the intercultural speaker's insights into '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, 1997, p. 51). *Skills of interpreting and relating* refer to someone's '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). *Skills of discovery and interaction* concerns the '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' (Byram, 1997, p. 52). The central component, *critical cultural awareness*, refers to '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'[1] (Byram, 1997, p. 53). The model and its relation to communicative competence is visualized in Figure 1.1.
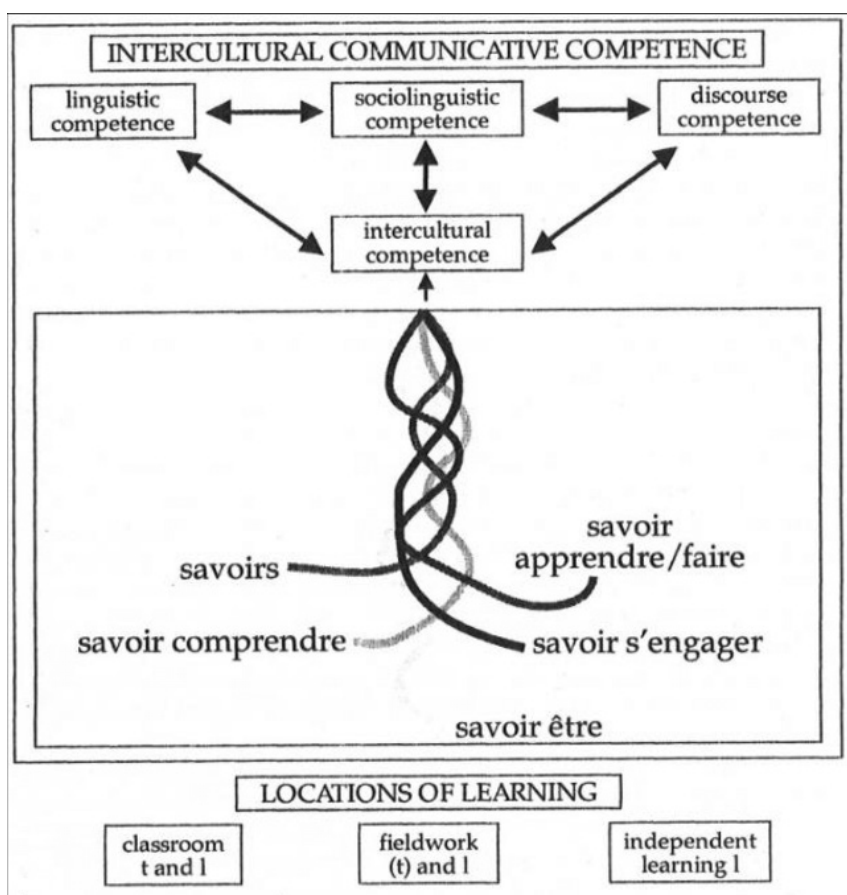
Figure 1.1 Intercultural communicative competence (From Byram, 1997, p. 7)

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1   In the revisited 2021 version the definition has changed slightly: 'an ability to evaluate critically and on the basis of an explicit process of reasoning, values present in one's own and other cultures and countries' (Byram, 2021, p. 66).

While five distinct elements are distinguished, the *savoirs* are interdependent as there are many links between them. Attitudes and knowledge are prerequisites for the other savoirs. Only on the basis of an open attitude (*savoir être*) and knowledge (*savoirs)* of culture, is a language learner able to explain and interpret unknown cultural phenomena (*savoir comprendre*). An open attitude also facilitates real-time interaction and a person's readiness to discover new things about cultures (*savoir apprendre/faire*). When a better understanding of one's own and other cultures is developed, this awareness can be used to make critical evaluations or be expanded to action (*savoir s'engager*), which, positioned at the center, is the ultimate objective. *Skills of discovery and interaction* influence the communication process but can also be the outcome of that communication process. While many links exist, it is emphasized that the foundation of intercultural communicative competence lies in the *attitudes* of the language learner. Without an open attitude, intercultural development cannot be initiated.

Since the beginning of the 21st century, intercultural competence has been gaining importance, made visible through the publication of various models for intercultural competence (cf. Deardorff, 2006; Spitzberg & Changnon 2009). Within various fields, such as sociology, anthropology and psychology, models and scales were developed for intercultural sensitivity – a strongly related construct – (e.g., Bennett, 1993; Chen & Starosta, 2000) and within the field of communication theory various models for intercultural communication competence were described (e.g., Arasaratnam & Doerfel, 2005; Gudykunst et al., 2005). While most of the models focus specifically on intercultural training in higher education and investigate intercultural competence as an outcome of internationalization (cf. Deardorff, 2006), models aiming at the secondary education level were scarce. The framework of intercultural communicative competence (Byram, 1997) became most popular in the field of applied linguistics and is often referred to in language curricula at the secondary level in Europe. This was also made visible through the publication of classroom tools such as 'The Autobiography of Intercultural Encounters' (Byram et al., 2009).

Nevertheless, the model as well as the idea of the intercultural speaker have also been criticized, for example for an outdated conceptualization of cultures as national cultures by using the term country (Dervin, 2010; Matsuo, 2012), by not taking neither the complex relationship between language and culture nor transnational ideas of cultures into account (Risager, 2007), by failing to touch upon cultural complexities of cultural identity (Holliday, 2011) and by not recognizing conflictual dimensions of intercultural

competence (Díaz & Dasli, 2016; Hoff, 2016). In general, Byram's model has typically been associated with a structuralist approach because it represents the intercultural speaker as a rational individual who is able to function properly and determine the outcome of intercultural communication processes. The individual does so by applying a set of communicative tools and intercultural strategies, thereby ignoring various factors of complexity, such as power relations or inequality, which can affect the 'success' of the interaction. The model has furthermore been criticized as being ethnocentric or European, because principles like democracy and human rights are represented as universal standards for solving misunderstanding and conflict (Dervin, 2010; Matsuo, 2012). Byram has addressed the criticism (2012; 2014) and discussed some of the shortcomings of the model, such as the nation-oriented understanding of culture, the structuralist approach, not delving into language-culture nexus, but he also actively encouraged scholars to be critical about his model (Byram, 2012).

Despite the criticisms, the model has shown to be highly influential – a revisited version was published (Byram, 2021) –, widely accepted, and also versatile in a sense that it can be modified; throughout the years various scholars have added dimensions to the model (e.g., Houghton, 2012; Munezane, 2021; Parks, 2018; Sercu, 2004), adapting it to their specific educational contexts and needs. As this research project will use the intercultural communicative competence model for the specific context of literature education, one specific critique must be elaborated upon. Hoff (2014; 2020) has argued that Byram's model relies heavily on face-to-face communication between people from different national cultures and fails to take into account other types of interaction. While we agree with this point –recognizing that the conceptualization of *inter*cultural communication as interaction between people from different countries is limited, and considering interaction with a text as a possible form of *inter*cultural communication –, we do not think that these conceptual limitations are so problematic that the five dimensions are not useful anymore. The model's clarity and description of tangible objectives pertaining to these *savoirs* makes it highly appropriate for the language classroom, supporting teachers in a systematic approach to teaching and assessing intercultural competence. Therefore, this project will maintain the five *savoirs* as a foundation but demonstrate that they can be stimulated through other forms of communication.

Intercultural literature teaching
Although the use of literary texts is not elaborated upon in the model and they are not mentioned explicitly – the word 'documents' is often used – Byram's model has definitely

inspired the field of literature teaching. Much research has focused on the question of how the teaching of foreign language literary texts can contribute to intercultural communicative competence in general or to one of the five *savoirs*. Porto (2013) presented a six-level model describing a reader's framework in the perception of cultural elements in texts. In her description of intercultural understanding through texts she shows how Argentinean university students in an English as a Foreign Language (EFL) class approach the five *savoirs* in various phases. Yulita (2016) focused on the effects on the fifth *savoir*, critical cultural awareness, and found that British university students enrolled in Spanish class confirmed gender and cultural stereotypes in their initial reflections on literary texts, but that explorations of peer students' texts contributed to becoming aware of their own prejudices and biases. Matos developed a two-stage process (reading and re-reading) model for intercultural reading (2005; 2012) that actively promotes *critical cultural awareness* development through reflective classroom discussion in the re-reading stage in EFL. Byram & Nemouchi (2019) described how the written products of Algerian EFL students involved in literature class revealed the five dimensions but argued that the model lacks a dimension of 'empathy'.

Nevertheless, all abovementioned research was conducted in higher education, and empirical studies on effective pedagogical approaches for secondary education are scarce. As such, there are few operationalizations of what intercultural literature teaching implies for secondary school students in a foreign language class and explicit accompanying learning objectives are lacking. Due to the specific age group and linguistic level of these foreign language learners, more insight is needed into how to teach literature for intercultural competence at the secondary level. In an attempt to provide a practical basis, Burwitz-Melzer (2001) formulated substantial objectives with associated behaviors for secondary school students in EFL. However, it lacked clarity on how these behaviors related to the five dimensions of intercultural competence. Recently, in an attempt to provide a more solid theoretical basis, a model for the intercultural reader was developed, aiming specifically at EFL teaching at the secondary level (Hoff, 2016). This model lacked concrete objectives and empirical substantiation. Given the fact that foreign languages are taught in secondary schools worldwide and considering the importance of intercultural dialogue for adolescents, the benefits of literary texts for intercultural learning at secondary schools deserve to be explored and addressed empirically.

CLIL-based literature teaching

While both mentioned studies at the secondary level (Burwitz-Melzer, 2001; Hoff, 2016) have provided this dissertation with valuable insights regarding teaching literature for intercultural competence at secondary schools, they did not include our last parameter, CLIL, that is, integrating language proficiency goals and intercultural literature goals. One study (Rodríguez & Puyal, 2012) reported on all three parameters, CLIL, literature, and intercultural competence. However, it was conducted in higher education and the conceptualization of the parameters was not described generically, but strongly related to the content of the selected books used in the study. More recently, one case study presented an integrated theoretical model of intercultural and literary competence (Ballester-Roca & Spaliviero, 2021) for secondary education, in which all three constructs of this research were conceptualized in comprehension and writing skills, contextualization skills and relating skills. Although the study was supported empirically with data from student and teacher interviews, it did not address the added value of CLIL or long-term effects, as it was not conducted in a quasi-experimental setting.

Studies exploring the three constructs simultaneously are obviously rare. Furthermore, most research into literature and intercultural competence is performed in EFL classrooms in higher education, and most of it is not based on quantitative methods and lacks longitudinal design. For both research and practice, classroom studies that monitor intercultural development over a longer period of time and with empirical evidence are necessary. One of the conclusions of a review study on intercultural pedagogical practices (Zhang & Zhou, 2019) was that there are no longitudinal studies investigating the effects of classroom practice for a longer period of time. Therefore, the study presented in this dissertation is an effort to gain insight into CLIL-based literature education for intercultural learning at the secondary level, also for languages other than English, and to investigate its value over a longer period of time.

1.1.2 Introduction to the context

The specific context in which CLIL-based literature teaching has been explored, is in the upper forms of pre-university secondary education in the Netherlands (in Dutch: 'bovenbouw vwo'), and more specifically in Spanish-as-a-Foreign-Language classes. In the Netherlands students are divided into different educational streams (called vmbo, havo, vwo) according to their levels. While 'vmbo' stands for lower general secondary education that leads to secondary vocational education, and 'havo' stands for general secondary education that leads to higher professional education, this study was carried

out in 'vwo', which is referred to as pre-university education. In addition to these different educational levels there is a distinction between the lower forms (in Dutch: onderbouw) and the upper forms (in Dutch: bovenbouw). This distinction is important for the context of this study, i.e., the upper forms of pre-university education, as all students in the lower forms have obligatory foreign language education the first three years of education, while students in the upper forms opt for a specific foreign language next to English and take their final exams in that language.

Traditionally most popular are the neighboring languages, French and German. While officially included in the Dutch secondary curriculum since 1863, these languages have been taught since the 16th century (Kwakernaak, 2015). Since 1971, Spanish has been an optional/additional school subject in secondary education, both in vmbo and in havo/vwo. In 1987, the amendment to the Secondary Education Act officially regulated that Dutch students, regardless of their ethnic-cultural background, can also choose Arabic, Italian, Russian, Spanish, or Turkish besides English, French, and German in their education. The attainment targets, the position and the examinations of these new school languages were put on a par with those of the current school languages (National Institute for Curriculum Development [SLO], 2021). The most common foreign languages still are French, German, and Spanish. However, compared to French and German, Spanish is quite small. In 2019, a total of 41,827 Dutch vwo students took central exams in English, 15,288 in French, 22,468 in German, and 2036 in Spanish. Despite the fact that Spanish as a subject has always been less widespread than French and German, and is not a standard option in all schools, the demand for this language in secondary education is still increasing. At pre-university level in the year 2019, a total of 2036 students took part in the national exam (College voor Toetsen en Examens, 2019) as compared to 2509 in 2022 (College voor Toetsen en Examens, 2022).

The Dutch core standards for all foreign languages (Meijer & Fasoglio, 2007) are based on the Common European Framework of Reference (CEFR) published by the Council of Europe in 2001 and contain attainment targets for the four language skills – reading (domain A), speaking[2] (domain B), writing (domain C), listening (domain D) – and Literature (domain E). While all languages have the same attainment targets, levels differ. Research on national exams at the pre-university level (Feskens et al., 2014)

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2   The CEFR refers to five skills as speaking is subdivided in monologic and dialogic speaking. As much of the international literature as well as the Dutch core standards refer to four language skills, we will use these throughout the dissertation.

has shown that the central reading proficiency exam of English is predominantly on a B2 level, supplemented with C1. The central exam of German is predominantly B2, supplemented with B1 and C1, and French and Spanish predominantly B1, supplemented with B2. All programs consist of a central exam and a school exam. All students must take the central exam in their final year (year 6) as well as various school exams organized by each individual school throughout the final three years. The national exam, which is a reading comprehension test (domain A), accounts for 50% of the final mark and the average of the school exams for the other 50%. The school exams mostly test the other three language skills such as listening, speaking, and writing. Literature (domain E) is also part of the school exams, which means that individual schools can decide in what way and at what frequency literature is taught and how it is tested.

The national core standards for Literature contain attainment targets for three subdomains as shown in Table 1.1. Translated from the national curriculum, this means that students should be taught literature to achieve three aims: a student can report about his/her reading experiences of at least three literary works with clear arguments (subdomain 7: personal literary development), a student can recognize and distinguish literary text types and can use literary terms when interpreting literary texts (subdomain 8: literary terminology) and the student can give an overview of the main events of literary history and can place the studied works in this historic perspective (subdomain 9: literary history). The main aim is subdomain 7 – the literary development of the students – while subdomains 8 – literary terminology – and 9 – literary history – can follow in later stages (Meijer & Fasoglio, 2007). Although literature is a compulsory component of the curriculum, teachers have ample freedom to specify the three attainment targets. In the core standards for Literature, objectives for language proficiency and intercultural competence are not mentioned explicitly. In fact, they explicitly state that language acquisition is not a sole objective of literature teaching[3].

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3   In the attainments targets for Literature it is stated that literary texts can only be used at the C-levels of the CEFR to address reading comprehension. A direct link of the attainment targets of domain E to the CEFR is therefore not possible. However, offering literary texts in foreign language class does not only aim at language acquisition. (From Meijer & Fasoglio, 2007, p. 56).

Table 1.1 Attainment targets for Literature (From Meijer & Fasoglio, 2007, p. 55)

Attainment target 7: a student can report about his/her reading experiences of at least three literary works with clear arguments.

Attainment target 8: (only for pre-university level): a student can recognize and distinguish literary text types and can use literary terms when interpreting literary texts.

Attainment target 9: (only for pre-university level): the student can give an overview of the main events of literary history and can place the studied works in this historic perspective.

The specific research context will be mostly that of a Spanish-as-a-Foreign-Language class, but as can be deduced from above, most of what is written also goes for the other two languages, French and German. In this specific study, 14 intact classes of Spanish-as-a-Foreign-Language in 7 schools spread across the Netherlands participated. Some were involved during the whole project, others to a lesser certain extent: Hyperion Lyceum (Amsterdam), Spinoza Lyceum (Amsterdam), Stedelijk Gymnasium Arnhem (Arnhem), Pax Christi Lyceum (Druten), Katholieke Scholengemeenschap Hoofddorp (Hoofddorp), Visser t Hooft Lyceum (Leiden) and Vechtstede College (Weesp). Two schools are situated in the eastern part of the Netherlands, the others are in the Amsterdam area, within a 45 km radius.

1.2 Relevance

1.2.1 Theoretical relevance

In a study into CLIL-based literature teaching for intercultural competence in a foreign language learning context, three main concepts are of vital importance: culture, language, and literature. Literature is a cultural product that is expressed in language. Yet culture is also expressed through literature as well as through language in literature. As visualized in Figure 1.2, all three concepts are strongly related, and the way we conceptualize them and their nexus is highly important for the rest of this dissertation. The concept of culture has been discussed in many theories, disciplines, and contexts. As Hall (2017, p. 3) has pointed out: 'Culture has been defined in hundreds of ways over the years. Each of these definitions highlights different aspects of culture, and many of the definitions even conflict with each other. The risk with so many definitions is that the definition of culture becomes so broad that it means everything, which results in it meaning nothing for practical purposes'. In secondary education, a pragmatic approach is appropriate and a working definition is needed.
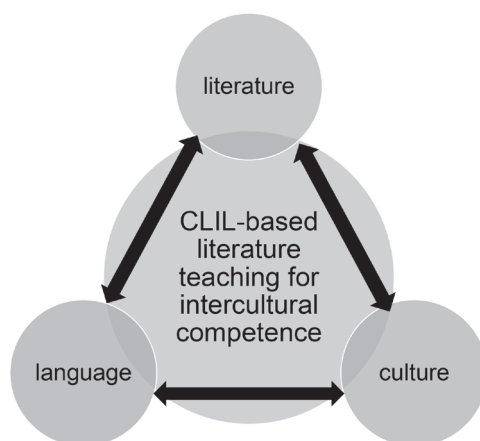
Figure 1.2 Visual representation of the theoretical embedding of this project

In class, I teach my students the three capital Ps (products, practices, and perspectives) following the ACTFL standards (National Standards Collective Board, 2015, p. 1). However, in order to emphasize that these Ps are not confined to countries but apply to diverse social groups within or across nations states, and that these Ps are constantly changing, I also discuss the following definition of culture with my students: 'the shared beliefs, values, and behaviors of a social group, large or small, with determined or fuzzy boundaries' (Porto & Byram, 2017, p. 21). In my view, the words 'fuzzy boundaries' in this working definition show a non-essentialist and heterogenic understanding of culture as opposed to singular national identities. The word 'shared' reflects a dynamic understanding, in which culture is not seen as something fixed that belongs to certain social groups, but as something continuously changing that depends on the extent to which individuals recognize being part of. As Liddicoat argues (2004, p. 301) a dynamic approach 'views culture as sets of variable practices in which people engage in order to live their lives and which are continually created and recreated by participants in interaction. These cultural practices represent a contextual framework which people use to structure and understand their social world and communicate with other people'. Hence, the word 'shared' implies this personal involvement in the creation of culture in interaction with others. Although there may be valid arguments for criticizing the abovementioned definition, e.g., it being too narrow or static, we will still be using it throughout the dissertation, because it is a workable and short definition that comprises a non-essentialist as well as dynamic approach.

The language-culture nexus

Whereas anthropologists have written heavy books about the definition of culture as something separate from language, researchers and practitioners in the field of language teaching tend to always see culture through a lens of language: 'Culture is typically seen as a kind of extension of language: you study language and 'its associated culture' – a very frequent phrase in the parts of linguistics that are interested in the relationship between language and culture' (Risager, 2014, p. 87). This is common practice in Dutch university language departments, where programs are referred to as, for example, 'Spanish language and culture'. This designation can be considered too narrow, as if culture only belongs to a place or nation state where a certain language is spoken, or if all people who speak Spanish have one similar Spanish-language culture. Legitimate questions for those departments might be: 'is there such a thing as Spanish culture?' or 'aren't cultures heterogeneous and constantly changing?' But at the same time, they can ask whether it is actually possible to study Spanish language without the addition of culture. What the extension 'and culture' probably aims to tell us, is that one cannot study a foreign language without taking into account culture.

The fact that they are always referred to *in tandem* points to the idea of language and culture as inseparable and intertwined entities. Kramsch (1996, p. 5) has pointed out that one of the major ways in which culture manifests itself, is language: 'language expresses cultural realities, language embodies cultural realities, and language symbolizes cultural realities'. Whereas communicative language teaching has insisted for years that language is communication, language is also culture. Kramsch (2009) also argues that teachers can teach language and culture, and also culture in language, but the ultimate aim should be that culture becomes the core of language teaching: 'language teaching is still operating on a relatively narrow conception of both language and culture. Language continues to be taught as a fixed system of formal structures and universal speech functions, a neutral conduit for the transmission of cultural knowledge. Culture is incorporated only to the extent that it reinforces and enriches, not that it puts in question, traditional boundaries of self and other. In practice, teachers teach language and culture, or culture in language, but not language as culture' (Kramsch, 1996, p. 6). When we teach language from an *inter*cultural perspective, focusing strongly on where cultures and language meet, converge and differ, we actually start to teach 'language as culture', where culture is not seen as 'an expendable fifth skill' (Kramsch, 1993, p. 1) next to the four language skills, but as permeating the whole.

The language-literature nexus

In order to achieve this aim, to teach language as culture, literature is highly relevant. Beyond the fact that literature as such is a manifestation of culture, using literature in foreign language class can contribute to making culture the core of language teaching in two ways: (1) analyzing language use in literary texts may add to the students' awareness of how language creates culture, and (2) using literary cultural content may add to more culture-based language proficiency development. Related to these aims, Maley (1989) has distinguished two approaches for teaching foreign language literature: the *study* of literature and the *use* of literature as a resource. While the first category focuses more on stylistics and sociocultural aspects of a text – context and language use in the text – (Barrette et al., 2010; Carter & Long, 1991), the latter relates to the use of literary texts for the reader's personal development and language proficiency (Lazar, 1993; Nance, 2010). While much international research takes into account both approaches (Maley & Duff, 2007; Swaffar & Arens, 2005), a holistic model has been developed for the Dutch context (Bloemert, 2019). It synthesizes Paran's quadrant (2008), which covers four possible angles of literature teaching between a language learning focus and literary focus, and Maley's distinction of approaches (1989), and proposes a comprehensive approach to literature education in the upper forms of foreign language teaching in which language, context, reader, and text approach are integrated.

However, this model does not address the value of literature teaching as a true *inter*cultural experience. Here I do not refer to the *inter*cultural aspects of the text, but to the languages and cultures of the teacher and students involved in the literature class; in a classroom where students and teachers discuss literary texts, linguistic and cultural meaning is negotiated and co-created (Kramsch, 1993; Matos, 2012). Several studies on literature education have shown how literature can be used to increase language skills (*use* of literature) – both for receptive proficiency (Lehrner-te Lindert, 2020) and productive proficiency (Donato & Brooks, 2004) –, and also how the study of language in the literary text (*study* of literature) can contribute to either linguistic objectives or to cultural learning purposes (Barrette et al., 2010). However, we also need to explore what kind of language students need for intercultural class interaction about literary texts, approaching the language-literature nexus more from a CLIL-perspective. Thus, the present dissertation not only explores whether literature education contributes to language learning, but also looks at what kind of language is necessary for intercultural learning through the interaction with literary texts.

The literature-culture nexus

The value of literature is profoundly cultural in various ways. Turning to our simplified three capital Ps definition of culture, we can argue, on a first level, that literature is a cultural product. On a second level it can be claimed that literature comprises cultural practices. On a third level we can assert that literature carries cultural perspectives or is written from certain cultural perspectives. On all three levels, culture emerges from language in use. Thus, reading foreign language literature is a cultural experience in the sense that it provides insight into the culture(s) of the target language through language and through culture as expressed by the text. Although we must make our secondary students aware of the fact that foreign language literary texts are not 'the personal voice of a culture' (Fenner, 2001, p. 16: as cited in Hoff, 2016 p. 60) – as they only portray 'slices' of the target language cultures through, for example, the behaviors of characters or through the various voices in a literary text – the use of foreign language literature in language class adds to the perception that language creates social realities or cultures and highlights the value of a culture's symbolic representations (Kramsch, 2006).

On a different level – not focusing on the text itself but rather on the text as an opportunity for reflection on the self –, reading foreign language literature can be viewed as an *inter*cultural experience. Not because literature is a gateway to both highbrow and popular culture, or because it is written in a foreign language, but because literature stimulates the imagination and enables taking up another perspective through which a reader can experience the other culture. As Kramsch (1996) comments: 'culture is therefore also literature, for it is literature that opens up 'reality beyond realism' and that enables readers to live other lives — by proxy' (p. 2). And when this 'putting yourself in someone else's shoes' is engaged with and reflected upon by learners who bring another cultural life and linguistic background to the experience, there is this opportunity for profound *inter*cultural connection. The question that needs to be answered in the present study is what kind of pedagogy contributes to making secondary school students take up that 'other' perspective to reflect on the 'self', making literature teaching an *inter*cultural instead of merely a cultural experience.

Paesani (2011) points to several gaps in the research about literature and culture in language teaching environments: 'Yet, there is still insufficient evidence regarding how students interact with literary texts, to make sense of their cultural content, how literacy and literary thinking manifest themselves in language production tasks, and the role of assessment in language-literature instruction' (p. 174). This study has a

theoretical contribution to make as it explores the language needed when secondary students communicate with and about foreign language literature (*language-literature nexus),* scrutinizes how literary pedagogy can contribute to profound *inter*cultural learning (*literature-culture nexus*), and showcases how language and culture can be integrated throughout the whole curriculum (*language-culture nexus*). It does so not just in teaching but also in terms of learning outcomes and assessment, as we investigate how intercultural competence is manifested in language production tasks about literature and whether students make progress on a longitudinal scale.

1.2.2 Societal relevance

While much more can be said on a theoretical level about these nexuses, this research is also based on societal concerns, given the current educational debate in the Netherlands. In 2016 the Dutch government initiated plans to revise the national curriculum. In the first phase of the revision, the Curriculum.nu project was responsible for designing a proposal for the revision of the current core curriculum standards. Supported by the National Institute for Curriculum Development (SLO), teams of teachers and school leaders have formulated five main themes for English/Modern Foreign Languages: *1. cross-cultural communication, 2. creative forms of language, 3. intercultural competence, 4. language awareness,* and *5. multilingualism* (Curriculum.nu, 2019) This proposal emphasizes that the domain of language education comprises much more than merely training the four skills. As reflected in the main themes 1, 3, and 5, the cultural aspect of communication and intercultural competence are given a prominent role. Moreover, literature is seen as a key area, as it is incorporated in the second main theme. The three main constructs of this dissertation appear in the list of Curriculum.nu and can therefore be regarded as 'national concerns'. The second phase of the curricular revisions started when this dissertation was concluded.

Next to Curriculum.nu, a group of foreign languages specialists from a joint program conducted by eight universities to strengthen subject-pedagogical research in the Humanities, have underlined the importance of teaching 'own' subject content instead of only offering language skills training (Meesterschapsteam MVT, 2018). This mastery team for foreign languages (in Dutch: Meesterschapsteam MVT) also highlights the urgency of the broad integration of language and culture, and the contributions that both literature and CLIL can make to achieve it. That is, while the current curriculum does not include targets for intercultural competence, the topic – as evidenced by these efforts on the policy and academic levels –is gaining importance in the 'intended curriculum'

on a national scale (van den Akker, 2006). Nevertheless, to date not much is happening in actual practice, i.e., for the 'implemented' (teachers) level and the 'attained' (student) level for secondary education. This research provides educational practitioners with a practical perspective on existing intercultural theory, informing them with generic design principles on how to best support students' intercultural development through the use of literature, and supplying them with content and language integrated materials that they can easily apply in their own lessons.

Besides societal relevance for the Dutch context, this research has also practical relevance for secondary education on an international scale. Concerning the *language-culture nexus*, universities have a wide range of good practices in the field of teaching language as culture; however, there is still a gap where the context of secondary schools is concerned, and questions remain as to whether language programs accommodate teaching language as culture in daily practice. Apart from often being shortened to just 'Spanish' instead of 'Spanish language and culture' by both secondary school students, teachers, and school leaders, the daily practice of schools shows that very often communicative goals are prioritized. Findings of a survey among secondary school teachers of English, French, and German in Belgium reveal that teachers are willing to teach culture, but that a lack of time and other obstacles make it difficult to prepare appropriate teaching materials for teaching culture (Sercu, 2005). This study also found that culture is often being treated as a 'fifth skill' by secondary school teachers, but that it is rarely fully integrated into the whole experience of learning a new language; only 4% of respondents reported fully integrating language and culture in their teaching practice.

The difference between higher and secondary education in terms of culture and language integrated learning also applies to the *language-literature nexus*. As stated earlier, communicative and literary objectives in secondary education are often separated: while the former aims at language learning, the latter encourages personal development or literary competence, detached from the idea that a foreign language literary text might also enhance grammatical awareness, enrich the reader's vocabulary and, most importantly, stimulate communication. While the Modern Language Association's (MLA) plea to 'get rid of two-tiered structure' (2007, p. 3) has had a clear impact on higher education – a large part of Humanities faculty members reported having responded to the plea and now attempt to lessen the language-content divide through literature-language instructions (Lomicka & Lord, 2018; Paesani & Allen, 2012), and

a multiliteracy approach to the integrated teaching of literature-culture-language is now more common in US higher education (cf. Allen & Paesani, 2010; Barrette et al., 2010) – not much is accomplished in secondary education yet. We need to transfer this knowledge of literature-language instruction into practical propositions for secondary schools for a more continuous curricular stride. The needs analysis comes down to the following: 'If FL programs are to implement the type of curricular and pedagogical change outlined in the publications reviewed here, then further research into language-literature instruction in precollegiate foreign language contexts is also needed. Such investigations are imperative for the creation of well-articulated, coherent secondary and postsecondary FL programs and for the advancement of students within those programs' (Paesani, 2011, p. 175).

A clear focus on the *literature-culture* nexus of a foreign language within programs at lower levels could also have another positive societal implication: if secondary students were confronted more with literature as a means of language learning, and experienced that studying a language is not just training a combination of communicative functions but concerns profound explorations of its cultures, language studies might become more attractive to students. This aim, albeit ambitious, has high societal relevance as internationally foreign language studies are struggling with a continuous decline in enrollment of students (cf. Nationaal Platform voor de Talen, 2019). Furthermore, this dissertation touches upon societal discussions about the reduction in how much young people read and can be regarded as a contribution to educational initiatives to combat the continuous decline in reading and to support the continuous reading pathway. Just like van der Knaap argues in a national newspaper (2021) that 'good education starts with reading fiction', this dissertation will investigate how foreign language classes can be organized in such a way that reading is not so much an exclusive 'high cultural experience' but a truly *inter*cultural and inclusive experience.

When I was halfway through the project, the sudden arrival of the Covid-19 pandemic increased the societal relevance of this study, revealing the intercultural dimension of reading. In times of lockdown, literature actually became the safest way to travel to foreign worlds and other cultures. As such, literature education now has an even more important role to play, ensuring that adolescents do meet the Other in present times, and that they take joy in reading, as it enables exploring the world within the restrictions. Additionally, these Covid-19 times made it even more evident that intercultural competence needs a prominent place in the foreign language curriculum; as xenophobia,

populism, and polarization are becoming increasingly widespread, and language is perhaps the best way to relate and re-connect, teaching language from an intercultural perspective becomes imperative as an essential step towards a more tolerant world.

1.3 Aims and objectives of the research

1.3.1 Personal motivation

The practical aims of this study derive from my personal daily practice as a teacher of Spanish at the secondary level. At the school where I work, the importance of communicative language teaching is undisputed. Teaching time is mainly spent on training the four language skills, and assessment in the upper forms mostly involves testing each of these skills separately. Nevertheless, teachers at my school enjoy a great amount of freedom, and over the years I have tried to make my language teaching more content based, selecting reading texts or listening exercises that addressed culture, diverse social groups, or human rights in Latin-America and/or Spain. Integrating such content in the communicative language class, I became aware of how the language classroom can provide a place for students to not only expand their knowledge of social issues in Spanish-speaking societies and of culture in general, but also to engage in critical thinking and discussion about citizenship issues, whilst learning a new language. I also became interested in the opportunities that literature had to offer. I started looking for literary texts at a language level that would contribute to secondary students' reading proficiency and vocabulary, while at the same time containing relevant social content. But what was lacking throughout were meaningful tasks that would fit both a language and an intercultural focus.

This lack of materials was a major motivation to embark on this project. Having discovered CLIL, I considered it to be a promising approach to integrate linguistic and intercultural objectives within tasks. Thus, an initial aim of my project was to develop integrated tasks with literary texts for Spanish-as-a-Foreign-Language and to supply teacher-colleagues with teaching materials so that students would also benefit. In addition to this clear practical aim, this study also pursues a more academic aim: to monitor and evaluate a longitudinal CLIL-based intercultural literature teaching intervention. This twofold aim – focusing on effects as well as teaching materials – is typical for subject-pedagogical research in which an educational practitioner academically investigates the teaching of her subject. This research was made possible through a Dudoc Alfa scholarship, a program that offers teachers the opportunity to

spend four years conducting part-time doctoral research in the field of subject pedagogy in addition to their teaching job.

1.3.2 Research questions

Considering these aims, the main research question that guided this project was:

How can intercultural competence development be best supported through CLIL-based literature teaching at the secondary education level?

This main research question was elaborated in six studies that addressed the following research questions:

1. *What are the beliefs and practices of foreign language teachers in the Netherlands regarding intercultural competence, literature teaching and CLIL? (Chapter 2)*

2. *How can CLIL-based literature teaching be conceptualized for secondary education and what are tangible learning objectives? (Chapter 3)*

3. *What are the required characteristics of a self-evaluation instrument used to evaluate the intercultural literary competence of foreign language students in upper secondary education? (Chapter 4)*

4. *How can foreign language literature materials with CLIL characteristics support secondary students in developing their intercultural literary competence? (Chapter 5)*

5. *What are the effects of CLIL-based literature teaching interventions on the development of intercultural competence and language[4] proficiency of students in pre-university education in the Netherlands? (Chapters 6 & 7)*

6. *How is critical cultural awareness manifested in student texts and how can we redefine the construct for the context of foreign language literature teaching at the secondary level? (Chapter 8)*

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4   While our initial plan was to measure language proficiency through writing proficiency and reading proficiency, Covid 19 regulations inhibited the collection of reliable data to measure writing proficiency. We were therefore obliged to limit language proficiency to reading proficiency. This limitation will be discussed in the conclusion chapter (Chapter 9).

1.4 Dissertation outline

Although six separate research questions are addressed in this dissertation, it has a clear three-part structure. Chapter 2 and Chapter 3 describe the context and a theory, so the first part of the dissertation is exploratory in nature. Chapters 4 and 5 report on the development of an evaluation/assessment instrument and the formulation of pedagogical principles. These two chapters make up the second part of the project that is devoted to design materials for teaching practice. The third part focuses on the value of CLIL-based literature teaching for intercultural competence. Chapters 6 and 7 report on the quantitative results of empirical intervention studies with a pre-and posttest design, and Chapter 8 analyzes these results in a qualitative manner. This dissertation entails research that provides insight into the conceptualization, the development and the effects of teaching literature from an intercultural perspective. It consists of an Introduction (Chapter 1), seven chapters and General conclusions (Chapter 9), presented in three parts as shown in Figure 1.3.

Part 1. Conceptualization: Exploration of context and a conceptual model for Intercultural Literary Competence (ILC)

Chapter 2	Chapter 3
Intercultural competence, lliterature teaching and CLIL: An exploration of beliefs and practices among foreign language teachers in the Netherlands	Intercultural Literary Competence: The development of a theoretical model and accompanying learning objectives

Part 2. Realization: The design of materials and instruments for Integrated Intercultural Literary Pedagogy (IILP)

Chapter 4	Chapter 5
Development and validation of the Intercultural Literary Competence Questionnaire: An evaluation instrument for foreign language learning in upper secondary education	Key principles for an Integrated Intercultural Literary Pedagogy: An educational design research approach

Part 3. Evaluation: The effects and yields of IILP-interventions in Spanish-as-a-Foreign-Language classrooms in upper secondary education in the Netherlands

Chapter 6	Chapter 7	Chapter 8
Implementation of an Integrated Intercultural Literary Pedagogy intervention: A pilot study	Implementation of an Integrated Intercultural Literary Pedagogy intervention: A longitudinal effect study	Exploring critical cultural awareness in student texts about literature: A qualitative study

Figure 1.3 Overview of the dissertation

As shown in Figure 1.3, this research project has followed a typical design-based structure (see Figure 1.4), for which McKenney and Reeves (2018) distinguish four activity stages: (1) analysis and exploration, (2) design and construction, (3) evaluation and reflection, and, concurrent with each, (4) implementation and spread. Following McKenney and Reeves (2018) who argue that implementation and spread is an essential activity that must run through all the phases, we have tried to make our research known and publicize our findings throughout the project, informing and involving educators and other researchers whenever possible. This has resulted in publication of four of the chapters and two chapters under review. As each chapter has been written as a separate publication, there may be some overlap between the introductions of each chapter of the dissertation. Notes will be provided where parts of the text have strong overlap. An advantage is that each chapter can be read as a stand-alone article. Chapters 2 and 6 appeared as publications in a Dutch peer-reviewed journal that publishes short papers written in Dutch only. For this reason, Chapters 2 and 6 contains translated versions of these papers, which are shorter in length than the other chapters. The following paragraphs describe the content of each Chapter based on the three parts.
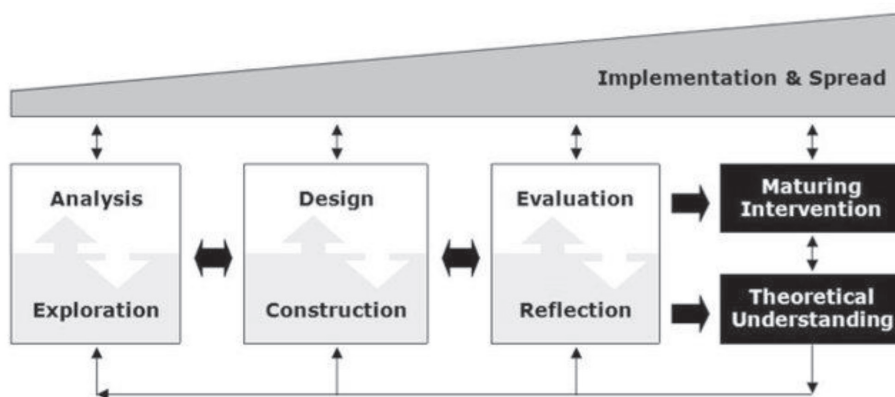
Figure 1.4 Generic model for conducting educational design research in education
(From McKenney & Reeves, 2018, p. 83)

Part 1. Conceptualization: explorations of context and a conceptual model for Intercultural Literary Competence. The first part of this thesis is exploratory. It is an exploration of educational practice and theoretical frameworks with the aim of developing a model for intercultural literary competence (ILC) based on recent insights from literature as well as beliefs and experiences from the educational field. Chapter

2 reports on a study into the beliefs and practices of foreign language teachers in the Netherlands. It examines how teachers view the theoretical concepts that are of importance in this dissertation, showing the practical relevance of the study. Chapter 3 is based on both the results of the first study and further theoretical insights, and reports on how to conceptualize intercultural competence within dialogic literature education. It presents the intercultural literary competence theoretical framework that is central to this dissertation, and the accompanying learning objectives formulated along the five dimensions of the model.

Part 2. Realization: the design of materials and instruments for Integrated Intercultural Literary Pedagogy. The second part of this dissertation describes, based on the model and the learning objectives of Chapter 3, how a self-evaluation instrument for students was developed. It also describes how, based on the ILC model, design principles for pedagogy were formulated and evaluated, and how teaching materials were created. Chapter 4 describes both the development and validation of this instrument, as we investigated how we could measure the construct of ILC, and validated the Intercultural Literary Competence Questionnaire (ILCQ) as an instrument which maps progress. Chapter 5 describes the development and maturation of design principles for an Integrated Intercultural Literary Pedagogy (IILP). In this study we conducted an iterative design and evaluation study in which we developed, implemented, and evaluated our preliminary interventions.

Part 3. Evaluation: The effects and yields of IILP interventions in Spanish-as-a-Foreign-Language classrooms in upper secondary education in the Netherlands. The final part of this dissertation used both the conceptual explorations from part 1 and the designed materials from part 2 to carry out three empirical studies. Chapter 6 reports on a pilot study we conducted with the preliminary materials we developed. In this study we gathered the actual results of IILP and investigated the extent to which the developed instrument (ILCQ) was suitable to measure progress. Due to the exploratory and small-scale nature of this study, we were able to optimize the intervention before implementing and evaluating it on a large scale. In Chapter 7 we describe our main intervention study, a quasi-experimental study in 14 classes at 7 schools over two school years, and report on the effects of IILP on the ILC of students in a quantitative manner. In Chapter 8 we describe the results of our main intervention in a qualitative manner and report on how student texts contain critical cultural awareness, one element of ILC.

In Chapter 9, the *General Conclusions*, we gather and discuss the conceptual, design-oriented and empirical explorations described in Chapters 2-8. Chapter 9 also discusses some of the limitations of the research, such as the validity and the generalizability of our results. We also propose how these limitations may be addressed by follow-up research. In addition, we discuss the implications of the research for the intended, the implemented, and the attained level of the field of foreign language teaching in the Netherlands.

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2

Intercultural competence, literature teaching and CLIL: An exploration of beliefs and practices among foreign language teachers

Chapter 2 is based on the following article:

Summary

In recent years the importance of interculturality in foreign language teaching has been emphasized (Council of Europe, 2018a). Teachers today are stimulated to include intercultural competence as a main objective in their programs in addition to communicative competence. We argue that a CLIL (Content and Language Integrated Learning) approach to literary texts may serve to develop intercultural competence alongside language proficiency. However, little empirical research has been conducted, either into the relationship between intercultural competence, literature teaching and CLIL, or into the way foreign language teachers operationalize these concepts in their teaching practice. The present study aims to investigate the beliefs and practices of teachers of German, French and Spanish in the Netherlands. To this end, an online questionnaire was developed, and data was collected from 363 teachers. Results demonstrate that Dutch teachers, in comparison to their international colleagues, highly value the development of an intercultural attitude, and support a content and language integrated approach of literature teaching in which intercultural and linguistic objectives are pursued simultaneously. However, response concerning current teaching practice reveals that the use of literary texts as content for speaking and writing activities is rare.

2.1 Introduction

Language researchers, teachers, curricular experts, and institutions in the field of language education have proposed that foreign language teaching in the Netherlands needs more 'content' (Meesterschapsteam MVT, 2018; Curriculum.nu, 2018). Influenced by the ideas of communicative language teaching from the 1980s, which were reinforced by the introduction of the Common European Framework of Reference (CEFR) (Council of Europe, 2001), the current national Dutch foreign language curriculum focuses almost exclusively on communicative competence. It merely describes objectives for the four language skills – reading, listening, speaking and writing –, and to a smaller extent objectives for Literature (Meijer & Fasoglio, 2007). As a result, foreign language programs at the secondary level mainly pay attention to skills development, as opposed to other school subjects where skill education has a supportive function for the development of subject matter knowledge. However, when we have nothing to speak and write about, nothing to read or listen to, language acquisition is not possible (e.g., Meesterschapsteam MVT, 2018).

In order to bring more 'content' into the foreign language classroom, content could be 'borrowed' from the social or science subjects, as is common in bilingual education. But the study of languages also has its own highly relevant 'content', namely the culture, people, and products of the countries where those languages are spoken. While it is of great importance that students learn to communicate in the foreign language, language is not separate from the culture in which that language is spoken (Kramsch, 1993). In order to learn a language, a student must also have knowledge of the cultural communities and geographical spaces where that language is spoken. However, knowledge of countries and cultures is not mentioned as a separate domain in the core standards for both havo and vwo (cf. Meijer & Fasoglio, 2007). One possible way of including more culture within the limitations of the current curriculum is Literature – domain E –. The use of foreign language literary texts can contribute to subject-matter knowledge about the target language culture, and simultaneously to language skill development (Barrette et al., 2010). However, the current attainment targets for Literature are almost identical to the attainment targets for L1 literature teaching. They require students to be able to report on their reading experiences of at least three literary works with clear arguments (subdomain 7: personal literary development), to distinguish text types and apply literary concepts (subdomain 8: literary terminology), and to place texts in a historic perspective (subdomain 9: literary history), but do not refer to those cultural and linguistic aims at all.

2.2 Theoretical framework: Integrating linguistic and intercultural aims

The fact that the current attainment targets do not explicitly refer to linguistic and cultural objectives of literature education is surprising, since a number of experts in the field of literary pedagogy recommend an integrated approach in which the traditional dichotomy between language and literature is eliminated (Barrette et al., 2010; Bloemert et al., 2016; Paesani, 2011; van der Knaap, 2019). Literature in the foreign language class, besides its function as an 'object' for literary analysis as described in the attainment targets, can also be used as a 'resource' for language proficiency education (Maley & Duff, 2007, p. 5). This means that literary texts in the target language can be used to pursue various linguistic goals, such as developing grammatical and lexical knowledge by recognizing words and language structures in the literary text in context, or for the development of reading skills through extensive reading (Grabe, 2009; Lazar, 1993). But literary texts can also be used as a 'resource' in communicative language teaching: as an authentic target language source for the production of written and spoken output (Donato & Brooks, 2004; Maley & Duff, 2007). The importance of literature education is also underlined in the theory regarding using literary texts for intercultural competence (Burwitz-Melzer, 2001; Matos, 2012).

While the topic of intercultural competence is high on the agenda of the Council of Europe and occupies a central position in the recent compendium to the CEFR (2018a, p. 21), it hardly seems to have penetrated the Dutch foreign language curriculum. Intercultural competence refers to the ability to deal adequately with one's own cultural background in interaction with other cultures. In our globalized, multicultural world, intercultural education is therefore of major importance (Council of Europe, 2012). As foreign language teaching is naturally positioned among cultures and elicits interaction among cultures, it is a space where language learners can develop intercultural competences. In cooperation with the Council of Europe, Byram (1997) developed a model for intercultural communicative competence. He described the intercultural speaker as a language learner who has an open attitude (*savoir être*) and knowledge (*savoirs*) about his/her own and other cultures. The intercultural speaker is able to apply intercultural skills in the interaction with people from target language cultures (*savoir apprendre/faire*) and in the interpretation of documents from another culture (*savoir comprendre*). These four dimensions stimulate the development of a critical cultural

awareness (*savoir s'engager*), which is referred to as 'an ability to evaluate products, practices, and perspectives in one's own and other cultures' (Byram, 1997, p. 34).

The integration of this model in foreign language teaching programs often remains a challenge because real-time intercultural encounters for communication with people from target language cultures can be difficult to organize in classroom settings. Nevertheless, reading foreign language literature can serve to stimulate internal communication with 'other cultures', and discussing literary texts in educational setting can be suitable to stimulate intercultural communication among peers (Burwitz-Melzer, 2001; Hoff, 2016). Critiquing the fact that Byram's model narrows down 'intercultural communication' to real-time communication and does not take into consideration other types of communication, such as communication with literary texts, Hoff (2016, p. 62) developed a theoretical model for intercultural literature teaching at the secondary level. As a response to the concept of the 'intercultural speaker', she described the 'Model of the Intercultural Reader' (see Figure 2.1) by means of three levels at which intercultural communication with a literary text can take place: (1) on the first level the student communicates with the text, (2) on the second level the student communicates with other readers and explores how other readers communicate with texts, and (3) on the third level the student examines how a reader and literary texts can communicate with other texts.
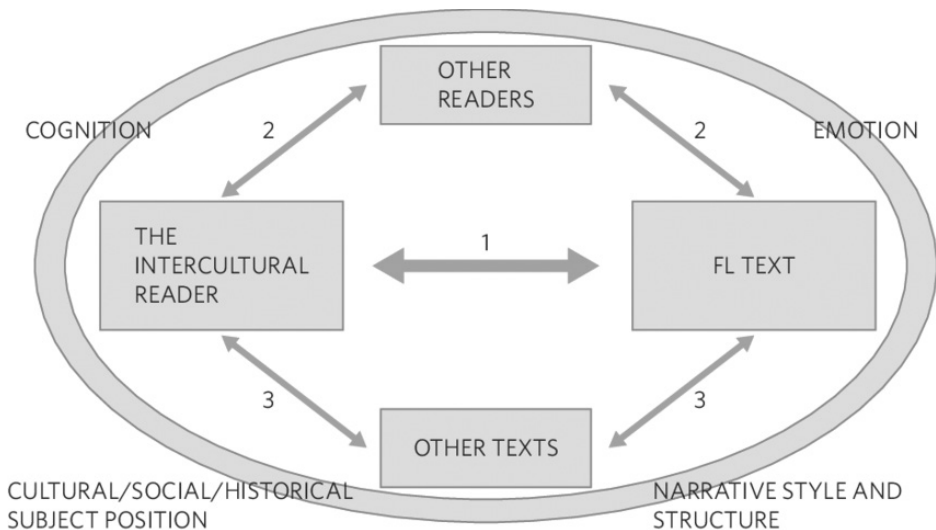
Figure 2.1 Model of the Intercultural Reader (From Hoff, 2016, p. 62)

CLIL (Content and Language Integrated Learning), the pedagogy on which bilingual education is based, can provide a useful perspective in developing an integrated intercultural and literary pedagogy that focuses on the development of both intercultural and literary competence and language skills. CLIL pursues linguistic objectives and objectives related to subject-matter knowledge simultaneously. Productive language skills are of great importance as students process content through spoken and written output in the foreign language (de Graaff et al., 2008). Further research into the relationship between CLIL, literature teaching, and intercultural competence is necessary because so far only one study (Rodríguez & Puyal, 2012) into the relationship between these three concepts has been carried out in higher education. Moreover, despite the abundance of theoretical literature on intercultural competence and its central position in the Companion Volume to the CEFR (Council of Europe, 2018a), little empirical research has been done so far on the conceptualization of intercultural competence by foreign language teachers in the Netherlands. Therefore, the aim of this study is to investigate teachers' beliefs and practices about these topics.

Two survey studies on intercultural competence in the experience of language teachers at the secondary level are of importance here and served as inspiration for this research. In an international report, Sercu et al. (2005) describe the results of a survey conducted among foreign language teachers (N=424) in Belgium, Bulgaria, Poland, Mexico, Greece, Spain, and Sweden. They conclude that the majority of teachers participating in the study are clearly willing to include intercultural competences in language teaching, but that respondents prefer a teacher-driven approach in which knowledge acquisition comes first, rather than intercultural education that focuses on skills and attitude. Teachers also reported a lack of time and tools to implement intercultural competence. Fasoglio and Canton (2009) report on an exploratory survey among foreign language teachers in the Netherlands (N=176) and note that teachers are generally aware of the importance of including intercultural competence in the curriculum, but have difficulty translating the concept into educational practice. Teachers often seem to focus on teaching facts about the culture(s) of the target language rather than on developing intercultural skills.

2.2.1 Current study and research questions

The reasoning in the theoretical framework has led to the following three research questions:

1. *What are the beliefs and reported practices of foreign language teachers regarding intercultural competence?*

2. *What are the beliefs and reported practices of foreign language teachers regarding teaching literature?*

3. *What are the beliefs and reported practices of foreign language teachers regarding CLIL as a methodology for an intercultural and language-oriented approach to literature teaching?*

2.3. Method

2.3.1 Instrument design

The survey consisted of 45 questions (8 open-ended and 37 closed) covering four categories: (1) intercultural competence, (2) literature teaching, (3) CLIL and (4) personal data of the teacher. The structure of the survey was based on the curricular spider web of van den Akker (2006, p. 22), shown in Figure 2.2. At the center of this representation of the curriculum is the curricular vision, which influences the nine other components of the curriculum (aims and objectives, content, learning activities, teacher role, material and resources, grouping, location, time, and assessment). These ten components were elaborated wherever possible in order to operationalize beliefs and practices. The Formdesk program was used for the digital design of the questionnaire. To avoid any ambiguities in the questions, the survey was pilot-tested, i.e., administered to three teachers.
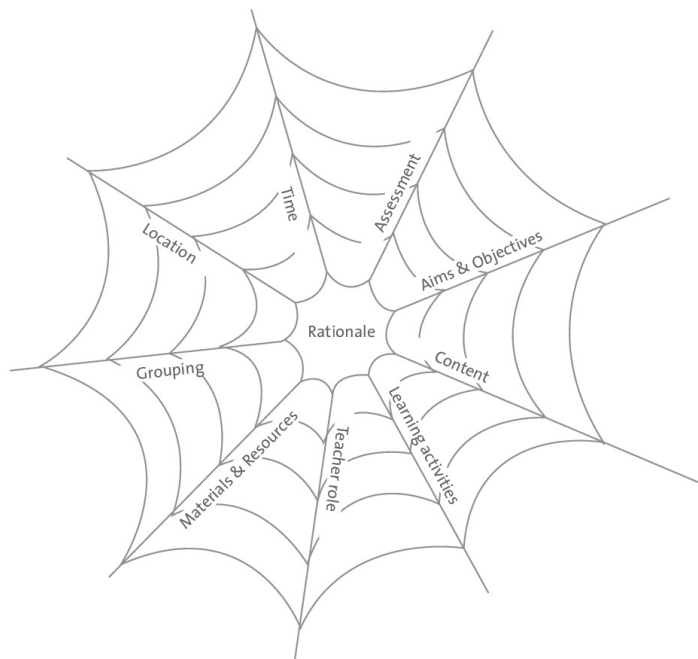
Figure 2.2 The curricular spider web (From van den Akker, 2006, p. 22)

In the questionnaire a Likert scale was used for the closed questions wherever possible. Teachers were asked to rate a series of statements on a 5-point scale. On the topic of beliefs, respondents were asked mostly about the desirability, importance, and their familiarity with intercultural competence, literature teaching and CLIL. They could indicate the extent to which they agreed or disagreed with the statement: 'agree completely', 'agree to a certain extent', 'undecided', 'disagree to a certain extent' or 'disagree completely'. Regarding practices, respondents were asked mostly about the extent to which and how often teachers touch upon these three concepts in practice; the answer options were 'never', 'rarely', 'sometimes', 'often', or 'very often'. Cronbach's alpha (α) was used as a measure of internal consistency of an item-set in the questionnaire. Values higher than .80 indicate high internal consistency, values higher than .70 are considered reliable, values between .70 and .50 acceptable, and values lower than .50 indicate insufficient reliability (Field, 2013).

Table 2.1 shows how the constructs intercultural competence, language proficiency, literary competence, and CLIL pedagogy were operationalized in the questionnaire. In this particular study our definition of intercultural competence for literature teaching is

based on three dimensions, whereas Byram's intercultural communicative competence model (1997) refers to five dimensions. The reason is that we wanted to operationalize intercultural competence specifically for the literature classroom and at the same time use recognizable categories for the teachers. We therefore used a combination of the three levels of Hoff's Model of the Intercultural Reader (2016), but also applied the terminology of the three dimensions most often used in various intercultural competence models: attitude, knowledge, and skills (Deardorff, 2006; Spitzberg & Changnon, 2009). Thus, for attitude, students – through communication with a text (level 1) – approach foreign language literature with an open attitude and empathize with several voices from literary texts. For knowledge, students examine how literary texts can communicate with other texts (level 3). This means that texts from different cultures, periods, and genres are compared. For skills – through communication with others (level 2) – students discuss how a literary text can be interpreted differently from different cultural positions. This is a provisional definition of intercultural competence in the context of literature teaching. Chapter 3 elaborates the construct in more detail.

In addition, the definition of literary competence is also provisory. It has been defined through the current core standards for Literature in secondary foreign language teaching in the Netherlands. While it is definitely not our intention to reduce a multilayered construct like literary competence to these three attainment targets, we chose to use this simplified conceptualization for this survey, as the aim of this study is to investigate how teachers view and put into practice these attainment targets – as opposed to linguistic and intercultural objectives – rather than scrutinize literary competence. We are aware that literary competence comprises more than these three components, but as we are mainly interested in intercultural competence and language proficiency as outcomes of CLIL-based literature teaching, this definition will suffice for this Chapter. Literary competence and its complex relationships to intercultural and linguistic competence in the context of secondary foreign language teaching will be further elaborated in the next Chapter (Chapter 3).

Table 2.1 Construct definitions for the questionnaire

Intercultural competence (based on Byram, 1997; Hoff, 2016)

1. Intercultural attitude: the student approaches the literary text with openness and can empathize with several voices in the literary text (level 1).

2. Intercultural knowledge: the student recognizes cultural elements in the literary text and evaluates it through comparison with other texts from different cultures, periods, and genres (level 3).

3. Intercultural skills: the student discusses with peers how a literary text can be interpreted differently from different cultural positions (level 2).

Language proficiency (based on Lazar, 1993; Maley & Duff, 2007)

1. Development of reading skills: the student develops his/her reading skills through extensive reading.

2. Development of productive skills: the student develops his/her writing and speaking skills by using the literary text as a source for communicative tasks.

3. Development of grammatical and lexical knowledge: the student builds up his/her grammatical and lexical knowledge by recognizing words and language structures in the literary text.

Literary competence (based on Meijer & Fasoglio, 2007)

1. Personal literary development (subdomain 7): the student can report on his/her reading experiences of at least three literary works with clear arguments.

2. Literary terminology (subdomain 8): the student can recognize and distinguish literary text types and can use literary terms when interpreting literary texts.

3. Literary history (subdomain 9): the student can give an overview of the main events of literary history and can place the studied works in this historic perspective.

CLIL pedagogy (based on de Graaff et al., 2008)

1. Exposure to input in the target language at an i+1 level: the student reads a literary text in the target language just above the level at which the student can read it fluently.

2. Processing on content: the student carries out processing assignments to find out the meaning of key words from the literary text and/or important literary concepts.

3. Processing in terms of language: the student practices language forms and language structures which are important for a good understanding of the literary text and/or for being able to talk or write in connection with the literary text.

4. Output production: the student communicates in pairs or groups in the target language and/or carry out writing or presentation tasks based on the literary text.

5. Application of strategies: the student learns to apply both receptive (word guessing, predicting text, etc.) and productive (describing unknown words) strategies.

2.3.2 Data collection & participants

The invitation to participate in the online survey was sent by e-mail to school administrations, teacher trainers and trade unions with the request to distribute the questionnaire to teachers of German, French and Spanish. The questionnaire was available for three months and a reminder e-mail was sent once. Because of the separate status of English as a core subject, and because our interest was in language teaching

in which the level of language skills and contact with the target language culture is more limited, it was decided not to involve teachers of English in the target group of the survey. The survey was completed by 363 teachers. Due to missing answers, 324 questionnaires were ultimately included in the final analysis, with 165 respondents teaching German, 92 French and 74 Spanish (some teachers teach multiple languages). The respondents are from all Dutch provinces. Half of the surveyed teachers (53%) teach in upper secondary vocational education (havo/vwo). One third of the teachers surveyed (32%) had more than 15 years of teaching experience.

2.3.3 Data analysis

As our questionnaire mainly contained rating questions concerning the three main constructs, we were most interested in the magnitude of differences in means. We therefore divided the differences between averages by the pooled standard deviations, and used Cohen's d throughout the Chapter as a measure of the size of difference found. Cohen's $d > .80$ represents a large difference, an effect size of $> .50$ is considered a medium difference, and an effect size of $> .20$ is considered a small difference (Field, 2013). Cohen's d was calculated with an effect size calculator (www.socscistatistics. com/effectsize/default3.aspx). SPSS was used throughout for the descriptive statistics of the closed questions. The open-ended questions were analyzed manually with Excel.

2.4. Results

2.4.1 Intercultural competence

Beliefs. In response to question 1 (see Table 2.2), nearly all teachers (99.7%) indicate that cultural education should be an important part of the foreign language curriculum. Despite the lack of specific guidelines for intercultural competence in the Dutch curriculum, a large majority of teachers (89.3%) indicate for question 2 that they are familiar with the concept of intercultural competence. In response to question 3, an open-ended question in which teachers are asked to describe intercultural competence in their own words, they mainly mention concepts that can be related to an intercultural attitude (61.3%), such as tolerance and empathy, followed by intercultural skills (21.2%). For the latter, communication, dealing with differences, and adaptability are most often mentioned. Concepts related to intercultural knowledge are mentioned least often (17.5%). In line with this response, we see that the average for the attitudinal component in response to question 4 is higher than for the other components of intercultural competence. However, the difference between the appreciation of attitude and knowledge

and skills is small (d = .18 and d = .23, respectively). It is noteworthy that the appreciation of the various components of intercultural competence is high (M > 3.5), which suggests that the respondents find intercultural education meaningful.

Table 2.2 Questionnaire results on intercultural competence

Questions regarding beliefs	M	SD
1. To what extent do you think it is important that cultural education is part of the foreign language curriculum?	3.88	.71
2. To what extent are you familiar with the concept of intercultural competence?	3.62	.98
3. What associations does the term intercultural competence evoke for you? Please give some keywords.	Open-ended question	
4. To what extent do you consider the different components of intercultural competence to be important in the foreign language curriculum?		
Intercultural attitude	3.81	.79
Intercultural knowledge	3.67	.72
Intercultural skills	3.63	.78
Questions regarding reported practices		
5. How often do these learning contents appear in your curriculum?		
Daily life and routines, eating and drinking etc.	4.13	.75
History, geography, and political system	3.71	.80
Traditions, folklore, and tourist attractions	3.66	.80
Literature	3.47	1.08
Other forms of cultural expression (music, drama, art)	3.38	.97
6. To what extent do you pursue these learning objectives in your program?		
Objectives concerning attitude (α = 0.82)		
Develop an open and tolerant attitude	3.76	.80
Promote empathy	3.44	.90
Objectives concerning knowledge (α = 0.77)		
Provide students with information about daily life and routines	3.69	.77
Provide students with information about history and geography	3.56	.79
Provide students with experiences of cultural expressions	3.49	.85
Provide students with information about values and beliefs	3.31	.90
Objectives concerning skills (α = 0.79)		
Promote reflection on cultural differences	3.35	.91
Promote insight into one's own culture	3.18	.88
Promote action in intercultural situations	3.24	1.01

Table 2.2 Continued

	M	SD
7. How often do these learning activities occur in your program?		
Learning activities related to attitude (α = 0.64)		
Students discuss stereotypes about the target language culture	3.52	0.95
Students question images in the media about the target language culture	2.67	1.12
Learning activities related to knowledge (α = 0.68)		
Students gather information about the target language culture in teaching materials	3.27	0.97
Students compare aspects of the target language culture with own culture	3.16	1.11
Learning objectives related to skills (α = 0.64)		
Students set up research to discover cultural aspects of target language	2.54	1.13
Students do a role play in which cultures meet	1.77	0.94

Reported practices. For question 5, the first question on the interpretation of teaching practice, the respondents indicated that the following cultural learning contents are the most important in their cultural education: 1. daily life, 2. history and politics, and 3. traditions. Literature and other forms of cultural expression rank fourth and fifth. Teachers obviously integrate popular culture more often than highbrow culture in their teaching. For example, the score for everyday life, or 'small c' culture, is high in comparison ($d = .87$) to more elaborate forms of cultural expression, or Culture with a capital C. The view that intercultural education is important, and that the development of an open attitude occupies a very important position in it, is consistent with the following questions about teaching practice. In question 6, which asks to what extent teachers pursue intercultural learning objectives, the average score is high ($M > 3$), and the highest score are for developing an open and tolerant attitude. With regard to learning activities, question 7, teachers gave the highest score to an activity in which students discuss stereotypes. The prioritized item is a clear example of a learning activity aimed at developing an intercultural attitude, as it stimulates a student's willingness to suspend existing stereotypes in his own culture about other cultures.

In summary, there is coherence between beliefs and reported practices concerning an intercultural approach to language teaching. The high scores on the questions on the topic of intercultural competence show that teachers consider it an important element of language education. Despite low effect sizes, a cautious conclusion is that teachers spend considerable attention to developing an intercultural attitude compared to the other dimensions of intercultural competence. When asked about opinions as well as learning activities and learning objectives, they repeatedly give the highest scores for the development of an intercultural attitude.

2.4.2 Literature teaching

Beliefs. In the first question about beliefs on literature teaching (see Table 2.3), a majority of teachers (88.6%) indicate that they consider literature to be an important part of the upper secondary curriculum. For question 2, a majority of teachers (86.0%) report that they are familiar with the attainment targets for Literature. In the third question concerning beliefs, in which teachers were asked which aims of literature teaching they consider important, we see that the highest score is given to the development of language proficiency and the lowest score is given to the development of literary competence. The differences between the appreciation of language proficiency and literary competence ($d = .61$) and intercultural competence ($d = .42$) are average.

Table 2.3 Questionnaire results on literature teaching

Questions into beliefs	M	SD
1. To what extent do you think it is important to have literature education included in the foreign language curriculum?	3.69	.90
2. To what extent are you familiar with the attainment targets for literature?	3.72	1.17
3. To what extent do you consider the development of the following competences important in literature teaching?		
Development of language proficiency	3.80	.74
Development of intercultural competence	3.48	.78
Development of literary competence	3.31	.85
Questions regarding reported practices		
4. To what extent do you pursue these learning objectives in your literature program?		
Objectives for language proficiency (α = 0.90)		
Students make 'reading miles' and develop reading skills	3.44	.98
Students develop vocabulary and grammatical knowledge	3.26	.97
Students develop speaking and writing skills	2.77	.97
Objectives for intercultural competence (α = 0.76)		
Students can empathize with characters from the target language culture (attitude)	3.07	1.05
Students recognize cultural elements in a literary text (knowledge)	3.02	1.05
Students are able to discuss different interpretations of a literary text (skills)	2.78	1.06
Objectives for literary competence (α = 0.93)		
Students report about their reading experiences with clear arguments (subdomain 7)	2.97	1.30
Students recognize and distinguish literary text types and apply literary terms (subdomain 8)	2.81	1.27
Students give an overview of literary history and place texts in a historic perspective (subdomain 9)	2.69	1.15

Table 2.3 Continued

	M	SD
5. How often do these learning activities occur in your literature program?		
Learning activities concerning writing skills (α = 0.73)		
Students write a book report	2.74	1.28
Students write a review	2.47	1.15
Students write a letter to a character	2.29	1.14
Students write an autobiography of a character	1.94	.98
Learning activities concerning speaking skills (α = 0.58)		
Students have an oral book discussion with the teacher	3.16	1.28
Students give a presentation about a character	2.28	1.09
Students hold a debate on a theme from the literary text	1.76	1.02

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Reported practices. These beliefs regarding literary education are in line with the described teaching practice. With regard to question 4, where teachers are asked to what extent they actually pursue the development of these competences in their own literature teaching programs, teachers on average give higher scores to learning objectives related to the development of language skills (M = 3.15; SD = .80) than to learning objectives related to intercultural competence (M = 2.96; SD = .97) and to the attainment targets for Literature (M = 2.82; SD = 1.16). However, differences here are small ($d = 0.21$ and $d = 0.33$, respectively). It is striking that the score for the three Literature attainment targets is low (M < 3). Teachers give the highest score for subdomain 7, the student's individual literary development, but the differences with subdomain 9, literary history ($d = .12$) and subdomain 8, literary terminology ($d = .22$) are small.

Considering the question which intercultural learning objectives teachers pursue in their literature programs, we find that teachers give the highest score to an attitude-based learning objective, namely that a student can empathize with characters from the target language culture (level 1: attitude). This is followed by a knowledge-based learning objective in which the student can recognize cultural elements in the literary text (level 3: knowledge), and then the learning objective that the student can discuss various interpretations of a literary text with peers (level 2: skills). The difference between the rating of these learning objectives is small and the overall grading is not high (on average about 3). However, in line with the results from the previous subsection on beliefs, the highest scores are also given to a learning objective aimed at developing an intercultural attitude.

Within language proficiency as a learning objective of literature teaching, teachers give the highest score to the development of reading proficiency through practice (make

'reading miles'), followed by the development of grammatical and lexical knowledge on the basis of the literary text. The learning objective in which students use the literary text as a source of output for productive skills is rated low. The differences between the rating of the productive skills as compared to the other elements of language proficiency, reading proficiency and grammatical and lexical knowledge, are average ($d = .68$ and $d = .50$, respectively) and show that little attention is given in foreign language literature education to spoken and written output in the target language. The response to question 5, which refers to learning activities, also shows that teachers rarely link these activities to productive skills within their literature education. The average reported frequency of processing tasks mentioned in relation to writing and speaking skills is low (M = 2.37; SD = .78). The only two learning activities ranked higher than 2.5 are traditional literary activities – the common book report and the oral exam about the book.

All in all, we also see agreement between beliefs and teaching practice when it comes to literature teaching. Teachers give the highest scores to language proficiency within literature education and give this priority in their literature teaching programs. However, the data obtained on practice also show that literature teaching combined with productive language skills is rare in practice. In cases where teachers do link language proficiency objectives to literary education, they are mainly receptive – increased reading skills and the development of grammatical knowledge and vocabulary –, rather than genuinely communicative, as writing and speaking about literature with peers are rated lowest.

2.4.3 Content and Language Integrated Learning

Beliefs and practices. For the first question of this section (see Table 2.4), about half of the teachers (45.8%) report being familiar with the concept of CLIL. For question 2, only a minority (28.4%) reports having experience with CLIL. The descriptions of their experiences focus mainly on CLIL within bilingual education. The answers to question 3 show that most teachers (91.4%) consider applying CLIL methodology to literature teaching desirable to promote language skills and intercultural competence. This means that an intercultural, language-oriented approach to literature teaching is strongly supported. The large difference ($d = 1.01$) between beliefs and reported practices regarding CLIL literature teaching is noteworthy. An addition to the questions about desirability and practice shows that teachers find integrated literature teaching according to CLIL methodology desirable (M = 3.62; SD = .68), but still have limited experience in practice (M = 2.77; SD = .97). Therefore, this subsection will not further elaborate on practices.

Table 2.4 Questionnaire results on CLIL

Questions regarding beliefs	M	SD
1. How familiar are you with the concept of CLIL?	2.45	1.29
2. Do you have any experience with CLIL? If so, how?	Open-ended questions	
3. To what extent do you consider CLIL teaching methods desirable for the teaching of literature?	3.63	.86
4. To what extent do you consider these learning activities desirable for your literature teaching? (α= 0,78)		
Students read a literary text in the target language at an i+1 level	3.65	.91
Students carry out processing assignments for understanding the content	3.81	1.05
Students practice language forms and language structures	3.40	.90
Students produce output in the target language	3.50	1.01
Students apply strategies	3.82	.88
Questions regarding reported practices		
5. How often do these learning activities occur in your literature teaching program? (α= 0,86)		
Students read a literary text in the target language at an i+1 level	2.92	1.25
Students carry out processing assignments for understanding the content	2.94	1.22
Students practice language forms and language structures	2.54	1.13
Students produce output in the target language	2.56	1.28
Students apply strategies	2.97	1.23

2.5. Discussion

2.5.1 Conclusions

Research question 1. The survey shows that language teachers consider culture to be important within language education. They report integrating popular culture into their teaching more often than sophisticated culture. In line with the results of Sercu et al. (2005), the 'traditional' learning content that is also dealt with in textbooks scores highest. Cultural elements in textbooks are mainly informative texts on geography, history, and traditions of the target language countries (Fasoglio & Canton, 2009). It is noteworthy that the language teachers surveyed consider the development of an intercultural attitude to be the most important component of intercultural education. The respondents seem to confirm Byram's idea that an open attitude lies at the basis of intercultural competence: 'attitudes of openness and curiosity … are a pre-condition for successful intercultural interaction' (1997, p. 34). This is a remarkable difference with the studies by Sercu et al. (2005) and Fasoglio & Canton (2009) in which knowledge emerged as the most important component of intercultural competence. Contrary to

the findings from previous studies in the Netherlands and elsewhere, the participating teachers in the Netherlands are primarily striving to develop an open attitude.

Research question 2. The findings of the study show that the participants consider literature an important element of foreign language education. Regarding the rating of the core standards for Literature, the fact that teachers give the highest score to personal literary development (subdomain 7) suggests that teachers of German, French and Spanish prefer a 'student-oriented' approach to literature education, in which the individual literary development of students has priority, to a 'traditional' culture-oriented approach, in which literary history (subdomain 9) and literary terminology (subdomain 8) are central. However, if we compare the rating for the attainment targets with the rating of other objectives of literature education, it becomes clear that the current core standards are relatively little pursued – teachers indicate that in their own literature lessons they work more towards language proficiency development and intercultural objectives. In doing so, they pay particular attention to the development of reading skills and intercultural empathy.

Research question 3. As indicated earlier, this study is based on the idea that literary pedagogy that integrates language, cultural content and literature can contribute to intercultural competence and language skills. With regard to CLIL as a methodological framework, we see that teachers consider this approach desirable. However, despite the observation that they consider a language and content integrated approach desirable, they still seem to shy away from a link with productive skills, both in their teaching practice and in their beliefs. Despite the prominent position of communicative language teaching in the Dutch foreign language curriculum, we can conclude that using literary texts as authentic 'input' for the production of written and spoken output (Donato & Brooks, 2004; Maley & Duff, 2007) is not a common practice.

2.5.2 Limitations and implications for future research

The limitations of a digital questionnaire as a research tool should be discussed. Although at first sight the sample seems representative for the teacher population of French, German and Spanish in the Netherlands, caution is indicated when generalizing the results. Since the questionnaire was distributed by e-mail and teachers participated on a voluntary basis, this is a convenience sample. We must take into account the possibility that the respondents are teachers with more than average interest on the topic, because they made the effort to fill in the questionnaire. The results may not

reflect the practices and beliefs of less motivated teachers. This first limitation may affect external validity. Secondly, a digital survey can only identify the practices described, not the actual situation in the classroom. This is a limitation related to internal validity. Another limitation related to validity is that this survey is based on a provisional, non-comprehensive conceptualization of intercultural competence in the context of literature teaching. While Hoff (2016) deliberately does not maintain the *savoirs,* arguing that Byram's model fails to take varied communication into account, we related *attitude, knowledge,* and *skills* to the levels described by her. We will elaborate the conceptualization in more detail in the next chapter (Chapter 3) in which the five *savoirs* are adapted in such a way that the reading of foreign language literary texts is regarded as a form of intercultural communication in its own right.

Following this reasoning, and taking into account the conclusions of this study – teachers' rating of the current attainment target is low and they are more willing to adopt a CLIL-based approach –, the question is justified whether it is time to formulate core standards for Literature specifically for the field of 'foreign' language teaching. Core standards that are not derived from the school subject Dutch Language and Literature (L1), which focuses mainly on the pursuit of literary competence, but standards that take into account that foreign language teaching, because of its natural positioning between cultures, is intercultural 'an sich', and that literature can be a means to teach language and content in an integrated manner (Barrette et al., 2010). The results show that Dutch foreign language teachers consider it important that both intercultural competence and language proficiency have a place in the curriculum, and that there is support for integrating them in domain E (Literature). The foreign language field therefore needs its 'own' objectives, with the development of intercultural *attitudes* through communication with literary texts serving as a starting point.

Given that Curriculum.nu (2018)[5] is currently in a process that could lead to updating the core objectives and attainment targets, it is recommended that the findings from this study, which come directly from the educational field and are in line with the views of the Meesterschapsteam MVT (2018), be included in this process. Especially since there is as yet no concrete outline for the elaboration of literature education in the Main Ideas (in Dutch: 'Grote Opdrachten') (Curriculum.nu, 2018). Another point on which the obtained data corresponds with the views of the Meesterschapsteam MVT, is in the support among

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5   Because this Chapter is based on a paper published in 2018, we refer to the Curriculum.nu document published in 2018 although a more recent document of Curriculum.nu (2019) is now available.

teachers for the application of CLIL methodology in regular language education, in order to bring more content into the foreign language curriculum (Meesterschapsteam MVT, 2018). Follow-up research should therefore focus on concrete applications, such as the development of pedagogical principles or tangible teaching materials for teachers.

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Intercultural Literary Competence: The development of a theoretical model and accompanying learning objectives

Summary

Intercultural competence is an important objective of language education. It is often stated (Burwitz-Melzer, 2001; Matos, 2012) that literature can promote intercultural competence. However, foreign language teachers in the Netherlands have difficulty integrating intercultural competence into their literature teaching because there are no guidelines, materials, or evaluation instruments. This is not surprising as the current national foreign language curriculum (Meijer & Fasoglio, 2007) lacks not only intercultural objectives for Literature, but also an intercultural perspective in a general sense; objectives for the four language skills focus exclusively on communicative competence. This theoretical chapter reports on the development of a new model with corresponding learning objectives specifically intended for intercultural literature teaching in the field of foreign languages. A competence model was created based on the five dimensions of intercultural communicative competence (Byram, 1997) and six indicators of literary competence (Witte, 2008), and tangible can-do statements for intercultural literary competence (ILC) for secondary school students were formulated. The model and learning objectives were created using document analysis. Expert review and think-aloud were applied as methods to validate the learning objectives and to formulate them in comprehensible can-do statements for adolescents. Follow-up studies should investigate whether the model and can-do statements are useful for the design of evaluation instruments and materials.

3.1 Introduction

It is generally agreed (Hoff, 2016; Porto & Byram, 2017; Matos, 2012) that reading literature is highly valuable to stimulate intercultural competence. Intercultural competence refers to a person's 'ability to interact effectively with people from cultures that we recognize as being different from our own' (Guilherme, 2000, p. 297). A certain level of knowledge and understanding of other cultures is a prerequisite for effective interaction with someone from another culture. Foreign language literary texts in particular are considered suitable to promote intercultural understanding, as these texts provide readers with experience in 'other' cultural worlds through 'other' languages. However, besides apparent textual elements such as cultural content or linguistic features, the mostly non-visible aspects of literature are considered beneficial for intercultural development. As reading literature is an imaginative process, readers can 'de-center their own thinking by placing themselves in somebody else's shoes' (Porto & Byram, 2017, p. 64), and by engaging with characters, readers can truly experience the 'Other', instead of learning about it. Therefore, while reading literature we can obtain knowledge of cultural practices, products, and perspectives that are different from our own, but we can also live other lives *by proxy* through imagination, and profoundly engage with otherness.

Concerning the difference between reading for information and experiencing literature, Rosenblatt (1978) has distinguished efferent and aesthetic reading. Efferent reading is aimed at extracting information from a text. The purpose is external. Aesthetic reading, however, focuses more on the internal process and involves the reader's emotional engagement in a text. Rosenblatt argues that in aesthetic reading, 'the reader's primary concern is what happens during the actual reading event' (1978, p. 24). Bredella (1996) argues that this type of reading, where readers explore their own feelings while reading and bring their own experiences to a foreign language literary text, is especially beneficial to intercultural competence, as readers reflect on themselves and their own culture in relation to others. Nevertheless, in the foreign language literature class at the secondary level, we often see that literary texts are merely used as 'informative representation of cultural traits' (Matos, 2011, p. 6). The question is how we can organize foreign language literature lessons in such a way, that there is freedom for reflection of the self, stimulating interpretative and affective processes (Matos, 2012), but that it also leads to language learning and building cultural content knowledge.

This question of 'how?' is exactly the underlying question of this doctoral research. How can literary pedagogy pay attention to the attitudinal, behavioral, and cognitive aspects of intercultural competence and promote all five dimensions of intercultural communicative competence (Byram, 1997) – *attitudes, knowledge, skills of interpreting and relating, skills discovery and interaction* and *critical cultural awareness* – simultaneously? Whereas several studies have been conducted on pedagogy for intercultural literature teaching at the higher education level (Porto & Byram, 2017; Matos, 2012), very little is known about the field of secondary education. To gain more insight into the context of secondary education, a survey study has been performed among foreign language teachers in the Netherlands. The results of this questionnaire study, as described in the previous chapter of this thesis (Schat et al., 2018; see Chapter 2), and an earlier survey on intercultural competence (Fasoglio & Canton, 2009) reveal that foreign language teachers in the Netherlands consider intercultural competence and literature education important, but in practice they devote little time and attention to it. They indicate that this is mainly due to a lack of guidelines and materials. Therefore, this chapter aims, first of all, to develop a model that can help teachers conceptualize intercultural competence in foreign language literature education. It also aims to formulate tangible learning objectives alongside the model and to validate them so that teachers can use them as guidelines in their teaching practice.

3.2 Theoretical framework: A dialogic approach for intercultural objectives

3.2.1 Literature education in the Netherland and literary competence

As has been described in Chapter 1, literature in the Dutch foreign language curriculum domain E (literature) is divided into three subdomains with the following attainment targets: (7) *literary development*: the student can report about his/her reading experiences of at least three literary works with clear arguments, (8) *literary terms*: the student can recognize and distinguish literary text types and can use literary terms when interpreting literary texts and (9) *literary history*: the student can give an overview of the main events of literary history and can place the studied works in this historic perspective. An explanation is included that the subdomains literary terms (8) and literary history (9) are subordinate to the first target (7), the literary development of the students (Meijer & Fasoglio, 2007). It is remarkable that these targets are an exact copy of the targets for literature teaching for Dutch Language and Literature (L1). Not surprisingly, the

standards for foreign language teaching echo theories of L1 literature teaching and research of some prominent Dutch literature teaching scholars.

Janssen (1998) conducted an influential empirical investigation on teachers' objectives for L1 literature teaching. She distinguished four general practices: (1) cultural education, (2) literary-aesthetic education, (3) social development, and (4) individual development. Following this model, Verboord (2003) reduced the four teacher profiles to two approaches to literature teaching: the culture-oriented approach (emphasis on cultural transfer, canonical works, and aesthetic education) and the student-oriented approach (emphasis on individual and social development and reading pleasure). His study revealed that a student-oriented approach to literature education leads to a higher reading frequency than culture-oriented literature education. This conclusion is reflected in the attainment targets: subdomains 8 (literary terminology) and 9 (literary history) both show that cultural education and literary aesthetic education are important aims of literature teaching. However, the explanation that subdomain 8 and subdomain 9 are subordinate to subdomain 7, the students' literary and personal development, reveals a student-centered approach in which the reader's experience is the most important and the development of the students' literary competence is perceived as the main objective of literature education (Witte, 2008).

But what exactly is literary competence? The term 'literary competence' was coined by Culler in 1981. He states that reading literary texts requires readers to understand meaning beyond what is written – making sense of a text – and defines literary competence as an 'implicit understanding of the operations of literary discourse which tells one what to look for' (Culler, 2002, p. 132). In the Netherlands the term became a broad, much-discussed concept to indicate the various aims of L1 literature education (Coenen & De Moor, 1992; Janssen, 1998; Witte, 2008). In an attempt to provide a definition for the Dutch context, a description of a literary competent reader was calibrated: 'is able to communicate with and about literature. The content of this communication can be very diverse in nature, but must in any case comply with the requirement that the reader is able to provide coherence. This involves making coherence within the text for the benefit of an optimal text comprehension, establishing consistency and distinction between different texts, relating the text to the world (society and the personal world of the author) and relating of the personal value judgment with respect to the read to that of others. The literary competent reader has an attitude towards literature that is characterized by a readiness to read and open to strange perspectives,

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or reference frames' (Coenen & De Moor, 1992, p. 17). To frame this long definition of literary competence, four literary skills were distinguished: (1) the student understands texts, (2) the student distinguishes types of texts, (3) the student brings knowledge of political and cultural context to the text, and (4) the student formulates a value judgment (Coenen & De Moor, 1992, p. 17). While skills two (2) and three (3) strongly resound in subdomains 8 and 9, 'understanding texts' (1) and 'formulating a value judgment' (4) are combined in subdomain 7.

The concept of literary competence has also been studied in the context of foreign language teaching. In this specific context general language proficiency in the target language and reading proficiency are prerequisites for literary competence development: if students cannot understand the words of a text and are not able to process it, they will definitely experience difficulties understanding its meaning beyond what is written. As Hoff (2016) puts it, it also 'is not possible to separate cultural competence from literary competence when it comes to the reading of FL texts' (p. 56). Those two parameters – linguistic and socio-cultural competence – are often added to the construct in research for foreign language environments (Brumfit & Carter, 1986). Most models for secondary education (e.g., Burwitz-Melzer, 2001; Diehr & Surkamp, 2015) have in common that they distinguish (1) affective and empathic competences, (2) cognitive and aesthetic competences, and also (3) the ability to communicate about literature by exchanging personal responses to the text.

Recently an attempt (Alter & Ratheiser, 2019) was made to redefine literary competence in relation to the can-do statements of the Common European Framework of Reference (CEFR) in which it is argued that the scales proposed by the CEFR – 'Expressing a personal response to creative texts (including literature)' and 'Analysis and criticism of creative texts (including literature)'– also reflect a strong emphasis on the students' interaction with a creative text. In addition, as the understanding of a text is mostly demonstrated through verbalization, productive modes lend themselves better to demonstrating literary competence – (Paran et al., 2021). We therefore argue that a dialogic approach to the construct of intercultural communicative competence will make it appropriate for CLIL-based literature teaching; a student is then directed to interact with the text and to express a personal response using the foreign language in productive modes to show *attitudes*, *knowledge*, *skills*, and *critical cultural awareness*. This will be elaborated upon in the next section.

3.2.2 A dialogic approach to literature education

In the beginning of the century there was renewed attention for the ideas of Bakhtin (1934), and much research was published on the topic of dialogic education (e.g., Applebee et al., 2003; Alexander, 2008). Dialogic interaction refers to an explorative exchange of ideas between teacher and students and among students in the form of authentic dialogue. In a dialogic classroom, questions are predominantly open and authentic (these are not test questions) and there is ample room for open discussion (Applebee et al., 2003). These theories strongly influenced literature education researchers in the Netherlands. Janssen (2009) described a proposal for dialogic literature education in Dutch L1 education. However, despite growing interest for dialogic pedagogies in literature pedagogy research, classroom practice showed the opposite. Janssen found (1998) that teachers predominantly asked 'inauthentic' questions, i.e., closed questions to which the teacher himself already knows the answer. Witte (2008) investigated teacher questions and found that teachers offer limited exploring possibilities for students.

Janssen (2009) defined literature teaching as a dialogic discipline in which reflection is stimulated through two types of dialogue: a dialogue with the text and a dialogue with others about the text. Through an internal dialogue with the text, students become aware of their own thoughts, feelings, and ideas, and it is through external dialogues with others about personal responses to the text that students explore the other. In essence, a dialogic approach to literature education stimulates students to co-construct meaning by exploring their own and their peers' ideas, feelings, and thoughts about a text through authentic questions, as opposed to formulating a correct answer to questions about literary texts. The dialogical approach to literature education can be seen as a way to highlight subdomain 7, individual literary development and reporting on reading experiences.

While much of the research on dialogic literature education has focused on L1 classrooms (Schrijvers et al., 2019a), a conceptualization of dialogical literature education for foreign language teaching at the secondary level has been lacking. As real dialogue and asking authentic questions in L2 takes place at another level than in L1, a dialogic approach to foreign language literature education is profoundly different than in Dutch literature education. However, the focus on (1) a personal response and (2) the distinction between dialogue with and about can help us to emphasize the intercultural aspect of literature education. Dialogic literature education and intercultural competence actually are two strongly intertwined entities: firstly, because the former aims to look at relationships

between one's own feelings, ideas, and opinions to a text and those of other readers, and the latter entails looking at the relationships between one's own culture and other cultures. At the second level, the distinction between dialogue with a text and dialogue about a text can help us to focus on two important aspects of intercultural communication within a literature classroom: the intercultural communication a student has with 'the other world' as represented in the text (a foreign language, a different cultural world) but also on intercultural interaction with peers in a diverse classroom. In the next section we discuss how various scholars have scrutinized the relationship between a dialogic approach to literature and intercultural competence.

3.2.3 Intercultural dialogue with and about literature

Bredella's research (1996; 2004; 2008) into the relationship between literary texts and intercultural understanding focuses on the dialogue between the reader and the text. He argues that adopting an 'aesthetic reading' approach is essential when using literary texts for intercultural competence. Aesthetic reading focuses on the reader's personal experiences while reading and stimulates readers to pay attention to the feelings, ideas, and thought that come to mind while reading. Reading with the specific focus to evoke a 'response' within oneself presents the reader with opportunities 'to evaluate the world of the text and relate it to their own' (2008, p. 12). In Bredella's view, literary texts 'offer us models for understanding a foreign world as well as our own' (2008, p. 21). His literary pedagogy emphasizes 'interpretive competence' through relating to own experiences. Thus, reading foreign language literary text can obviously serve to extract information (*knowledge*) about other cultures and help the reader to understand them and approach them with openness (*attitudes*), but just as important is that through 'dialogue with a text' *skills of interpreting and relating* are stimulated. By relating the text to their own life and becoming aware of how a text affects them, readers reflect on the self (Matos, 2012).

Kramsch (1993), on the other hand, emphasizes the 'dialogue with others' for reflection on the self, and argues that by carrying out literary tasks with classmates, in which they, for example, compare possible contrasting interpretations of a literary text, students gain insight into their own cultural framework, and the cultural frameworks of others and of an in-between culture. The teacher's task is to stimulate this dialogue to allow meaning to be constructed in a so-called 'third place', which refers to a sphere of interculturality between one's own language/culture and another language/culture, which gives a student a new understanding of both. Thus, Kramsch conceptualizes a 'dialogue with others' not so much as dialogue between teacher and student, but rather as dialogue

between students where meaning is discovered. In Kramsch' approach to dialogic class interaction, students are 'multilingual social actors' (2009, p.103), as they actively participate in intercultural interaction, while teachers are seen as agents who stimulate dialogue: 'their real potential may lie in their ability to engage the learner in the dialectic of meaning production' (Kramsch, 1993, p. 239). In later years, Kramsch distanced herself from the terms 'intercultural competence' and 'third culture' and referred to 'symbolic competence' (2006). Although different from intercultural competence, as emphasis is put on culture as discourse, she continued to stress 'meaning making' through *interaction and discovery*: 'symbolic competence does not do away with the ability to express, interpret, and negotiate meanings in dialogue with others, but enriches it and embeds into the ability to produce and exchange symbolic goods in the complex global context in which we live today' (Kramsch, 2006, p. 251).

Delanoy (2005) proposes a more socio-cultural approach to the teaching of literary texts. In his dialogical model for literature teaching, students are not only stimulated to evaluate how a literary text may foster a better understanding of themselves and to use interpretations of a text for dialogue with peers, they are also stimulated to critically question the ideological meaning making of a text. He argues that teachers should stimulate 'dialogue about literary text' in which students' attention is drawn to cultural values and social power relations implied in literary texts. Delanoy (2005) advocates a critical analysis of literary texts though which students become 'cultural critics' who reflect on the possible ideological aspects of a text: 'unlike Kramsch, the emphasis is not on students and teachers as socio-cultural actors but as cultural critics' (in Matos, 2012, p. 102). As this proposed socio-cultural approach stimulates students 'to identify values and to evaluate critically, perspectives, practices, and products' (Byram, 1997, p. 57) in a literary text, such an approach can potentially contribute to developing students' *critical cultural awareness*.

In summary, the theory regarding the relationship between literature and intercultural learning emphasizes both the dialogue with the text the dialogue with others about the text. In Bredella's (2008) interpretive approach students evoke their own emotional response while reading and give meaning to a text from an 'other world' by relating it to their own experiences. Other scholars on intercultural literature teaching focus more on the dialogue about a text. While Kramsch (1993) emphasized meaning making in dialogic intercultural interaction with peers, Delanoy (2005) proposed a socio-cultural critical approach, through which students critically question the ideological creation

of meaning within a text in personal evaluations of a text. As demonstrated above, a dialogic approach could be relevant to specifically aim at the behavioral aspects of intercultural competence, developing *skills of interpreting and relating, skills of discovery and interaction* and a *critical cultural awareness* as opposed to only using literary texts as 'sources of information' about foreign language cultures.

3.2.4 Current study and research questions

The potential benefits of dialogic literature teaching for various dimensions of intercultural competence, together with the lack of guidelines for an intercultural approach to literature teaching as experienced by teachers, led us to three questions: (1) how can we frame intercultural communicative competence for foreign language literature teaching through a dialogic lens in a model for learning?, (2) towards which tangible aims and objectives are students learning according to that model? and (3) how can we formulate those objectives in comprehensible can-do statements for secondary schools students? Based on the reasoning above, we formulated three research questions:

1. *How can intercultural communicative competence be conceptualized from the perspective of a dialogic approach to literature education for the foreign language classroom?*

2. *What learning objectives can be formulated for the construct intercultural literary competence?*

3. *Can the learning objectives be considered content valid and face valid with respect to the construct of ILC?*

3.3 Method

3.3.1 Research design: document analysis and expert review

To answer the first two research questions, document analysis was used as research method. Bowen (2009) describes document analysis as a form of qualitative research in which documents are analyzed through a process of selecting, appraising and synthesizing data contained in various documents. She argues that 'the qualitative researcher is expected to draw upon multiple (at least two) sources of evidence; that is, to seek convergence and corroboration through the use of different data sources' (Bowen, 2009, p. 3). The information derived from these documents is then organized

into categories, interpreted by the researcher and may add to a knowledge base around a specific topic. In this study, the model of intercultural communicative competence (Byram, 1997; 2021) and the model of literary competence (Witte, 2008) were analyzed and compared to give meaning to the construct intercultural literary competence (ILC). Based on thorough analysis of both models, we synthesized the six most important aspects of literary competence for secondary school students and the five dimensions of intercultural communicative competence to formulate five themes for dialogic literature education for foreign language teaching. Through coding of learning objectives within both frameworks, we formulated accompanying learning objectives for the five dimensions of ILC.

To answer the last research question, expert review and think-aloud sessions were used as research methods. To ensure content validity it is crucial to verify whether the formulated can-do statements cover the underlying theoretical construct. As content validity of learning objectives for an educational program largely depends on judgement and estimation of theory, a common approach to account for content validity is to consult with subject matter experts (Plomp & Nieveen, 2013). Subsequently, another crucial step in validating can-do statements is to ensure face validity. Face validity, often dismissed as the weakest form of validity, refers to more subjective assessment and investigates how suitable the content appears to be to intended users: 'a test has face validity if its content simply looks relevant to the person taking the test' (Taherdoost, 2016, p. 29). In this case, face validity can be understood as what students think that the can-do statements mean. Although these judgements are not based on theoretical reasoning, it is essential to investigate face validity especially in educational practice, as it is highly important that students understand language used in education. Think-aloud is a research method that can be used to ensure that teaching materials or tasks are formulated in comprehensible student language. In think-aloud sessions students verbalize the thoughts that come into their minds while they perform a task (van Someren et al., 1994). In this case, we used think-aloud sessions to investigate how the students interpreted the can-do statements and to ensure that the formulation was unambiguous.

3.3.2 Participants and procedure for research question 3
Establishing content validity requires expert assessment of relevance. We therefore asked recognized subject matter experts to evaluate whether our set of learning objectives covered our educational aim. Four academics in the field foreign language teaching were consulted to provide feedback on the can-do statements: a professor of literature

education (expert 1), a professor of foreign language pedagogy (expert 2), a professor of intercultural competence (expert 3), and a curriculum developer (expert 4) specialized in language curricula for secondary education. Two of the experts were not involved in the PhD project and two were. In December 2018 these experts were given the definitions of the five ILC dimensions and the list of 25 can-do statements and were invited to comment on the extent to which the learning objectives covered the construct.

With regard to face validity, we organized three think-aloud sessions (3 x 60 min) in January 2019. We organized the think-aloud sessions with three secondary school students (two female and one male, aged 17) individually in an empty classroom. The three students read the can-do statements aloud and indicated how they understood each learning objective, with respect to the wording and clarity of the can-do statements. In the first half hour, the students were asked to read the objectives aloud and interpret them in their own words. If objectives were difficult to translate into other words or if they did not comprehend the intended meaning, the student was asked to give an example. In the second half-hour, the students were asked which objectives they found easiest to understand, which were most difficult, and the reasons for their answer. At the end, they were asked to give their overall opinion of the list. Data of the think-aloud sessions were collected through audio recordings of the conversations and notes. Based on these recordings, the terminology of several objectives was refined to reflect student-appropriate language.

3.4 Results

3.4.1 Theoretical model for Intercultural Literary Competence

For the conceptualization of intercultural competence in the literature classroom, we started from the construct intercultural communicative competence and used Byram's five dimensions (1997) as a foundation. Despite the fact that the descriptions of the five dimensions (1997, pp. 57-64) do not focus specifically on literature, these categories were retained as a starting point for describing the intercultural literary competence construct. Because intercultural competence in the literature classroom overlaps with literary competence, we decided to use Witte's (2008, pp. 175-176) literary competence model for the formulation of the new competence model. Although this model was originally developed for L1 teaching and not aimed at foreign language teaching, we selected this particular literary competence model for various reasons. Firstly, because it is a widely used and well-known framework in secondary education in the Netherlands. Secondly, it

has been recommended for the L2-context as well (van der Knaap, 2014; van der Knaap, 2019). And, last but not least, because, in line with the theory on dialogic literature teaching (Janssen, 2009; Schrijvers et al., 2019a), it distinguishes 'communication with literature' and 'communication about literature'.

More specifically, we chose to use Witte's conceptualization of reading assignments, which is the third of the three parameters in addition to (1) students and (2) texts, in his operationalization of literary competence (Witte, 2008, pp. 175-176). We chose to use the parameter (3) reading assignments, as this project focuses strongly on materials for the literature class. Furthermore, our next objective after developing the model, was to formulate can-do statements that describe what students should be able to do with a literary text. Witte's (2008) competency matrix for literary competence in reading assignments, which is based on long-term research among teachers of Dutch and on expert validation, consists of six dimensions and fourteen indicators[6] as shown in Table 3.1. The first level of the matrix is a two-tier categorization of 'communication with literature' and 'communication about literature', and a second level distinguishes six dimensions of literary competence. In the communicating with literature category, four dimensions are distinguished: 1. willingness to make an effort; 2. to understand content and meaning; 3. to recognize text internal properties; 4. to make text external connections. In the second category, communicating about literature, two dimensions are distinguished: (1) individual and (2) with others.

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6   The dimensions and indicators are translated from Dutch into English by the author. To avoid the use of 'she/he', we formulated all indicators in plural form, referring to students instead of the student.

Table 3.1 Dimensions and indicators of Literary Competence and Complexity (From Witte, 2008, pp. 175-176)

Dimensions	Indicators	Explanation
C O M M U N I C A T I N G W I T H L I T E R A T U R E A N D Willingness to make an effort	Study load	The extent to which the students are willing to invest time in the assignment.
Understand and interpret text	Content	The extent to which the students demonstrate an understanding of the text (e.g., recounting history, distinguishing story lines, connecting story elements, understanding structural elements such as perspective, chronology)
	Meaning	The extent to which the students demonstrate an ability to make meaning of the text and are able to interpret the text, as a whole and in parts (theme, motif, and idea) and are able to recognize different layers of meaning.
Recognize text internal characteristics	Genre	The extent to which the students are able to classify texts according to their characteristics into genres (such as thriller, psychological novel, et cetera, but also fiction/non-fiction and reading/literature).
	Style	The extent to which the students demonstrate the ability to recognize and name certain conventions and stylistic devices, as well as the ability to reflect on the aesthetic quality of language used.
	Literary techniques	The extent to which the students can recognize narrative processes and can analyze and evaluate them, and are able to reflect on the aesthetic quality of composition.
	Characters	The extent to which the students are able to characterize characters within(!) the context of the story and to describe, analyze and explain their behavior and development. As well as are able to reflect on the relationships between the characters.
Make connections between text and world	Inside world (personal)	The extent to which the students are able to confront the text with personal experiences and beliefs, and to identify with the characters and events.
	External world general	The extent to which the students are able to relate the text to historical, social, cross-cultural, psychological, and philosophical knowledge.
	External world specific	The extent to which the students are able to relate the text to other texts (intertextuality) and art forms, and to cultural-historical knowledge.

Table 3.1 Continued

Dimensions		Indicators	Explanation
A B O U T L I T E R A T U R E	Individual	Appreciation	The extent to which the students can make personal judgments about a text and can substantiate them.
		Literary taste and book choice	The extent to which the students can describe, substantiate and plan their tastes, and are able to describe and explain a development therein, as well as are able to plan their choice of books.
		Beliefs about literature	The extent to which the students can reflect on their motive for reading and the function literature has for them.
	With others	Other readers	The extent to which the students are able to engage with peers or readers who are more distant from them (teacher, reviewer) to critically exchange views on the meaning and interpretation of a text as well as on its appreciation.
		Information sources	The extent to which the students are able to consult various information sources (internet, reviews, interviews, reference books, studies, articles, etc.) and are able to assess their reliability, as well as process the information adequately.

The first dimension of the matrix, willingness to make an effort, was merged with *attitudes.* This dimension refers to the extent to which the learner is willing to invest time in a reading assignment. *Savoir être* in the intercultural communicative competence model not only refers to the ability to approach other cultures with 'curiosity and openness', but also to the 'readiness to suspend disbelief about other cultures and about one's own' (Byram, 1997, p. 57), which means a willingness to appreciate products, practices, and perspectives of others and to question those of the own culture. Based on these descriptions, *attitudes* in the ILC model refers to the students' openness to engage in dialogue with a literary text in a foreign language and to engage with the text's characters and different cultural settings, but also to a willingness to appreciate other perspectives on a literary text and to explore their own through contrast and comparing while performing a reading assignment in class.

The second dimension of the matrix, 'to understand and to interpret a text', was partly merged with knowledge, as understanding the content of a foreign language literature text clearly relates to *savoirs,* but interpreting its meaning relates more to *savoir comprendre.* Thus, we decided to include only the first element, 'to understand content' and to include 'to interpret meaning' in the next dimension of ILC. *Savoirs*

in the intercultural communicative competence model refers not so much to fact-based knowledge about the culture of the foreign language, but is also knowledge of the self and the other, of how interaction takes place, and of the relationships between individuals and societies. Since *savoirs* is not factual knowledge, but reflexive and relational knowledge, which comes from reflection on social structures and power relations, *knowledge* in the ILC model is not only the knowledge a student brings to the text, but also a student's ability to use a literary text to expand their knowledge about social groups, and the general processes of individual and social interaction.

The third and the fourth dimensions of the matrix, 'to recognize text internal characteristics and to make text external connections', were merged with *skills of interpreting and relating*, along with 'interpreting meaning' as described in the previous paragraph. *Savoir comprendre* in the intercultural communicative competence model refers to the ability to interpret, to explain and relate to information (Byram, 1997, p. 58). Relating that to the dimensions of Witte (2008), it actually means that a student should be able to give meaning to a foreign language literary text through analyzing texts' internal characteristics, but also to explain 'the cultural' in a text, and to relate that to one's own life experiences and the external world. Therefore, the definition of *savoir comprendre* is twofold. On the one hand it refers to a student's ability to explain the text by recognizing textual elements in the foreign language literary text, stressing the application of literary concepts for interpretation. On the other hand, it refers to a student's ability to explain the cultural in a text by relating it to documents or events from one's own culture, stressing more intercultural aspects of contrasting, comparing, and finding common ground.

The fifth dimension, 'individual', was merged with *critical cultural awareness*. In the intercultural communicative competence model *critical cultural awareness* is the central element and is defined as 'the ability to evaluate, critically and based on an explicit, systematic reasoning process, values present in one's own culture and in other cultures and countries' (Byram, 2021, p. 66). It refers to the political element of education, of teaching our students to become critically aware of culture and to be able to evaluate products, practices, and perspectives in reasoned judgements. These reasoned judgements can be expressed, for example, through informed critical evaluations about literary texts. Thus, we decided to merge *critical cultural awareness* with the dimension 'individual' within communication about literature, which Witte describes as the extent to which the students can make substantiated personal judgement about texts, can describe their

literary tastes, and can reflect on the function literature has for him. Therefore, *savoir s'engager* in the ILC model refers to the ability to make a reasoned evaluation of the text but also, for example, of products, practices, and perspectives of one's own and other cultures related to the literary text.

The sixth dimension of the matrix, 'with others', was merged with *skills of discovery and interaction. Savoir apprendre/faire* in the intercultural communicative competence model refers to the student's ability to make discoveries through personal involvement in social interaction. Witte (2008) defines the dimension 'with others' by two indicators: 'other readers' and 'other sources of information'. This refers to the extent to which students are able to interact with peers or readers who are more distant from him (teacher, reviewer), to critically exchange views on the meaning and interpretation of a text as well as on its appreciation, and also their ability to use and consult different sources of information about a literary text and to process the information adequately. In the ILC model, this means that students engage in dialogue with others about the literary text to explore not only the different voices in the text, but also the voices of their peers. And also to consult other sources of information to discover new aspects of a culture.

As demonstrated, *attitudes, knowledge,* and *skills of interpreting and relating* can be developed primarily by engaging in internal dialogue with a literary text, while *skills of discovery and interaction* and *critical cultural awareness*, require students to engage in an external dialogue about literature, individually and with others. Based on the above reasoning we define the intercultural literary competent student as someone (1) who is willing to engage with a text and cultural representation within that text; (2) who gains knowledge about cultures through a text; (3) who gives meaning to a text; (4) who interacts about a text and (5) who makes reasoned judgements of a literary text and of perspectives, products, and practices related to that text. In this particular conceptualization, which is also anchored in CLIL principles, i.e., where content and language are learned in an integrated way and content is learned through language use in the classroom, language proficiency in the target language is indispensable for all five dimensions: students must have good reading skills in the target language in order engage with, to understand and to interpret the literary text. Students must have oral and written skills in order to interact with peers or to express their reasoned judgements in written documents, for example. We therefore redefined the five *savoirs* as shown in Table 3.2. Figure 3.1 is a schematic representation of the construct and visualizes the

integration of the six dimensions of literary competence with the five dimensions of intercultural communicative competence.

Table 3.2 Construct of Intercultural Literary Competence

Dialogue with literature	**Attitudes (*savoir être*)**: the extent to which the students are willing to approach representations of other cultures and their own in the foreign language literary text with an open and curious attitude, and to suspend disbelief about other cultures and their own.
	Knowledge (*savoirs*): the extent to which the students can use the foreign language literary text to expand their knowledge of social groups and their products and practices in their own and in other cultures, and the general processes of societal and individual interaction.
	Skills of interpreting and relating (s*avoir comprendre*): the extent to which the students can recognize textual elements in the foreign language literary text, and the extent to which they can explain the text and relate it to documents or events from their culture.
Dialogue about literature	**Skills of discovery and interaction (s*avoir apprendre/faire*)**: the extent to which the students can use the foreign language to acquire new knowledge (of a culture and cultural practices) and to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction about the foreign language literary text.
	Critical cultural awareness (s*avoir s'engager*): the extent to which the students can critically evaluate the literary text on the basis of a systematic process of reasoning about perspectives, practices, and products in their own and other cultures related to the literary text.
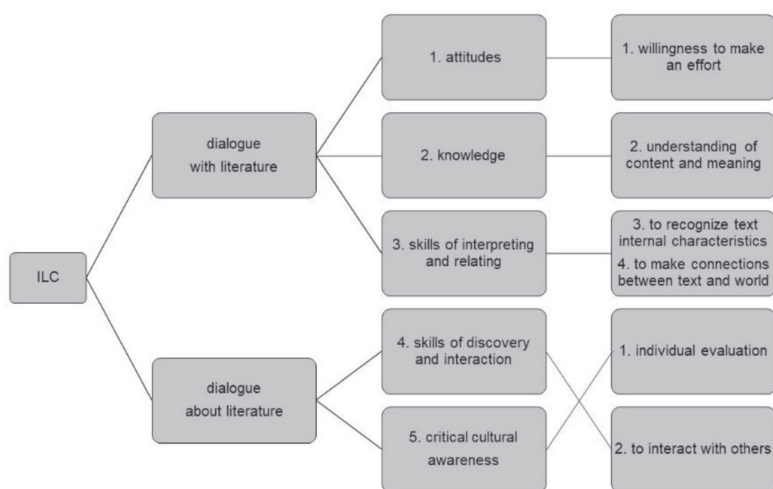
Figure 3.1 Schematic representation of the construct

3.4.2 Learning objectives for the five dimensions

Based on the dimensions described, we formulated five learning goals for each dimension. In formulating these learning goals, we stayed as close to Byram's language as possible but focused on what a student can do with literary texts in the foreign class. Since one of the aims of this study is to design materials, and therefore focuses primarily on what the learner does with the literary text, it specifically used the dimensions and indicators for reading assignments, one of the two parameters in Witte's operationalization of literary competence (2008). We first the describe the learning objectives for each dimension in the running text and the paragraph is followed by a table demonstrating how each learning objective was arrived at. Each table starts with Byram's dimension and the dimension for ILC. After that follows, firstly, the formulated learning objective; second, the specific learning objectives from the intercultural communicative competence model on which they are based with passages highlighted; and third, indicators of literary assignments[7] on which it is based. For each dimension, a table is presented with five learning objectives (see Tables 3.3, 3.4, 3.5, 3.6, and 3.7).

Attitudes

In order to stimulate a willingness to approach representations of other cultures and one's own in the foreign language literary text with an open and curious attitude, and to suspend disbelief about other cultures and one's own, students, should first of all, show interest in the daily life in other cultures as described in the literary text (a_1). Another requirement is that they are 'interested in the daily experience of a range of social groups within a society' (Byram, 1997, p. 58), empathizing with various characters in a literary text (a_2). Thirdly, as a foreign language literary text is an ideal medium to explore other cultural practices by taking another perspective, a student can also use the literary text to develop 'interest in discovering other perspectives on interpretation of familiar and unfamiliar phenomena both in one's own and in other cultures and cultural practices' (a_3). As 'the intercultural speaker does not assume that familiar phenomena – cultural products or practices common to themselves and the other – are understood in the same way' (Byram, 1997, p. 58) and 'is aware that they need to discover the other person's understanding of these' (Byram, 1997, p. 58), students should also develop an interest in discovering how people from other cultures would view practices and products of their own culture and how literary texts can be beneficial to that (a_4). Finally, as students should develop 'willingness to question the values and presuppositions in cultural

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7   Since only one indicator is used for Attitudes and Knowledge, it is given at the top of the table and not repeated for each objective.

practices and products in one's own environment' (Byram, 1997, p. 58), a fifth learning objective is that students are willing to take another perspective and critically examine their own cultural perspectives on a literary text, and also stereotyped images related to it (a_5). The five learning objectives for *savoir être* are presented in Table 3.3.

Table 3.3 Learning objectives for attitudes

Attitudes ICC: curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own (Byram, 1997, p. 57).
Attitudes ILC: the extent to which the students are willing to approach representations of other cultures and their own in the foreign language literary text with an open and curious attitude, and to suspend disbelief about other cultures and their own.

Learning objective 1	a_1 *The students are interested in daily life in other cultures as depicted in literary texts.*

a) willingness to seek out or take up opportunities to engage with otherness in a relationship of equality, distinct from seeking out the exotic or the profitable.
The intercultural speaker is interested in the other's experience of daily life in contexts not usually presented to outsiders through the media nor used to develop a commercial relationship with outsiders; is interested in the daily experience of a range of social groups within a society and not only that represented in the dominant culture (Byram, 1997, pp 57-58).

Dimension: willingness to make an effort
Indicator: study load
The extent to which the students are willing to invest time in the assignment (Witte, 2008, p.175).

Learning objective 2	a_2 *The students are willing to empathize with various characters in literary texts.*

a) willingness to seek out or take up opportunities to engage with otherness in a relationship of equality, distinct from seeking out the exotic or the profitable
The intercultural speaker is interested in the other's experience of daily life in contexts not usually presented to outsiders through the media nor used to develop a commercial relationship with outsiders; is interested in the daily experience of a range of social groups within a society and not only that represented in the dominant culture (Byram, 1997, pp 57-58).

Learning objective 3	a_3 *The students find it interesting to discover other perspectives for the interpretation of familiar and unfamiliar phenomena in literary texts.*

Table 3.3 Continued

(b) interest in discovering other perspectives on interpretation of familiar and unfamiliar phenomena both in one's own and in other cultures and cultural practices The intercultural speaker does not assume that familiar phenomena – cultural products or practices common to themselves and the other – are understood in the same way, or that unfamiliar phenomena can only be understood by assimilating them to their own cultural phenomena; and is aware that they need to discover the other person's understanding of these, and of phenomena in their own culture which are not familiar to the other person (Byram, 1997, p.58).	
Learning objective 4	a_4 *The students are interested to discover in literary texts how people from other cultures view practices and products of their own cultures.*
b) interest in discovering other perspectives on interpretation of familiar and unfamiliar phenomena both in one's own and in other cultures and cultural practices The intercultural speaker does not assume that familiar phenomena – cultural products or practices common to themselves and the other – are understood in the same way, or that unfamiliar phenomena can only be understood by assimilating them to their own cultural phenomena; and is aware that they need to discover the other person's understanding of these, and of phenomena in their own culture which are not familiar to the other person.	
Learning objective 5	a_5 *The students are willing to take up other perspectives and critically examine their own cultural perspectives and/or stereotypes related to literary texts.*
c) willingness to question the values and presuppositions in cultural practices and products in one's own environment The intercultural speaker actively seeks the other's perspectives and evaluations of phenomena in the intercultural speaker's environment which are taken for granted, and takes up the other's perspectives in order to contrast and compare with the dominant evaluations in their own society (Byram, 1997, p.58).	

Knowledge

In order to stimulate students' abilities to use the foreign language literary text to expand their knowledge of social groups and their products and practices in the students' own and in other cultures, and the general processes of societal and individual interaction, students must be able to use a book as a source of information to learn about cultures. As Byram (1997) argues that 'the intercultural speaker knows about events, significant individuals and diverse interpretations and events which have involved both countries' (p. 59), a first objective is that students acquire knowledge of the relationship between their culture and other cultures through the book [k_1]. As the intercultural speaker must also have knowledge of 'the national memory of one's own country and how its events are related to and seen from the perspective of other countries' (Byram, 1997, p. 59) and vice versa, a second and third objective is that students can also acquire information through foreign language literary texts about how people from other cultures see their

country [k_2] and about their cultures' perspectives on the national memory and national definitions of geographical space of other countries [k_3]. As 'the intercultural speaker knows about the social distinctions' (Byram, 1997, p. 60) and also 'about institutions, and perceptions of them' (Byram, 1997, p. 60), a fourth objective is that students can use the literary text to learn more about different social groups and society in other cultures [k_4]. The last objective focuses on the students' ability to gain more knowledge about social interaction in other cultures through reading [k_5]. The five learning objectives for *savoirs* are presented in Table 3.4.

Table 3.4 Learning objectives for knowledge

Knowledge ICC: of social groups and their products and practices in one's own' country and in one's interlocutor's country, and of the general processes of societal and individual interaction (Byram 1997, p. 59).	
Knowledge ILC: the extent to which the students can use the foreign language literary text to expand their knowledge of social groups and their products and practices in their own and in other cultures, and the general processes of societal and individual interaction.	
Learning objective 6	k_1 *The students can use literary texts to learn more about the relationships between their cultures and other cultures.*
a) historical and contemporary <u>relationships</u> between one's own country and one's interlocutor's countries <u>The intercultural speaker knows about events, significant individuals, and diverse interpretations of events which have involved both countries</u> and the traces left in the national memory; and about political and economic factors in the contemporary alliances of each country (Byram, 1997, p. 59).	
Dimensions: to understand a text **Indicator**: content The extent to which the students demonstrate that they have understood the text (Witte, 2008, p. 175).	
Learning objective 7	k_2 *The students can use literary texts to learn more about how people from other cultures see the student's country.*

Table 3.4 Continued

d) the national memory of one's own country and how its events are related to and seen from the perspective of other countries The intercultural speaker knows the events and their emblems (myths, cultural products, sites of significance to the collective memory) which are markers of national identity in one's own country as they are portrayed in public institutions and transmitted through processes of socialisation, particularly those experienced in schools; and is aware of other perspectives on those events (Byram, 1997, p. 59). **f) the national definitions of geographical space in one's own country and how these are perceived from the perspective of other countries** The intercultural speaker knows about perceptions of regions and regional identities, of language varieties (particularly regional dialects and languages), of landmarks of significance, of markers of internal and external borders and frontiers, and how these are perceived by others (Byram, 1997, pp. 59-60).	
Learning objective 8	k_3 *The students can use literary texts to learn more about different perspectives on national memory and national definitions of geographical space*
e) the national memory of one's interlocutor's country and the perspective on them from one's own country The intercultural speaker knows about the national memory of the other in the same way as their own (Byram, 1997, p. 59). **g) the national definitions of geographical space in one's interlocutor's country and the perspective on them from one's own country** The intercultural speaker knows about perceptions of space in the other country as they do about their own (Byram, 1997, p. 60).	
Learning objective 9	k_4 *The students can use literary texts to learn more about different social groups and society in other cultures.*
i) social distinctions and their principal markers, in one's own country and one's interlocutor country The intercultural speaker knows about social distinctions dominant in the two countries – e.g. those of social class, ethnicity, gender, profession, religion – and how these are marked by visible phenomena such as clothing or food, and invisible phenomena such as language variety – e.g. minority languages, and socially determined accent – or non-verbal behaviour, or modes of socialisation and rites of passage (Byram, 1997, p. 60). **j) institutions, and perceptions of them, which impinge on daily life within one's own and one's interlocutor's country and which conducts and influence relationships between them** The intercultural speaker knows about public or private institutions which affect the living conditions of the individual in the two countries –e.g. with respect to health, recreation, financial situation, access to information in the media, access to education (Byram, 1997, p. 60).	
Learning objective 10	k_5 *The students can use literary texts to learn more about conventions of behavior and individual interaction in other cultures.*

Table 3.4 Continued

k) the processes of social interaction in one's interlocutor's country
The intercultural speaker knows about levels of formality in the language and non-verbal behaviour of interactions, about conventions of behaviour and beliefs and taboos in in routine situations such as meals, different forms of public and private meeting, public behaviour such as use of transport etc (Byram, 1997, pp. 60-61).

Skills of interpreting and relating

The definition of *savoir comprendre* is twofold, referring on the one hand to interpreting the text – recognizing text internal characteristics – and on the other hand relating a text to the outside world. This is clearly reflected in the objectives: the first three objectives focus more on the application of literary concepts and the last two stress intercultural skills in terms of finding common ground. As an intercultural speaker ought to 'identify areas of misunderstanding and disfunction in an interaction' (Byram, 1997, p. 61), students must be able to identify them in a literary text and describe characters and events in relation to them (ip_1), and also to relate those misunderstanding in the text to the external world (ip_5). As an intercultural speaker must also 'identify ethnocentric perspectives in a document' (Byram, 1997, p. 61), a third objective is that students must be able to elaborate on narrative perspectives (ip_3), analyzing the meanings and values which arise from such a perspective. As the intercultural speaker must also be able 'to mediate between conflicting interpretations of phenomena' (Byram, 1997, p. 61), students must be able to relate a literary text to their own life despite cultural differences (ip_4), and also understand other interpretations of that text and 'explain the perspective of each and the origins of those perspectives in terms accessible to the other' (ip_2). The five learning objectives for *savoir comprendre* are presented in Table 3.5.

Table 3.5 Learning objectives for skills of interpreting and relating

Skills of interpreting and relating ICC: ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one's own (Byram, 1997, p. 61).
Skills of interpreting and relating ILC: the extent to which the students can recognize textual elements in the foreign language literary text, and the extent to which they can explain the text and relate it to documents or events from their culture.

Learning objective 11	ip_1 *The students can describe important characters/events in literary texts and identify areas of cultural misunderstanding.*

Table 3.5 Continued

b) identify areas of misunderstanding and dysfunctions in an interaction and explain them in terms of each of the cultural systems present
The intercultural speaker can identify causes of misunderstanding (e.g., use of concepts apparently similar but with different meanings or connotations) [...] The intercultural speaker can use their explanations of sources of misunderstanding and dysfunction to help interlocutors overcome conflicting perspectives; <u>can explain the perspective of each and the origins of those perspectives in terms accessible to the other</u> (Byram, 1997, p. 61).

Dimensions: recognize text internal properties
Indicator: literary characters
The extent to which the students are able to characterize characters within the story context and to describe, analyze, and explain their behavior and development; are able to reflect on the relationships between characters (Witte, 2008, p.175).

Learning objective 12	ip_2 *The students can elaborate on the themes of literary texts and explain how different cultural positions cause different interpretations.*

a) identify ethnocentric perspectives in a document or event and explain their origins
The intercultural speaker can 'read' a document or event, analyzing its origins/sources — e.g., in the media, in political speech or historical writing — <u>and the meanings and values which arise from a national or other ethnocentric perspective</u>
(stereotypes, historical connotations in texts) and which are presupposed and implicit, leading to conclusions which <u>can be challenged from a different perspective</u> (Byram, 1997, p.61).

Dimensions: interpreting text
Indicator: meaning
The extent to which the students demonstrate the ability to make meaning of the text and is able to interpret the text as a whole and parts of it (theme, motif, and the idea) and recognize different layers of meaning (Witte, 2008, p.175).

Learning objective 13	ip_3 *The students can explain the effects of narrative perspective and identify ethnocentric perspectives in literary texts.*

Dimension: recognizing text internal properties
Indicator: literary techniques
The extent to which the students can recognize narrative processes and analyze and evaluate their effects, as well as are able to reflect on their aesthetic quality (Witte, 2008, p. 175).

Learning objective 14	ip_4 *The students can relate the characters/events/themes of literary texts to their own life despite cultural differences.*

(c) mediate between conflicting interpretations of phenomena
The intercultural speaker can use their explanations of sources of misunderstanding and dysfunction to help interlocutors overcome conflicting perspectives; <u>can explain the perspective of each and the origins of those perspectives in terms accessible to the other;</u> can help interlocutors to identify common ground and unresolvable difference (Byram, 1997, p. 61).

Table 3.5 Continued

Dimension: to make textual connections
Indicator: inner world
The extent to which the students are able to confront the text with personal beliefs and experiences, and identify with the characters and events (Witte, 2008, p. 175).

Learning objective 15	ip_5 *The students can relate the themes in literary texts to current social issues and explain sources of cultural misunderstanding*

(c) mediate between conflicting interpretations of phenomena
The intercultural speaker can use their explanations of sources of misunderstanding and dysfunction to help interlocutors overcome conflicting perspectives; can explain the perspective of each and the origins of those perspectives in terms accessible to the other; can help interlocutors to identify common ground and unresolvable difference (Byram, 1997, p. 61).

Dimension: to make textual connections
Indicator: external world general
The extent to which the students are able to relate the text to historical, social, cross-cultural, psychological, and philosophical knowledge (Witte, 2008, p.175).

Skills of discovery and interaction

As the intercultural speaker 'can use a range of questioning techniques to elicit from informants the allusions, connotations and presuppositions of a document or event and their/origins/sources, and can develop and test generalizations about shared meanings and values' (Byram, 1997, p. 62), students must be able to ask their peers about shared meaning and values relating to literary texts, and establish links and relationships among them (ia_3) and to express their opinions (ia_4) and discuss their interpretations with peers (ia_1). As an intercultural speaker can also 'identify similar and dissimilar processes of interaction, verbal and non-verbal' (p. 62), students should also be able to perform a dialogue between characters, taking into account verbal and non-verbal processes of interaction (ia_2). As skills of discovery may include matters such as the ability to discover for oneself how a text from another country is viewed there and compare it with its meaning in one's own country, the fifth objective is that the student can use other sources of information to learn more about a literary text and its context, and analyze different interpretations involved (ia_5). The five learning objectives for *savoir apprendre/faire* are presented in Table 3.6.

Table 3.6 Learning objectives for skills of discovery and interaction

Skills of discovery and interaction ICC: 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 (Byram, 1997 p.61).
Skills of discovery and interaction ILC: the extent to which the students can use the foreign language to acquire new knowledge (of a culture and cultural practices) and to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction about the foreign language literary text.

Learning objective 16   ia_1
The students can discuss their interpretations of literary texts with their fellow students in the target language, establishing relationships of similarity and difference between them.

a) elicit from an interlocutor the concepts and values of documents or events and develop an explanatory system susceptible of application to other phenomena
The intercultural speaker can use a range of questioning techniques to elicit from informants the allusions, connotations and presuppositions of a document or event and their origins/sources, and can develop and test generalizations about shared meaning and values and establish links and relationships among them (Byram, 1997, p.62).

Dimension: with others
Indicator: readers
The extent to which the students are able to critically exchange ideas about the meaning and interpretation of a text as well as its appreciation with peers or readers who are more distant (Witte, 2008, p. 176).

Learning objective 17   ia_2
The students can prepare and carry out dialogues with their fellow students in the target language, in which they take up the perspective of literary characters.

c) identify similar and dissimilar processes of interaction, verbal and non-verbal , and negotiate an appropriate use of them in specific circumstances
The intercultural speaker can use their knowledge of conventions of verbal and non-verbal interaction (of conversational structures; of formal communication such as presentations; of written correspondence; of business meeting; of informal gatherings) to establish agreed procedures on specific occasions, which may be a combination of conventions from the different cultural systems present in the interaction.
d) use in real-time an appropriate combination of knowledge, skills and attitudes to interact with interlocutors from a different country and culture, taking into consideration the degree of one's existing familiarity with the country , culture and language and the extent of the difference between one's own and the other
The intercultural speaker is able to estimate their degree of proximity to the languages and culture of their interlocutor (closely related cultures; cultures with little or no contact or little or no shared experience of international phenomena; cultures sharing the 'same' language; cultures with unrelated languages) and to draw accordingly on skills of interpreting, discovering, relating different assumptions and presuppositions or connotations in order to ensure understanding and avoid dysfunction (Byram, 1997, p. 62).

Table 3.6 Continued

Dimension: with others
Indicator: readers
The extent to which the student are able to critically exchange ideas about the meaning and interpretation of a text as well as its appreciation with peers or readers who are more distant (Witte, 2008, p. 176).

Learning objective 18	ia_3 *The students can ask their fellow students in the target language about shared meaning and values relating to literary texts and establish links and relationships among them.*

b) identify significant references within and across cultures and elicit their significance and connotations
The intercultural speaker can read a document or event for the implicit references to shared meanings and values (of national memory, of concepts of space, of social distinctions, etc.) particular to the culture of their interlocutor, or of international currency (arising for example from the dominance of western satellite television); in the latter case, <u>the intercultural speaker can identify or elicit different interpretations and connotations and establish relationships of similarity and difference between them</u> (Byram, 1997, p. 62).

Dimension: with others
Indicator: readers
The extent to which the student is able to critically exchange ideas about the meaning and interpretation of a text as well as its appreciation with peers or readers who are more distant (Witte, 2008, p. 176).

Learning objective 19	ia_4 *The students can identify significant references within and across cultures and express their opinions on literary texts paying attention to those in the target language.*

b) identify significant references within and across cultures and elicit their significance and connotations
The intercultural speaker can read a document or event for the implicit references to shared meanings and values (of national memory, of concepts of space, of social distinctions, etc.) particular to the culture of their interlocutor, or of international currency (arising for example from the dominance of western satellite television); in the latter case, <u>the intercultural speaker can identify or elicit different interpretations</u> and connotations and establish relationships of similarity and difference between them (Byram, 1997, p. 62).

Dimension: with others
Indicator: readers
The extent to which the students are able to critically exchange ideas about the meaning and interpretation of a text as well as its appreciation with peers or readers who are more distant (Witte, 2008, p. 176).

Learning objective 20	ia_5 *The students can use other sources of information to learn more about literary texts and their context, and analyze different interpretations involved.*

Table 3.6 Continued

b) identify significant references within and across cultures and elicit their significance and connotations

The intercultural speaker can read a document or event for the implicit references to shared meanings and values (of national memory, of concepts of space, of social distinctions, etc.) particular to the culture of their interlocutor, or of international currency (arising for example from the dominance of western satellite television); in the latter case, <u>the intercultural speaker can identify or elicit different interpretations and connotations and establish relationships of similarity and difference between them</u> (Byram, 1997, p. 62).

Dimension: with others
Indicator: sources of information

The extent to which the students are able to consult different sources of information and assess their reliability, as well as adequately process the information (Witte, 2008, p. 176).

3

Critical cultural awareness

In order to stimulate students' *critical cultural awareness*, they must be able to critically evaluate perspectives, practices and products in their own and other cultures and countries, analyzing ideological perspectives in documents, but also taking into account their own ideology, and mediating between them. In the context of literature education, it is of great importance that students not only evaluate perspectives, practices and products in their own and other cultures, but also to critically evaluate the literary text itself. As the intercultural speaker 'can use a range of analytical approaches to place a document or event in context' (Byram, 1997, p. 63) and to demonstrate the ideology involved, students must be able to write an evaluative analysis on literary texts, placing them in context and demonstrating the ideology involved (ca_1). In this analysis they must also pay attention to their own ideology (ca_2) and describe how literary texts may have challenged their perspectives and values (ca_4). A third objective is that an intercultural speaker 'can establish common criteria of evaluation of documents or events, and where this is not possible because of incompatibilities in belief and value systems, is able to negotiate agreement on places of conflict' (Byram, 1997, p. 64). Other objectives for literature class are that students can mediate different evaluations of a book (ca_3) or describe how literary texts might create acceptance of different ideologies through, for example, identification with characters (ca_5). The five learning objectives for *savoir s'engager* are presented in Table 3.7.

Table 3.7 Learning objectives for critical cultural awareness

Critical cultural awareness ICC: 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.
Critical cultural awareness ILC: the extent to which the students can critically evaluate the literary text on the basis of a systematic process of reasoning about perspectives, practices, and products in their own and other cultures.

Learning objective 21	ca_1 *The students can write evaluative analyses on literary texts, placing them in context and demonstrating the ideology involved.*

a) identify and interpret explicit or implicit values in documents and events in one's own and other cultures
The intercultural speaker: <u>can use a range of analytical approaches to place a document or event in context </u>(of origins /sources, time, place, other documents or events) and demonstrate the ideology involved (Byram, 1997, p. 63).

Learning objective 22	ca_2 *The students can write personal reactions to literary texts, making judgements with explicit reference to their own ideological perspectives and values.*

b) make an evaluative analysis of the documents and events which refers to an explicit perspective and criteria
The intercultural speaker is aware of their own ideological perspectives and values and evaluates documents or events with explicit reference to them (Byram, 1997, p. 64).

Dimension: individual
Indicator: literary taste and book choice
The extent to which the students can describe, argue, and plan for their literary taste, and describe and explain its development, as well as plan for their book choice. (Witte, 2008, p. 176).

Learning objective 23	ca_3 *The students can mediate different evaluations of literary texts, negotiating agreement on places of conflict and acceptance of differences.*

c) interact and mediate in intercultural exchanges in accordance with explicit criteria, negotiating where necessary a degree of acceptance of those exchanges by drawing upon one's knowledge, skills, and attitudes
The intercultural speaker is aware of potential conflict between their own and other ideologies and is able to establish common criteria of evaluation of documents or events, and where this is not possible because of incompatibilities in belief and value systems, is able to negotiate agreement on places of conflict and acceptance of difference (Byram, 1997, p. 64).

Dimension: individual
Indicator: view on literature
The extent to which the students can reflect on their reading motives and the function literature has for them (Witte, 2008, p. 176).

Learning objective 24	ca_4 *The students can evaluate literary texts with respect to how the book challenged their cultural assumptions and to which personal insights it has led.*

Table 3.7 Continued

b) make an evaluative analysis of the documents and events which refers to an explicit perspective and criteria	
The intercultural speaker is aware of their own ideological perspectives and values and evaluates documents or events with explicit reference to them (Byram, 1997, p. 64).	

Dimension: individual
Indicator: view on literature
The extent to which students can reflect on their reading motives and the function literature has for them (Witte, 2008, p. 176).

Learning objective 25	ca_5
	The students can judge how literary texts can enable them to identify (or not identify) with characters from other cultures and give examples.

c) interact and mediate in intercultural exchanges in accordance with explicit criteria, negotiating where necessary a degree of acceptance of those exchanges by drawing upon one's knowledge, skills, and attitudes.
The intercultural speaker is aware of potential conflict between their own and other ideologies and is able to establish common criteria of evaluation of documents or events, and where this is not possible because of incompatibilities in belief and value systems, is able to negotiate agreement on places of conflict and acceptance of difference (Byram, 1997, p.64).

Dimension: individual
Indicator: appreciation
The extent to which the students can make and substantiate a personal judgement about a text, using a variety of criteria (Witte, 2008, p. 176).

3.4.3 Validation of learning objectives

After having formulated the learning objectives, we conducted one round of expert validation and in January 2019 sent the results of the document analysis (sections 3.4.1 and 3.4.2) by mail to four specialists who covered all topics involved (expert 1: literary pedagogy, expert 2: foreign language teaching, expert 3: intercultural competence, and expert 4: curriculum design). Experts were given the definition of the ILC dimensions, the five tables and the list of 25 learning objectives and asked to comment on how accurately the learning objectives represented the five dimensions. Overall, the feedback from the experts was positive. One expert commented: 'this is a very interesting, careful creation of learning objectives which follows closely the intercultural communicative competence model and its components'. Nevertheless, experts also provided feedback that led to change: based on their comments minor changes were made, such as in wording. Within *knowledge* and *skills of discovery and interaction* larger changes were necessary. Feedback led to complete reformulation of two learning objectives within those dimensions, which is discussed below.

Knowledge

Expert 3 indicated that the learning objectives covered the dimensions well, but pointed out that within the knowledge dimension (*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), the second part (*knowledge of interaction*) was not sufficiently highlighted. Based on this feedback, learning objective 7 (k_2) was rephrased. Instead using of literary texts '*to learn more about how people from other cultures see their country*', we focused on 'the types and causes of misunderstanding between interlocutors of different origins' (Byram, 1997, p. 59) and 'alternative interpretations of shared concepts, gestures, customs and rituals' (1997, p. 59), and reformulated the learning objective (new k_2) as follows: '*The students can use literary texts to learn how prejudices concerning their cultures and other cultures can cause misunderstanding.*'

Skills of discovery and interaction

Feedback on this dimension also led to the reformulation of one item. Expert 4 felt that learning objective 19 (ia_4) lacked a clear interaction element. In her opinion the wording 'express opinions' does not necessarily lead to an 'exchange of ideas'. Expert 3 thought that the formulated items focused more on interaction than on the discovery element. Instead of '*The students can identify significant references within and across cultures in literary texts and express their opinions paying attention to those',* we decided to use the wording 'I can discuss' and to emphasize 'establishing relationships', including an interaction element (discuss) and a discovery element (establishing relationships). The new learning objective (new ia_4) reads as follows: '*The students can discuss their opinions on literary texts with their fellow student in the target language and establish relationships of similarity and difference between them.*'

After having reformulated the learning objectives, we converted them in can-do statements for secondary school students. In think-aloud sessions three students helped to determine whether the can-do statements were comprehensible to them. The analysis of their feedback showed that the students found the can-do statements understandable. Nevertheless, some learning objectives contained subject-specific academic terminology that needed to be modified and rewritten so that the students could understand better (e.g., the term 'target language' was changed into 'Spanish', 'fellow student' into 'peers', the wording 'literary texts' was changed into 'books'). Other minor questionnaire changes

were made to approach face validity. Based on their reviews, 25 can-do statements were formulated as presented in Table 3.8.

Table 3.8 The 25 can do statements for Intercultural Literary Competence

Attitudes

a_1   I am interested in daily life in other cultures as depicted in the book.

a_2   I am willing to empathize with characters in the book.

a_3   I find it interesting to discover other perspectives for on the interpretation of familiar and unfamiliar phenomena in the book.

a_4   I am interested to discover in the book how people from other cultures would view practices and products of my culture.

a_5   I am willing to take up another perspective and critically examine my own cultural perspective on the book.

Knowledge

k_1   I can use the book to learn more about the relationship between my culture and other cultures.

k_2   I can use the book to learn more about stereotypes and prejudices concerning my culture and other cultures.

k_3   I can use the book to learn more about different perspectives on national memory and national definitions of geographical space.

k_4   I can use the book to learn more about different social groups and society in other cultures.

k_5   I can use the book to learn more about conventions of behavior and individual interaction in other cultures.

Skills of interpreting and relating

ip_1   I can describe important characters/events in the book and identify areas of cultural misunderstanding.

ip_2   I can elaborate on the theme of the book and explain how different cultural positions make different interpretations.

ip_3   I can explain the effects of narrative perspective and identify ethnocentric perspectives in the book.

ip_4   I can relate the characters/events/themes of the book to my own life despite cultural differences.

ip_5   I can relate the themes in the book to current social issues and explain sources of cultural misunderstanding.

Skills of discovery and interaction

ia_1   I can discuss with my peers our interpretations establishing relationships of similarity and difference between them.

ia_2   I can prepare and carry out a dialogue with my peers in which I can take up the perspective of a character from the book.

ia_3   I can ask my peers about shared meaning and values relating to the book and establish links and relationships among them.

ia_4   I can discuss with my peers our opinions on the book and establish relationships of similarity and difference between them.

ia_5   I can use other sources of information to learn more about the book and its context, and analyze different interpretations involved.

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Table 3.8 Continued

Critical cultural awareness	
ca_1	I can write an evaluative analysis on the book, placing the book in context and demonstrating the ideology involved.
ca_2	I can write a personal reaction to the book, making a judgement with explicit reference to my own ideological perspectives and values.
ca_3	I can mediate different evaluations of the book, negotiating agreement on places of conflict and acceptance of differences.
ca_4	I can evaluate the book with respect to how the book challenged my cultural assumptions and to which personal insights it has led.
ca_5	I can judge how the book makes it possible for me to identify with characters from other cultures and give examples.

3.5 Discussion

3.5.1 Conclusions

In this theoretical chapter we described how a model for ILC was created based on the theory of dialogic literature education and on the model of intercultural communicative competence. First, it was shown how document analysis was used to develop the ILC model and to formulate associated learning objectives. We then described how the validity of these learning objectives was approached through expert review and think-aloud sessions with students. Answering the first research question, we found that the distinction between 'dialogue with literature' and 'dialogue about literature', helped us to frame the five dimensions of intercultural communicative competence for foreign literature education.

To activate the first (dialogue with literature), students should be stimulated to elaborate on the question 'what does this text mean to me?', becoming aware of the feelings, thoughts, and ideas they experience while reading a foreign language literary text. In order to answer that question, students need to approach a text from another culture with openness and to see things from the viewpoint of characters with whom they are engaging (*savoir être*). They also need to bring relational knowledge and knowledge of cultures to the text (*savoirs*) in order to explain it and relate it to their own life (*savoir comprendre*). To activate the second (dialogue about literature), students should also be stimulated to elaborate on the question 'what can this text mean to others?', discovering other experiences and perspectives with regard to a foreign language literary text. In order to answer that question, students need to interact with others about the meaning of a text (*savoir apprendre/faire*) and to evaluate a text on the basis of those discoveries (*savoir s'engager*). As such, promoting internal and external dialogues with

literature may lead to profound reflection on the Self through thorough investigation of 'perspectives, practices, and products' of the Other.

On a theoretical level, responding to some of critiques on the model (e.g., Hoff, 2016; see Chapter 1), this particular dialogic conceptualization of intercultural communicative competence has shown that intercultural development can also be stimulated through other forms of interaction than real-time communication. Emphasizing this interaction with the text we propose that the internal dialogue stimulates interpretative and affective processes and adds to building cultural content knowledge. It also addresses the critique that this model focuses on communication between people from national cultures (e.g., Dervin, 2010; see Chapter 1). The ILC model proposes that dialogue about literature with peers in diverse classrooms can be considered intercultural communication. On a more practical level, this distinction in the ILC model has also been relevant to put a stronger focus on the development of productive language skills in Dutch foreign language literature classrooms, a teacher need formulated based on survey results (see Chapter 2).

Answering the second and the third research question, the use of Witte's literary competence model helped us to formulate concrete student behavior in a foreign language literature class framed in interculturality, but also placed Byram's objectives in a specific Dutch educational context. We can conclude that, although Witte's model was originally designed for L1 teaching, it was highly useful to formulate objectives for the foreign language literature class. These findings seem to indicate that Witte's literary competence model can also be used in the domain of foreign language teaching and that L1 literary competence might be transferable to L2 (van der Knaap, 2015). Subsequently, in the process of formulating learning objectives for ILC, we found that there often was a strong overlap between the indicators of literary competence as described by Witte (2008) and the intercultural communicative competence objectives as described by Byram (1997). This leads us to conclude that when it comes to teaching literary texts in foreign language environments, it is actually not possible to separate intercultural competence from literary competence and from linguistic competence (Hoff, 2016). In addition, as the 25 formulated objectives were considered relatively representative of these three underlying constructs and understandable to the target population, the results of this chapter may advance the integration of language, culture, and literature in secondary foreign language education.

3.5.2 Limitations and implications for future research

The results of this study also have to be seen in the light of some limitations. A limitation of our ILC model is that we have only discussed *knowledge* in terms of expanding one's knowledge through literary texts and not the other way around. *Knowledge* in intercultural literature teaching evidently also refers to how students apply their already existing knowledge to a text in order to better understand it. Needless to say, applying one's general knowledge of culture to a literary text to better understand its content is essential. Another limitation is that due to the distinction between dialogue about and dialogue with, the dimension of *critical cultural awareness* lost its central position in the model. Regarding the formulated objectives in relation to the current standards for Literature, we have to acknowledge that our objectives only partially cover standard 9 (*literary history*: the student can give an overview of the main events of literary history and can place the studied works in this historic perspective). While it does cover the second part, as students are stimulated to place a literary text in a historic perspective, bringing knowledge of political and cultural contexts to a text, the ILC objectives do not cover the first part of the standard, as they do not pay much attention to knowledge of literary movements. Another limitation may be found in the fact that the learning objectives for *skills of discovery and interaction* strongly focus on the interaction part, not so much on the discovery element.

We think the standards can easily serve as guidelines for how to use literary texts for intercultural competence development, and how to approach this from a CLIL paradigm, integrating linguistic and cultural objectives simultaneously with a strong focus on written and spoken output. Potentially, the model may support teacher educators and their student teachers to frame and give direction to 'future' literature lessons, but also inspire policymakers, curriculum developers and researchers to conceptualize 'new' aims of teaching literature from an intercultural perspective. A clear practical implication is that these learning objectives can also be easily implemented in current teaching practice as they cover most of the current attainment targets. Although this model provides a novel way of conceptualizing literature education for the foreign languages in the Netherlands, attention is paid to existing goals within the domain of literature: evaluating literary texts for literary development, applying literary concepts and, to a lesser extent, literary history. Follow-up studies will need to examine how this model and these learning objectives work out in practice. The formulated can-do statements will be used in Chapter 4 as a base for developing an evaluation instrument.

The model will serve as a point of departure for the selection and design of teaching materials as described in Chapter 5.

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4

The Intercultural Literary Competence Questionnaire: The development and validation of the an evaluation instrument

Chapter 4 is based on the following article:

Summary

Intercultural competence is a crucial element of foreign language education, yet the multifaceted nature of this construct makes it inherently difficult to assess. Although several tools for evaluating intercultural competence currently exist, research on their use in secondary school settings is scarce. This study reports on the development and validation of the Intercultural Literary Competence Questionnaire (ILCQ), an instrument intended specifically for use in foreign language literature education at the secondary level. To this end the 25 can-do statements of intercultural literary competence (ILC) as described in Chapter 3 were used. Using exploratory and confirmatory factor analysis, the construct validity of the instrument was investigated among a sample of 164 secondary school students in the upper forms (aged 16-19) of pre-university education in the Netherlands. Although the results supported the hypothesized two second-order factor structure, the model fit indices were less favorable compared to the fit indices of an alternative five first-order factor model. Subsequently, correlation and summability analyses were performed to test the reliability of the instrument. Future research and implications are discussed.

4.1 Introduction

The ability to understand and communicate with people across all kinds of cultural divisions is indispensable in today's transcultural and globalized societies. There is, thus, a clear imperative to prioritize intercultural competence as a main objective in secondary education (Council of Europe, 2018a), preparing adolescents for 'interaction with people of other cultural backgrounds, teaching them skills and attitudes as well as knowledge' (Byram & Wagner, 2018, p. 140). Research in the field of foreign language education has highlighted the benefits of literature-based pedagogies for developing intercultural competence, with recent publications describing recommendations for pedagogical practices and underlining the contribution of literature education to intercultural development (e.g., Matos & Melo-Pfeifer, 2020b; Porto & Zembylas, 2020). However, validated instruments that monitor such development and evaluate the effectiveness of pedagogical practices are absent at the secondary level. As language teachers must both evaluate their programs and assess whether students are actually improving, tools that map students' intercultural development through foreign language literature education are highly needed. Moreover, given how commonly foreign languages are taught in secondary schools around the world, developing such tools is also urgent as its backwash effect 'is crucial in ensuring that learners and teachers pay serious attention to intercultural competence and include it in a systematic way in their planning and implementation of the curriculum' (Huber & Reynolds, 2014, p. 35). The aim of the present study is to develop and validate an instrument to measure the intercultural competence of secondary school students in foreign language literature teaching.

4.1.1 Background and context
In order to design and implement such an instrument we performed our study in the context of foreign language education in the upper forms of pre-university education in the Netherlands. In the Dutch secondary school setting, literature has always been an obligatory component of the foreign language curriculum but an explicit intercultural perspective has been absent so far. The national core standards for literature include attainment targets for reading for personal development and for knowledge of literary history, concepts and terminology (Meijer & Fasoglio, 2007) but do not mention intercultural aspects of foreign language literature teaching. Teachers enjoy a great amount of freedom in how to implement the three standards, and recent studies on literature education in the Netherlands have revealed that both foreign language teachers (Lehrner-te Lindert, 2020) and their students (Bloemert et al., 2019) find the cultural

element of literature teaching most important. However, intercultural literature teaching is still in its infancy. A survey on the topic has shown that literary texts in educational practice tend to be reduced to an informative representation of the national culture/s associated with the foreign language, or as a source for language proficiency due to the absence of guidelines, materials and tools for a more in-depth and visible intercultural approach (Schat et al., 2018: see Chapter 2). Literature as a tool for intercultural understanding is gaining territory in the Dutch curricular debate (Meesterschapsteam MVT, 2018) and, recently, major governmental plans have started to revise the national curriculum in which intercultural competence will most likely have a more prominent position (Curriculum.nu, 2019). Nevertheless, at the time of writing, Dutch teachers lack objectives and evaluation instruments for intercultural literature teaching.

On an international scale, tangible learning objectives for intercultural literature teaching that offer guidance to secondary school teachers are scarce. Recently, a theoretical model of the intercultural reader (Hoff, 2016) specifically aimed at the secondary level was developed, yet it does not address concrete learning objectives. In an earlier study, Burwitz-Melzer (2001), presented substantial objectives with associated behaviors for secondary school students, but this formulation lacked clarity with respect to how these related to the several dimensions of intercultural competence. The recent compendium to the Common European Framework of Reference (Council of Europe, 2018a) does not provide direction either. Although it does contain descriptors for 'analysis and criticism of creative texts' and 'a personal response to creative texts', it does not provide cultural descriptors for literature (Alter & Ratheiser, 2019). Moreover, there is a more general call for intervention studies on the topic of literature teaching with an empirical approach (Schrijvers et al., 2019a). Increasing the availability of assessment instruments based on sound operationalization of descriptors, and with demonstrated reliability and validity, may help researchers to set up well-designed intervention studies. Thus, in order to implement intercultural education more firmly in secondary foreign language curricula, while simultaneously contributing to the current academic discourse on the added value of literature education, the importance of developing an evaluation instrument for literature teaching cannot be overstated.

A possible explanation for the lack of tools to evaluate intercultural progress through foreign language literature education at the secondary level might be due to the general difficulties associated with assessing intercultural competence. Since intercultural competence encompasses attitudes, knowledge, and skills, the multi-dimensionality

of the construct as an affective, cognitive and behavioral ability imposes obstacles on educators in terms of assessment (Fantini, 2020; van de Vijver & Leung, 2009). As attitudes are not directly observable, it follows that evaluations by others are debatable. From an ethical point of view, it is also questioned whether it is desirable to let others assess personal traits (Hoff, 2020). Self-reports are, therefore, often suggested as more responsible assessment instruments. However, given that intercultural competence is frequently understood in terms of the individual's ability to communicate and behave effectively and appropriately, it is argued that this type of assessment experiences validity problems because appropriateness 'can only be measured through others' perspectives' (Deardorff, 2016, p. 122). Regarding the reliability of self-reports, it has also been highlighted that respondents who give themselves a high score may not have carried out in-depth reflection, and that maximum scores on questionnaires are meaningless as intercultural competence is a lifelong developmental process (Hoff, 2020; Sercu, 2004). Consequently, to ensure valid and reliable evaluations of intercultural development, it is strongly recommended that multiple measures in which indirect assessment (e.g., self-reports, portfolio) is combined with direct assessment (e.g., tests, observations) are used rather than singular measures.

Another possible explanation for the lack of tools available to map intercultural development through literature education is the poor adaptability of intercultural competence instruments across different educational contexts. While a self-reporting scale has been developed for the context of foreign language literature teaching at higher education (Rodríguez & Puyal, 2012), this scale is of no purpose in other contexts as it alludes to how certain elements of specific literary texts had contributed to intercultural development. Research on the topic of intercultural competence assessment reveals that there are few instruments that researchers or teachers can use without further validation or revision because theoretical and operational definitions of the construct vary greatly across contexts (Deardorff, 2016; Perry & Southwell, 2011). Moreover, considering the abundance of conceptualizations of intercultural competence (Spitzberg & Changnon, 2009) and the diverse contexts in which its evaluation is essential, evaluation instruments must always represent the conceptual and contextual specifics of the construct. Concerning this matter, Deardorff (2016, p. 121) argued that 'the starting point should not be to select a measurement tool. Rather, it should be to clarify what specifically is to be assessed by defining terminology based on research and existing literature, and then developing specific goals and measurable objectives based on those definitions.' In other words, in order to examine or develop appropriate measurement tools, it is essential to,

first, define intercultural competence in the specific educational context, and second, to formulate tangible learning objectives.

4.2 Theoretical framework[8]: Intercultural Literary Competence

Following the reasoning above, it is necessary, firstly, to clarify how intercultural competence is defined within the context of foreign language literature education at the secondary level and, secondly, to describe its specific learning objectives. We approach literary pedagogy from a humanistic paradigm where education serves to encourage students to reflect on the world, on themselves and on others (Biesta, 2006; Nussbaum, 1998). Much research on the topic of literary texts in foreign language education points to dialogic teaching to foster this kind of reflection (Bredella, 2008; Delanoy, 2005; Kramsch, 1993). In dialogic literature education two types of dialogue are promoted: a dialogue with the text and a dialogue with others. Students reflect on the Self through an internal dialogue with the text, becoming aware of their own thoughts, feelings and ideas, and it is through external dialogues with peers about their personal responses to the text, that students explore otherness (Schrijvers et al., 2019a).

In other words, a dialogic approach encourages students to communicate with and about literature, focusing on personal responses instead of correct answers. With the humanistic aim of gaining relevant insights into the Self and Other, the promotion of both types of dialogue is essential as it fosters an open attitude to different perspectives and opinions. As such, dialogic literature education and intercultural competence emerge as two strongly intertwined entities, as the latter entails looking at the relationships between one's own cultures and other cultures to cultivate an open attitude and a deeper understanding of others. With reference to dialogic teaching for intercultural competence, Bredella (2008, p. 12) emphasizes how a dialogue with the text presents students with possibilities 'to evaluate the world of the text and relate it to their own'. Kramsch (1993), on the other hand, stresses the dialogue with other readers, arguing that through communication about possible contrasting interpretations of a literary text with peers, students gain insight into their own cultural assumptions and that of others. Delanoy (2005) proposes a more socio-cultural approach to literature teaching, in which

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8   This paragraph may have some overlap with Chapter 3.

students are encouraged to critically question the ideological meaning-making of literary texts.

While the above-mentioned research on the topic of interculturality and dialogic literary pedagogy is mainly theoretical and focuses exclusively on higher education, operationalizations of what dialogic intercultural literature teaching actually implies for secondary school students in a foreign language class are scarce. We have, therefore, in an earlier study (see Chapter 3), described the construct of intercultural literary competence (ILC) in the context of foreign language teaching at secondary schools. As shown in Figure 3.1 in Chapter 3 we departed from the commonly used model of intercultural communicative competence (Byram, 1997) and reformulated the five *savoirs* (attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction and a critical cultural awareness). Although Byram's model has been critiqued due to its perceived emphasis on national cultures (Risager, 2007; Hoff, 2020), we selected the original model for our purposes considering its strong focus on objectives. In order to make the five *savoirs* specific for literature teaching at the secondary level, Witte's (2008) literary competence model, a widely used framework in secondary education in the Netherlands, was used. We selected this particular literary competence model as it distinguishes, in line with dialogic literature teaching, 'communication with literature' and 'communication about literature'. It outlines four categories for communication with literature: 1) willingness to make an effort, 2) understand content and meaning, 3) recognize the text's internal characteristics and 4) make connections between texts and the external world. For communication about literature two categories are described: 1) individual and 2) with others (Witte, 2008, p. 176).

To describe the construct of ILC, the six categories of literary competence were integrated into the five *savoirs.* As can be seen in Figure 3.2 in Chapter 3, the four categories of communication with literature were integrated into Byram's dimensions of *attitude*, *knowledge,* and *skills of interpreting and relating*, and the two categories of communication about literature were merged with the dimensions of *skills of discovery and interaction* and a *critical cultural awareness*. As such, ILC implies that students, through dialogue with a foreign language text, can become curious and open to other cultures and expand their cognitive knowledge about cultures in general, and use that information to explain and relate a text. Dialogue with others about a foreign language literary text should incite the students' ability to use the foreign language in order to gain insight into the cultural frameworks of peers and to evaluate a text critically. Along the

five dimensions 25 learning objectives were formulated, adhering as close as possible to the objectives of Byram (1997), which were later transformed into 25 can-do statements in comprehensible student language.

It is noteworthy that foreign language proficiency is included in the presented construct and its accompanying learning objectives. While intercultural models often exclude target language proficiency from the construct (Fantini, 2020), this model rests on the idea that content and language are learned in an integrated manner and that spoken and written L2 output about cultural content is essential to learn a foreign language (Schat et al., 2018; see Chapter 2). Thus, in this specific conceptualization of intercultural competence being grounded in the domain of foreign language literature teaching, L2 proficiency is indispensable in all five ILC dimensions, as a good command of the target language facilitates both types of dialogue: students need appropriate reading proficiency in the target language to understand and interpret the literary text. Students need oral and writing proficiency to interact with peers or to express their views for example in written documents.

4.2.1 Current study and research questions

As can be seen from the explanation above, ILC is a new concept and involves a description of learning objectives specific for foreign language literature teaching at the secondary level. Our literature review showed that research focused mainly on higher education, and that studies aiming at the secondary level were either theoretical or lacking elaboration of learning objectives. Besides this theoretical gap, language teachers need evaluation tools to map the intercultural development of their students. In sum, an operational definition is needed. Following this rationale, we decided to develop a self-report questionnaire based on the ILC learning objectives, the Intercultural Literary Competence Questionnaire (ILCQ) and to validate this instrument. Despite the reliability and validity issues of self-reporting scales, as outlined in the theoretical framework above, we decided to construct a self-reporting tool. A clear advantage of a self-assessment is that it yields insights for both students and educators: the ILCQ can serve as a framework of reference for students and simultaneously provide teachers and researchers with a tool to diagnose intercultural progress or the effectiveness of educational practice. To our best knowledge, at the beginning of this study, no self-reporting instrument has ever been particularly developed to measure intercultural development through literature education for adolescents. Following this reasoning, the following research questions were formulated:

What are the required characteristics of a self-evaluation instrument used to evaluate ILC?

1. *Is the Intercultural Literary Competence Questionnaire (ILCQ) a valid representation of the construct of intercultural literary competence (ILC)?*

2. *How reliable is the Intercultural Literary Competence Questionnaire (ILCQ) used in the classroom context to map students' intercultural development?*

4.3 Method

4.3.1 Instrument, participants and procedure

Based on the results of Chapter 3, we created the Intercultural Literary Competence Questionnaire (ILCQ), a questionnaire for ILC aimed at secondary school students. It consisted of a list with the 25 can do statements as exposed in Table 3.6 in Chapter 3 measured on a 7-point Likert scale. The response options ranged from 'completely disagree' to 'completely agree.' In each case, a higher score indicated a higher level of ILC. We chose a 7-point Likert scale, because this scale, as compared to a 5-point Likert scale, allows for more dispersion in the data, and more nuanced results can be obtained. Subsequently, the ILCQ was digitized. An online tool was developed using the program Formdesk. The language of the tool was Dutch and comprised three general questions (school, language and grade) and the 25 ILC items were presented in random order.

As the aim of this research is twofold, validating an instrument and investigating its reliability for classroom use, this study was set up in two phases: a development phase and an implementation phase. In the development phase it was investigated to which extent the ILCQ represented the construct of ILC, while the implementation phase investigated the reliability of the ILCQ. In order to address both research questions, data collection comprised two questionnaire rounds with a different sample for each administration. In the development phase, in which factor analysis was carried out to determine the construct validity of the preliminary instrument, the 25-item ILCQ was administered anonymously to foreign language students (N=164) in various secondary schools. Participants (aged 16-19) were drawn from tenth grade (25%), eleventh grade (41%) and twelfth grade (34%). The second languages addressed in the questionnaire were Spanish (73%), followed by German (15%) and French (12%). Participating schools were spread all over the country in both rural and urban areas (3 in the west region, 1 in

the east, 2 in the south). In the implementation phase, which focused on the prospective use of the revised ILCQ as a pre- and post-test for classroom use, data collection took place in a class size sample (N=20) and was not anonymous in order to perform test and retest analysis. In this phase the sample comprised 20 students from two Spanish-as-a-Foreign-Language classes (tenth grade, N=12 and eleventh grade, N=8) at two schools. Of the sample, 7 were male and 13 were female students.

4.3.2 Data-collection

For the first phase of data collection, which was set in January 2019, an invitation to participate was sent to foreign language teachers using contacts in the first author's network. Teachers were asked to distribute the ILCQ among their students and they could opt to either have the questionnaire completed in the classroom or distribute the link online. The ILCQ was administered to 203 students from six secondary schools. After eliminating incomplete and poorly responded questionnaires, the sample for the first phase consisted of 164 secondary school students. In the second phase of data collection, in which we wanted to investigate whether our revised version of the ILCQ was a stable measure of the intercultural development of secondary school students in a classroom setting, The first test was set at the end of January and the retest was taken in the beginning of March 2019. All participants filled out the form during regular class time. Although participation was voluntary and participants were guaranteed confidentiality, data collection in this phase was not completely anonymous as identification was indispensable for test and retest analysis. Students were asked to give their written consent and informed that all data were used only for research purposes. The study was approved by the Ethical Commission of our University.

4.3.3 Data analysis

Validity in the development phase
In order to investigate the validity of a questionnaire, factor analysis is recommended as a method (Costello & Osborne, 2005). When developing a new scale, it is advisable to first employ exploratory factor analysis (EFA) before performing confirmatory factor analysis (CFA), as EFA generates hypotheses exploring the factor structure, whereas CFA tests hypotheses and corroborates the existence of a relation between the observed variables and the drawn models. However, EFA can also be used as a data reduction technique ensuring that the most important and representative items are selected. Considering that the first aim of this study was to test if the ILCQ represented the theoretical model

of ILC, the purpose of EFA in this study was not to generate hypotheses on the factor structure but rather to refine the item pool, making a good pre-selection of representative items of ILC for the subsequent CFA Shorter instruments have obvious benefits like rapid implementation and ease of interpretation, leading to reduced student and teacher burden. Given that we wanted to make the ILCQ a feasible tool for classroom use and that a 25-item list was considered long by the students in the think aloud sessions, EFA was merely used to discard items, minimizing the duration of the survey. Any item with a factor loading less than .32 or with high factor loadings on more than one factor were discarded from the preliminary item pool (Costello & Osborne, 2005). For the EFA, a Principal Axis Factoring (PAF) with oblique (oblimin) rotations with Kaiser normalization was performed using SPSS software.

To investigate the construct validity of the questionnaire we performed a CFA with AMOS software. CFA allows us to test the hypothesis that a relationship between observed variables and their underlying latent constructs exist. As our purpose was to test if our instrument represented the hypothesized model of ILC with two categories (dialogue with literature and dialogue about literature) and its five subdimensions, we tested a two second-order model with five first order factors. We also tested two alternative models to assess alternative hypotheses for the ILCQ. The first alternative model was a one factor latent model with all items. The second alternative was a five factor first-order model based on the five subdimensions. For the CFA, we employed the following goodness-of-fit indices to assess model fit: Relative chi-square (CMIN), the Comparative Fit Index (CFI), the Tucker Lewis Index (TLI), the Root Mean-Square Error of Approximation (RMSEA) and Standardized Root Mean Residual (SRMR). The CMIN statistic should be below 5, but is ideally below 2. The CFI and the TLI should be above .90 and the RMSEA and SRMR should be below .08 (Marsh et al., 2004). Hu and Bentler (1999) propose more stringent cut-off values (CFI/TLI $\geq$ .95, RMSEA $\leq$ .06 and SRMR $\leq$ .08) when developing a scale.

Reliability analysis in the implementation phase

In the implementation phase, the reliability of the revised ILCQ was tested using a test-retest design with a 4-week interval between measurements. We calculated three indices: Cronbach's alpha (α), Pearson's correlation coefficient (*r*), and summability (*s*). The first measure of reliability, Cronbach's alpha, is a measure for the internal consistency of the subscales. Another form of reliability is stability, or test-retest reliability, which was assessed by examining the correlation coefficient between the scores of the first

and second measurement in the implementation phase. The third index, summability, is a measure of the quality of the sum score as a summary of the test (Goeman & de Jong, 2019).

4.4 Results

4.4.1 Validity in the development phase

Item reduction with exploratory factor analysis
Prior to performing EFA, the suitability of the respondent data in the development sample was assessed by performing two prerequisite tests for factor analysis: The Kayser-Meyer-Olkin (KMO) and Bartlett's sphericity test. The KMO test measures the sampling adequacy. For a factor analysis, the KMO must be at least .50; KMO values above .80 are ideal (Williams et al., 2010). Bartlett's sphericity test checks for a redundancy between variables that can be summarized by other factors. The KMO value was .95 and Bartlett's sphericity test was significant ($X^2 = 2961.95$, $df = 300$, $p < .001$). In other words, the dataset revealed a good sample size and sufficient correlation between the variables to continue with the EFA. In addition, we calculated the Cronbach's alphas of the total scale and for each of the five dimensions to explore whether our items could be considered to form subscales. The total scale ($\alpha = .96$) and each of the five subscales ($\alpha = .85$ to $\alpha = .89$) demonstrated high levels of internal consistency.

As the objective of the EFA was not to explore factor structure, but to select the most representative items for each of the five subdimensions of ILC, we manipulated the number of factors to extract at five, hereby disregarding the first results of the scree-test and the Kaiser-criterium, which suggested the extraction of three factors. Literature on the topic (Costello & Osborne, 2005) suggests setting the number of factors to manually retain and running multiple analyses when the number of factors suggested by the scree-test is different from the predicted a priori factor structure. Subsequently, items that had either low factor loads (< .32) or high loadings on more than one factor were excluded from the scale. Firstly, item ia_5 with a value below the cut-off point was deleted from the scale. Consequently, cross loading items were discarded one by one, starting with the most cross-loading one. In the process of all these analyses a total of 11 items was deleted from the preliminary scale: a_5, k_1, k_2, ip_3, ip_4, k_3, ca_3, ca_5, ca_2, ia_3 and ia_5.

Table 4.1 Results of exploratory factor analysis

Labels	Factors				
	1	2	3	4	5
ip_1	**0.49**	-0.12	0.08	-0.17	0.21
ip_2	**0.34**	-0.22	0.25	-0.02	0.10
ip_5	**0.34**	-0.03	0.22	-0.21	0.15
a_3	-0.02	**-0.93**	0.03	0.08	0.05
a_4	-0.01	**-0.68**	0.07	-0.13	-0.12
a_1	0.11	**-0.62**	-0.08	-0.05	0.09
a_2	-0.14	**-0.35**	0.24	-0.18	0.29
ia_4	0.02	-0.04	**0.84**	-0.09	-0.14
ia_1	0.02	0.00	**0.73**	0.07	0.20
ia_2	0.27	-0.05	**0.40**	0.04	0.29
k_4	-0.01	-0.01	0.03	**-0.82**	0.12
k_5	0.21	-0.30	0.00	**-0.50**	-0.04
ca_4	0.10	-0.01	0.00	-0.16	**0.70**
ca_1	0.07	-0.07	0.06	-0.07	**0.60**
Eigenvalues	7.60	1.27	0.95	0.57	0.54
% Variance	54.33	9.05	6.75	4.01	3.88
α (Cronbach's alpha)	.82	.85	.82	.84	.79

Table 4.1 summarizes the results of the EFA with PAF showing the remaining 14 items with their factor loadings (.34 - .93). As our aim was to develop a short questionnaire in which the five subdimensions of ILC were covered, we found a workable solution with 14 items that loaded on five distinct factors. Although the solution revealed only two factors with eigenvalues over 1, we decided to continue with this item selection for the CFA as the purpose of our EFA was not to explore factorial structure, but rather to select the most representative items. As can be seen, the total variance explained by the five-factor solution with 14 items was 78% and the remaining dataset maintained sufficient correlation ($X^2 = 1417.464$, $df = 91$, $p < .001$) and sample size (KMO = .94) for CFA. In accordance with the adopted framework of ILC, we labelled the five factors attitude (a, 4 items), knowledge (k, 2 items), interpretation (ip, 3 items), interaction (ia, 3 items) and cultural awareness (ca, 2 items).

Conforming factorial structure with confirmatory factor analysis

With this selection of items, we ran a CFA to explore how these variables relate to the construct of ILC. As suggested by Costello and Osborne (2005), a strong factor demands a minimum of three items; thus, prior to the CFA one item was added to the subscales of knowledge (k_1) and cultural awareness (ca_2), resulting in a total of 16 items for the revised ILCQ. Three models were examined to investigate which structure best represents the construct of ILC. First, a unidimensional one factor model in which all items loaded on one latent factor. Second, a multidimensional five factor model in which the items loaded on five first-order latent factors, the five subdimensions of ILC. And third, the a-priori hypothesized model, which is a hierarchical model composed of two second-order factors (the categories dialogue with literature and about literature) and five first-order factors (the five subdimensions).

Table 4.2 Goodness of fit indices

Model	Fit Indices						
	X^2	*df*	CMIN	CFI	TLI	RSMEA	SRMR
model 1 (one factor)	596.27	104	5.63	.71	.67	.17	.27
model 2 (five factor)	160.95	94	1.71	.96	.95	.06	.05
model 3 (two second-order)	193.19	98	1.97	.94	.93	.08	.05

CMIN = Relative chi-square; CFI = Comparative Fit Index; TLI = Tucker Lewis Index; RMSEA = Root Mean-Square Error of Approximation; SRMR = Standardized Root Mean Residual

As can be seen in Table 4.2, the one factor model, with factor loadings ranging from .63 to .78, showed a very poor fit with the data (X^2 = 596.27, *df* = 106, *p* < .001, CFI = .71, TLI = .67, RMSEA = .17, SRMR = .27) indicating that the ILCQ measured a multidimensional construct. Model 2 and 3 do meet the criteria of adequate fit (Marsh et al., 2004) as they have CMIN below 2, CFI above .90, TLI close to 1.0., RMSEA and SRMR below .08. Both drawn models fit well on the data: all loadings are above .71 and are significant (> .70). Nevertheless, model 2 (X^2 = 160.95, *df* = 94, *p* < .001, CFI = .96, TLI = .95, RMSEA = .06, SRMR = .05) has a better fit than model 3 (X^2 = 193.19, *df* = 98, *p* < .001, CFI = .94, TLI = .93, RMSEA = .08, SRMR = .05). If we use the more stringent cut-off values (CFI/TLI ≥ .95, RMSEA ≤ .06 and SRMR ≤ .08) proposed by Hu and Bentler (1999), only the five factor structure had a good fit.

Thus, according to the fit indices, a first-order five factor model with CFI and TLI above .95 and a RSMEA of .06 was considered to be the best explanation of the sample data while the hierarchical two second-order model also had acceptable fit with CFI and TLI above .90 and RSMEA below .08. These findings reveal that a five factor model as well as higher order model are usable to measure ILC. However, in both models the interfactor correlations were high. In accordance with the ILC theoretical framework, all factors were allowed to correlate with each other. In the five-factor model interfactor correlation ranged from .68 to .96 and in the two second-order model the correlation between dialogue with and about literature was .96. Due to this very high conceptual overlap between the five first-order factors and the two second-order factors, questions may be raised regarding the discriminant validity of each of the factors. This means that scores on the five the subscales of the ILCQ can be safely used for descriptive statistics or as pre- and post-test measures, yet not to be used as predictor variables due to issues of multicollinearity. Multicollinearity is a phenomenon in which one independent variable is highly correlated with one or more of the other independent variables. Given the fact that the ILCQ scores will predominantly be used as a measure of learning outcomes, that is to say as dependent variables, multicollinearity does not pose a threat to the model.

4.4.2 Reliability analysis in the implementation phase

After the validity of the 16-item questionnaire was investigated, the instrument was set out twice in two groups to investigate consistency, stability and summability. Table 4.3 shows the resulting ILCQ with mean values, standard deviations, alphas, correlation coefficients, summability measures and range. The first measurement showed that the internal consistency of the total scale was good ($\alpha = .95$). Also, all ILCQ subscales showed coefficients that were nearly sufficient to relatively high (.69 to .80) as evidence of internal consistency. Also at the second data collection point, all scales were internally consistent and well-defined by their items, as indicated by Cronbach's alphas well above the threshold value of .70 ($\alpha = .74$ to $\alpha = .93$) Furthermore, the correlation coefficient for the total scale was highly significant ($r = .74$), as well as for the subscales ($r = .59$ to $r = .72$), except for the interpretation scale ($r = .43$). From the high test-retest correlations we deduced that using the ILCQ as a pre-test would yield an acceptable prediction for the post-test. From the summability indices ($s = .50$ to $s = .72$) we concluded that all items in the ILCQ measure ILC. In addition, the width of the range can also be seen as an indicator of a reliable instrument. As such, the final draft of the ILCQ, with 16 items divided into five domains, demonstrated optimum psychometric properties.

Table 4.3 Results of implementation phase

Labels	Measurement 1			Measurement 2					
	Mean	SD	α	Mean	SD	α	r	s	range
attitude scale	4.58	1.09	.76	4.61	1.13	.79	.69	.50	1-7
a_1	5.15	1.27		4.80	1.51				
a_2	4.05	1.10		4.00	1.59				
a_3	4.40	1.76		4.85	1.23				
a_4	4.70	1.53		4.80	1.44				
knowledge scale	4.13	1.29	.80	4.00	1.32	.74	.71	.59	1-7
k_1	4.15	1.39		4.00	1.38				
k_4	3.90	1.29		4.15	1.63				
k_5	4.35	1.84		3.85	1.46				
interpretation scale	3.87	1.21	.70	4.20	1.14	.78	.43	.55	1-7
ip_1	4.05	1.70		4.70	1.49				
ip_2	3.75	1.45		4.00	1.21				
ip_5	3.80	1.44		3.90	1.41				
interaction scale	4.12	1.40	.77	4.12	1.60	.88	.72	.72	1-7
ia_1	4.00	1.75		4.05	1.73				
ia_2	3.95	1.67		4.15	1.93				
ia_4	4.40	1.67		4.15	1.66				
cultural awareness scale	3.95	1.14	.69	4.48	1.07	.83	.59	.62	1-7
ca_1	4.40	1.27		4.45	1.36				
ca_2	3.50	1.36		4.40	1.14				
ca_4	3.95	1.67		4.60	1.35				
Total	4.15	1.00	.91	4.27	1.08	.93	.74	.50	1-7

4.5 Discussion

4.5.1 Conclusions

The aim of this study was to develop and validate a self-reporting intercultural competence evaluation instrument for foreign language literature teaching. In order to do so, the Intercultural Literary Competence Questionnaire (ILCQ) was developed based on the construct of intercultural literary competence (ILC). This theoretical model implies a two-level hierarchical structure in which the five *savoirs* of intercultural communicative competence (Byram, 1997) form the five first-order factors; the distinction between communicating with literature and communicating about literature (Witte, 2008) form the two second-order factors. To investigate the validity of the instrument, the current study tested this structure as well as two alternative structures, a five factor first-order model and a unidimensional model. Based on the theory of ILC, we expected that the hierarchical model would provide best fit for the data. In a later phase of the study, the instrument was set out in a small sample to perform reliability analysis.

Results from the first phase indicated that the a priori two second-order factor structure of the ILCQ showed acceptable model fit. Nevertheless, the model fit indices indicated that ILC was better represented by a five factor model with the latent variables attitude, knowledge, interpretation, interaction and cultural awareness. This model represents the structure of intercultural communicative competence as described by Byram (1997) that labelled five dimensions for the construct. In this five factor first-order model the standardized factor loadings for all items were high and statistically significant. This means that all items are a good reflection of the factors, which points to excellent convergent validity. Nevertheless, the fact that the five factors were all highly correlated points to conceptual overlap of the five dimensions and may raise issues regarding the discriminant validity of the ILCQ subscales. Accordingly, while measures of the five first order factors and the two second order factors may be used for descriptive statistics or as pre- and post-test measures, they may show no significant predictive utility above and beyond that of a general higher-order ILC factor in terms of their association with other outcome variables. The results of the second phase corroborated the results of the first phase.

Considering the high correlations between the five dimensions found in the development phase and the good summability indices found in the implementation phase, the overall findings of this study point to the appropriateness of this tool as a single measurement to express a student's ILC through the sum score of the total scale. This is highly convenient for teachers in the context of a classroom to give a quick indication of intercultural development. Teachers can administer the digital scale easily and generate one variable rather than producing five variables with subscale scores. The use of the ILCQ for the purpose of obtaining an overall measure of a student's ILC is thus recommended. Nevertheless, the goodness of fit indices of the five factor first-order model, added to the high consistency and test-retest reliability of the subscales, reveal that the ILCQ can also be used as a measure for the five dimensions of intercultural competence. While some scholars (Hoff, 2020; Liddicoat & Scarino, 2013) argue that Byram's model of intercultural competence lacks clarity regarding the extent to which the dimensions are integrated and that, for that matter, operationalization for assessment remains an issue, the results of this study indicate the feasibility of the five-dimension model for assessment. In addition, it shows that CFA is an accurate method for empirically testing different intercultural models, as it 'can help to identify the structure of multicomponent measures of intercultural competence' (van de Vijver & Leung, 2009, p. 415). Although the more complex two second-order model – with the addition of dialogue with literature

and about literature – did not increase model fit, this distinction might also be useful for the literature classroom. As some students may have more difficulties in interpreting a book or others might find it more difficult to share their opinions with others, teachers may use these scores to access student level or as a diagnostic tool for implementing appropriate curricular activities in the literature classroom. Therefore, the choice of which model of the scale to be used, depends on its purpose.

4.5.2 Limitations and implications for future research

As can be concluded from above, the practical implications of this study for classroom purposes are substantial. Since the digital ILCQ tool was designed and validated on the target population, it can directly be applied in foreign language classrooms at the secondary level. Although the scale that we developed has arisen from the specific context of the Netherlands and was intended to serve the needs of Dutch foreign language teachers in the first place, the ILCQ has potential widespread application on an international level given how commonly foreign languages are taught in secondary schools around the world. Translation and testing in other languages is therefore suggested for further validation. Furthermore, a clear score to estimate the degree of ILC not only benefits teaching practice but can also have strong implications for research. As the current study has focused on operationalizing the contribution of literature education to intercultural development, researchers can use the instrument as a pre-and post-test for literature classroom intervention studies and support their theories with statistical evidence. In such a way, the quality of classroom studies can be improved (Schrijvers et al., 2019a). There is now a sizable body of research on literature and interculturality, but no instruments for assessing intercultural competence as an outcome of literature programs. This study and instrument can enhance the current discourse about the benefits of literature for intercultural development (Matos & Melo-Pfeifer, 2020b; Porto & Zembylas, 2020) with empirical arguments. Besides providing a sound assessment instrument, this study has also yielded a theoretical model which may inform intercultural theory or serve as a model of reference for literary pedagogy.

Whereas this study has demonstrated the validity, reliability and utility of the instrument, a number of limitations regarding the generalizability of these results should be noted. The first limitation concerns the method of factor analysis. As it is a sample-dependent technique, caution is needed when interpreting the results. The ILCQ was reduced from 25 to 16 items based on the data of this specific sample. Several items were removed from the ILCQ because they loaded onto more than one factor. More research is needed

to explore whether this reduction was specific to our sample. In addition, factor analysis is heuristic as it relies heavily on judgements made by researchers (Williams et al., 2010). While our purpose was to verify whether the ILCQ represented the five dimensions of ILC, studies with distinct purposes might find other latent variables. Interpreting what the sets of variables actually represent is up to the researcher as more than one interpretation can be made of the same data factored the same way.

A second shortcoming concerns the sample. As the teachers in this study decided voluntarily to participate in this study and chose to distribute the ILCQ among their students, the sample of students used, is a convenience sample. For this reason, one might argue that evidence that the instrument is applicable to foreign language students originated with teachers who are interested in intercultural competence and literature. However, as the model aims exactly at this population, this should not pose a threat to the validity of the model. As the practical aim of this study was to design a feasible instrument for foreign language teachers to monitor their students' intercultural development through the reading of foreign language literary texts, the ILCQ can be considered a valid and reliable instrument: it measures what it is supposed to measure and produces results that can be trusted in the target context. Nevertheless, whereas the results of this study point to the viability of the ILCQ and argue for its use in the Dutch secondary education context, the ILCQ would benefit from further validation with different samples in different educational and cultural contexts. Various studies have highlighted the poor generalizability of intercultural competence instruments, as they fail to account for different cultural contexts (Deardorff, 2016; Perry & Southwell, 2011). As the validity of the ILCQ in other contexts cannot be taken for granted, we suggest translating the ILCQ into other languages and investigating its utility in various cultural contexts.

A last limitation is inherent to the construct of intercultural competence itself and concerns validity. Considering the most common definition of intercultural competence as 'the ability to behave and communicate effectively and appropriately' (Deardorff, 2016, p. 122), self-reports only measure half of the picture as they cannot assess appropriateness. Therefore, it is suggested that the ILCQ be triangulated with other forms of assessment. The use of multiple combinations of assessment types, such as self-assessment with formative teacher-led assessment, or qualitative and quantitative evaluation is therefore strongly recommended (Liddicoat & Scarino, 2013). Researchers should not only validate this instrument in different samples or other educational

contexts, but also complement it with other types of ILC assessment. We hope that the theoretical model of ILC serves as a model or reference for both teachers and researchers to develop different forms of assessment. Future research might focus on how students achieve ILC objectives through a combination of lesson observations or text analysis of student assignments.

In conclusion, our study produced a reliable and psychometrically valid scale for evaluating ILC. The ILCQ, to the best of our knowledge, is the first intercultural competence instrument specifically designed for literature classrooms at the secondary level. Aside from being a viable tool for teachers and researchers, the use of ILCQ can promote adolescents' awareness of the possibilities that literature can offer for nurturing empathic capacities and cultivating tolerance. Discussing the relevance of the ILC statements in the classroom can stimulate the debate about why literature should be an integral part of the curriculum and why literature is so urgently important for the citizen (Nussbaum, 1998). In this way, the development of this instrument may have a considerable backwash effect, reinforcing the place of intercultural competence on the language-teaching-agenda and gaining broader support for the study of literary texts in secondary education.

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Key principles for an Integrated Intercultural Literary Pedagogy: An educational design research approach

Summary

Intercultural competence in foreign language teaching has gained importance in recent times. Although current work has highlighted the advantages of content and language integrated learning (CLIL) for intercultural development, little is known about its potential for teaching literature in secondary schools. Treating literature itself as an art form, the aim of this chapter is to formulate research-based design principles for an integrated intercultural literary pedagogy (IILP) that may foster intercultural competence through arts integration in foreign language classes. This chapter reports on the process of evaluating IILP-based pilot lesson materials in pre-university education in the Netherlands. Educational design research was applied as a method that encompasses the systematic study of designing, developing, and evaluating educational interventions through an iterative process of evaluation with stakeholders. Three iterations of formative evaluation were conducted, with additions to the tentative design principles following each of the first two iterations. The process resulted in a set of four refined principles. Results also illustrated the effectiveness of IILP-based lesson materials for intercultural competence. Although participating students encountered some difficulties relating to the functionality of the design, the students appreciated its social relevance and reported that the processing of literary texts through dialogic tasks with peers in the target language fostered intercultural language learning.

5.1 Introduction

Generally, it is undisputed that literature can foster intercultural competence (Burwitz-Melzer, 2001; Matos, 2012). In particular, foreign language literary texts can help to develop intercultural understanding because they present readers with different cultural worlds through a different language. But besides textual elements, such as cultural-specific content or 'other' perspectives on reality, it is mostly the process of experiencing literature that seems to benefit intercultural development. In sharp contrast with reading for information, aesthetic reading of literary texts is an interpretative and affective process through which readers bring their own experiences to the text (Bredella, 1996) and engage in self-reflection, which is a crucial element of intercultural competence. In addition, as reading literature is an imaginative process, readers can 'de-centre their own thinking by placing themselves in somebody else's shoes' (Porto & Zembylas, 2020, p. 358). Further, through engagement with characters, readers can virtually experience the other's perspective, instead of merely learning about it. Thus, when reading literature, we encounter cultural practices, products, and perspectives that are different from our own, and through these 'intercultural encounters', we may relate to otherness and become aware of how we are shaped by our own cultural make-up. This potential 'to engage readers in the exploration of the deepest layers of our selves through representations of other subjective worlds' (Matos, 2012, p. 4) makes literary texts highly valuable artistic expressions for intercultural development.

Considering these benefits of literary texts, the foreign language classroom can be an ideal place in which to foster intercultural competence. Educational contexts in which literary texts in a foreign language are used have great potential in this regard as the unfamiliar textual environment can help generate intercultural encounters in several ways: intercultural encounters between readers and text through the target language, intercultural encounters through the readers' identification with protagonists, and intercultural encounters as represented within the text. Even more relevant for the particular context of a classroom are the real-life intercultural encounters between classmates. As classrooms are culturally heterogeneous spaces, encouraging students to discuss their interpretations of a literary text can establish intercultural dialogue between peers (Kramsch, 1993). Literary pedagogies in which this variety of intercultural encounters is actively stimulated by teachers or through tasks are, therefore, important means through which the development of a deeper 'understanding of otherness' (Burwitz-Melzer, 2001, p. 29) can be cultivated.

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Strongly intertwined with the above-mentioned discourse on the use of literary texts for intercultural competence is recent research that addresses the role of arts integration in intercultural learning (Matos & Melo-Pfeifer, 2020a; Porto & Zembylas, 2020). Arts integration is a cross-curricular approach connecting art and curricular subjects that encourages students to build knowledge through art forms, to react to art forms, and to become creative through the generation of new art forms. It is defined as 'a pedagogical approach combining a core curricular concept with an art form (or art forms) such as visual art, music, theatre, or dance' (Sulentic Dowell & Goering, 2018, p. 87). As art tends to be multi-layered, responsive and open to multiple interpretations, its inclusion in language teaching may enhance reflection and dialogue, both of which are core elements of intercultural learning. Considering also that art stimulates imagination while simultaneously relating strongly to social outsides, its inclusion may not only nurture students' cognitive and creative capacities but also their critical awareness, which is another fundamental aspect of intercultural competence. Correspondingly, Matos and Melo-Pfeifer (2020a, p. 294) state that art is 'a means to make the imagination work at both the receptive and the production levels, and as a means to address issues of social, cultural, political, ecological responsibility while adopting an ethical, and humanistic stance'. Thus, in this study we approach literature in the foreign language classroom from an arts integration perspective, which implies that the role of this art form is multifaceted: as a means to experience the other (receptive imagination), as an artistic medium for creative response (productive imagination), and as artistic expression to promote social and political engagement.[9]

In the Netherlands, literature has always been an obligatory component of foreign language teaching at the secondary level, but an intercultural perspective is not explicitly demanded so far. The national core standards expect students to read a minimum of three foreign language literary texts and refer to targets for reading for personal development, and for knowledge of literary history, concepts, and terminology (Meijer & Fasoglio, 2007). Remarkably, there is no mention of intercultural objectives in these standards, although the curriculum was developed with reference to the Common European Framework of Reference (CEFR) (Council of Europe, 2001) and its new descriptors stress the intercultural perspective (Council of Europe, 2018a). While major governmental plans to revise the national Dutch curriculum have started, and the use of literature and other art forms as tools for intercultural understanding is gaining territory in the

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9   This paragraph may have some overlap with Chapter 3.

curricular debate (Curriculum.nu, 2019; Meesterschapsteam MVT, 2018), literary texts in educational practice are mostly reduced to materials for the development of language proficiency and informative representations of the foreign language culture (Schat et al., 2018; see Chapter 2).

In contrast with the above, recent survey studies in the Netherlands on teachers' beliefs (Lehrner-te Lindert et al., 2018) and student perspectives (Bloemert et al., 2019) have revealed that both stakeholders prioritize the cultural element of literature teaching. Regarding this discrepancy between practice and beliefs, Dutch foreign language teachers have reported the lack of instructional guidelines and materials, arguing that simply exposing students to literary texts with intercultural content does not necessarily lead to intercultural learning (Schat et al., 2018; see Chapter 2). Despite an abundance of theoretical research on the benefits of using literature in the foreign language classroom for intercultural development, empirical studies on effective pedagogical approaches are scarce. Apart from influential studies with a focus on higher education (Matos, 2012; Porto & Byram, 2017), studies focusing on the secondary level (Burwitz-Melzer, 2001; Hoff, 2019) are rare. Due to the specific age group and linguistic level of these foreign language learners, more insight on how to teach literature for understanding otherness aiming at adolescents is needed. Given the fact that foreign languages are taught in secondary schools globally, and considering the urgent need for the creation of artistic spaces for intercultural dialogue for the specific age group of adolescents, as well as the benefits literature has to offer, more guidelines are needed.

The question of interest here is what should occur in foreign language education at the secondary level in order for such learning to be realized. Or, in other words, how can these competences (see Figures 3.1 and 3.2 in Chapter 3) be enacted in pedagogy? A possible answer could be explored within the framework of content and language integrated learning (CLIL), a pedagogy commonly applied in bilingual education. Whereas the traditional use of the term CLIL refers to a bilingual program in which a foreign language is used as a medium for the learning of content in subjects such as physics or geography, a more general understanding may refer to any type of pedagogical approach that integrates the teaching of content and a foreign language (Mearns & de Graaff, 2018). In CLIL, content and language objectives are pursued simultaneously, and spoken and written output in a foreign language are highly important for processing content (Coyle et al., 2010). Porto (2018, p. 88) argues that content in the CLIL framework is equivalent to the knowledge dimension in the ICC model (Byram, 1997). By taking a

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CLIL approach to foreign language teaching in which literary texts are used as an artistic medium, interculturality can shape the content of language lessons by foregrounding 'knowledge about social groups and their cultures' and 'knowledge of the processes of interaction at individual and societal levels', while simultaneously promoting language learning both by responding to and creating new art forms. CLIL-based foreign language lessons, in which students not only learn cultural content through literature as a medium, but also speak and write in the foreign language to explore their own and other personal responses to literature through creative tasks, could thus stimulate ILC development.

5.1.1 Aims of the study

As most studies on CLIL pedagogy for intercultural competence have been performed in prototypical CLIL classes in which content teachers teach their subject using the foreign language (van Kampen et al., 2018), research on intercultural competence in a type B CLIL classroom, 'in which foreign language instruction is thematically based and content from other school subjects is used in the language class' (Cenoz, 2015, p.11), is relatively scarce. While the relationship between CLIL and intercultural competence in language learning environments is gaining importance (Byram et al., 2017), research in a CLIL classroom where literature is the topic aiming at intercultural development has been conducted in higher education (Rodríguez & Puyal, 2012) but remains rare at the secondary level. This study explores how CLIL-based literature teaching can foster intercultural competence for the secondary level context. The guiding question was:

How can foreign language materials with CLIL characteristics support secondary students in developing their intercultural literary competence?

By attempting to answer this question, we hope to provide pedagogical principles for an integrated intercultural literary pedagogy (IILP), which is a set of recommendations aimed at secondary language teachers intended to help them guide their students toward intercultural understanding through the integration of cultural content and language objectives in their literature lessons. In addition, we hope to yield sound teaching materials that can illustrate ways in which these principles can be put into practice in an arts integration project in foreign language teaching.

5.2 Theoretical framework: Theoretical design principles for IILP

5.2.1 Theoretical underpinnings

This section starts by describing intercultural theories that help theorize how a CLIL-approach in foreign language class can support intercultural development through arts integration. Coyle, Hood and Marsh (2010) describe four parameters of CLIL – culture, content, communication, and cognition – arguing that CLIL focuses on the interrelationship among content (subject matter), communication (language learning and using), cognition (learning and thinking processes), and culture (developing IC and global citizenship) (Coyle et al., 2010, p. 41). The intercultural theory presented below follows these four parameters and discusses how these CLIL parameters can be operationalized for teaching literary texts. After providing the theoretical background, we identify four 'tentative' design principles for an integrated intercultural literary pedagogy (IILP). We formulate two initial principles for IILP text selection and two for IILP task design.

Culture: a dynamic understanding of culture

As culture permeates the whole CLIL framework (Coyle et al., 2010), it is imperative to describe our understanding of culture for an IILP. Although culture is a construct complex to define, our approach is non-essentialist; culture is seen as a 'set of ever-changing characteristics which the members of a given human group recognize as their own' and 'identity is defined as the personal, contextual and dynamic process of identification' with these groups (Borghetti, 2019, p. 27). Intercultural education requires a conceptualization of culture that is a dynamic, challenging essentialist notions of culture that perceive people through a single identity, belonging to national and geographical boundaries. Thus, an important criterion for an intercultural approach to language teaching is to use literary texts that stimulate students' critical thinking about what culture actually is, and about how to define identity in relation to culture, in order to foster a dynamic understanding of culture. This can be done in various ways: either with texts that contain highly stereotyped images of cultures or using texts that depict cultural complexity and provide encounters with diverse cultural identities, countering cultural stereotypes. Independent of the way the text describes the 'cultural', it is imperative that a text puts the students' focus on the 'cultural', in order to problematize what culture is. Thus, when interculturality lies at the heart of the foreign language class, it is essential to select texts with a focus on 'the shared beliefs, values and behaviors of a social group

large or small, with determined or fuzzy boundaries' (Porto & Byram, 2017, p. 21), aiming to provoke the students' assumptions about culture. For an IILP, teachers should select texts that explore concepts of culture and identity, fostering students' awareness that cultures are dynamic, and challenging static views on the concept of culture.

Content: themes of citizenship

As Porto (2018, p. 88) argues that content in the CLIL framework is equal to the knowledge dimension of the ICC model, a first criterion for literary content selection is that texts must provide students with 'knowledge about social groups and their cultures' and 'knowledge of the processes of interaction at individual and societal levels' (Byram, 1997, p. 35). Taking into account that the ILC construct is based on the idea that reflection is stimulated through internal and external dialogues focusing on personal response, another important consideration for literary content selection is that texts should engage students in dialogue. As conflict, ambiguity, and difference are considered 'potential fruitful conditions for profound dialogue between Self and Other' (Hoff, 2014, p. 508), we argue to select texts addressing controversial issues (e.g., race, poverty, gender, human rights). Through dialogue with and about literary texts that address citizenship themes, students are stimulated to relate this content to social justice issues in their societies. Porto (2018, p. 19) emphasizes that 'one crucial element in intercultural citizenship is that it encourages learners to relate these themes to concrete situations in the real world'. In such ways, the foreign language classroom can function as citizenship education. Based on this reasoning, we encourage the selection of literary texts addressing themes of social justice relevant in both the students' societies and the society under exploration. Such foreign language texts provide readers with knowledge about social groups and interaction on a societal level in cultural settings belonging to the target language, while at the same time stimulating reflection and discussion. For an IILP, teachers should therefore choose texts that depict controversial societal issues considering that these representations of misunderstanding and conflict in another cultural context can take shape in students' imaginations, and then elicit their emotional response by relating the discussion to current debates in their own lives.

Communication: creative tasks for dialogue

As the production of written and spoken output in the target language is highly important for the processing of content, CLIL is grounded in communication. From an ILC perspective, dialogue can deepen knowledge of content. Through dialogue both with the text and with others, 'learners discover which ways of talking and thinking

they share with others, and which are unique to them' (Kramsch, 1993, p. 27) and meaning can be constructed. Fenner (2001, p. 29) considers dialogue to be an active, creative part of language learning, and suggests four classroom activities through which students can construct meaning: 'dialogue between learner and the text, oral dialogue with peers, written dialogue between individual learners and the teacher and, finally, oral dialogue between the whole group of learners and the teacher'. For an IILP, we recommend tasks that focus on personal response and stimulate these four types of dialogue. We recommend the design of creative tasks through which students: 1) become aware of their own thoughts, feelings, and ideas while encountering 'the other' in the text; 2) become aware of other responses to a text in conversation with peers; 3) write a creative personal response to a text; and 4) reflect on these responses in classroom discussion. By carrying out these individual and collaborative dialogic tasks both orally and in writing, students can develop awareness not only of their linguistic capacities and content knowledge, but also of their own and other perspectives and how they are shaped by cultural environments.

Cognition: cyclic learning process

As cognition in the CLIL framework refers to the process of how students perceive and process information, it is imperative to describe the learning processes that may stimulate ILC. Liddicoat and Scarino (2013) argue that in intercultural language teaching, students need to go through learning processes that include noticing, comparing, reflecting, and interacting. In this interconnected but nonlinear set of four steps, students 1) notice cultural similarities and differences as they are made evident through language; 2) compare what they have noticed about another language and culture with others, or what they already knew about other languages and cultures; 3) reflect on what the experience of linguistic and cultural diversity means to them; and 4) interact 'on the basis of one's learning and experiences of diversity in order to create personal meanings about one's experiences, communicate those meanings, explore those meanings and reshape them in response to others' (Liddicoat & Scarino, 2013, p. 61). By integrating this four-step cyclical process into an IILP task-unit, all four dialogic classroom activities proposed above can be elicited. Through the mere process of noticing, students may encounter 'the other' in dialogue with the text. Students can perform oral dialogue with peers by comparing what they have noticed with their peers' perspectives and experiences, or with what they already knew before. Written creative tasks can serve to create personal meanings about one's reading, while formulating them in response to others. And reflection on the above-mentioned tasks can help generate classroom discussion.

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5.2.2 Tentative design principles

Based on the reasoning outlined above, we formulated the four tentative design principles presented in Table 5.1. While Design Principles 1 and 2 are recommendations for text selection, Design Principles 3 and 4 relate to task design. The first principle for an IILP recommends the use of literary texts that problematize the dual concepts of culture and identity (DP1). The second principle suggests using literary texts that comprise topics of social justice that students can relate to the real world (DP2). Regarding task design, we propose that IILP tasks should focus on personal response and encourage the negotiation of meaning through dialogue in various forms (DP3). Regarding the theory on the cyclical learning process of intercultural language learning, task-units should be structured along the four steps of noticing, comparing, interacting, and reflecting (DP4).

Table 5.1 Tentative design principles

CLIL parameters	Tentative design principles
Culture	DP 1: select texts that have a non-essentialist understanding of culture and identity.
Content	DP 2: select texts with themes of social justice that students can relate to issues in their own societies.
Communication	DP 3: design a variation of dialogic after-reading tasks in which students are encouraged to formulate a personal response in dialogue with the text and with others, orally and written.
Cognition	DP 4: structure these dialogic tasks with the four-step cycle in which students go through a process of noticing, comparing, interacting and reflecting.

5.3 Method

5.3.1 Educational design research

As the aim of this project on arts integration in intercultural language learning was to provide pedagogical principles as well as sound materials for CLIL-based literature classes, we chose to use educational design research as a method. Educational design research is defined as 'the systematic study of designing, developing and evaluating educational interventions' (Plomp & Nieveen, 2013, p. 11), in which the term intervention is used to refer to all educational entities that can be designed and developed such as programs, teaching-learning strategies and materials, products and systems. The objective is twofold: to design and develop interventions, and to gain knowledge of the characteristics of these interventions through an iterative process of formative evaluation (Bakker, 2018; McKenney & Reeves, 2018; Plomp & Nieveen, 2013). As such, this

approach fits both the theoretical and the practical purpose of our study. By setting up a cycle of formative evaluation with teachers and students in educational practice, we aim to improve and refine both our materials and their underlying principles.

Plomp and Nieveen (2013, p. 29) describe four criteria for evaluating good quality interventions that are linked in a hierarchical manner and their importance runs parallel with the stages of the development of interventions: relevance, consistency, practicality, and expected effectiveness. In the development phase, relevance and consistency are most important. During a pilot intervention, practicality is decisive. Effectiveness is crucial in the final stages. Related to these quality-indicators, McKenney and Reeves (2018) distinguish three types of testing in the evaluation phase of educational design research: alpha, beta, and gamma testing. Alpha testing refers to the evaluation of the rationale (relevancy) and the internal structure (consistency) of an intervention, and focuses on the intended objectives of a program. Beta testing refers to the evaluation of the perceived value (practicality) of an intervention, and focuses on students' experiences when it is implemented. Gamma testing refers to the evaluation of how the intervention meets its objectives (expected effectiveness) and focuses on curriculum outcomes.

Coherence between the 'intended, implemented', and the 'attained curriculum' (van den Akker, 2006) plays an important role in the success of educational programs, so we set up three iterations of formative evaluation running parallel with the stages of the development of an intervention: alpha testing of the intended curriculum: a skeleton design of the intervention with an expert appraisal as evaluation method; beta testing of the implemented curriculum: a pilot intervention with a student interview and task analysis as evaluation methods; and gamma testing of the attained curriculum: a try-out intervention with text analysis of students' written response as evaluation method. After each iteration, refinements to the tentative design principles were made, and intervention materials were then improved upon that basis. A schematic overview of the evaluation process is presented in Figure 5.1.

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┌──────────────────────────────────────────────────────────────┐
│ Understanding of design principles                             │──┐
  ┌──────────────────────────────────────────────────────┐        │
  │ Maturation of intervention materials                   │──┐     │
│ ┌──────────────────────────────────────────────┐        │        │
│ │  Iteration 1                                   │  ┌──────────────────┐
│ │  Evaluation of a skeleton                      │  │ Gain evidence for │
│ │  design through expert review                  │  │ effectiveness interventions │
│ │   Alpha testing                                │  ├──────────────────┤
│ │  Criteria: relevance and                       │  │ Iteration 3       │
│ │  consistency of the intended                   │  │ Evaluation of a try-out │
│ │  curriculum                                    │  │ intervention through │
│ │                                                │  │ learning outcomes │
│ │     Iteration 2                                │  │ Gamma testing     │
│ │     Evaluation of a pilot                      │  │ Criteria: effectiveness of the │
│ │     intervention through                       │  │ attained curriculum │
│ │     students' experiences                      │  └──────────────────┘
│ │     Beta testing                               │
│ │     Criteria: practicality of the              │
│ │     implemented curriculum                     │
│ └──────────────────────────────────────────────┘
└──────────────────────────────────────────────────────┘
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Figure 5.1 Schematic overview of the evaluation process (based on McKenney & Reeves, 2018)

5.3.2 Material and design rationale

Based on the tentative Design Principles (DP1–DP4) presented in Table 5.1, we designed, for this particular project, three interventions for Spanish-as-a-Foreign-Language class in pre-university education in the Netherlands. Each intervention consisted of a sequence of ten sixty-minute lessons. Based on the design principles for text selection (DP1 and DP2), we selected a text for each intervention. Based on the design principles for task design (DP3 and DP4), we developed a workbook with the selected literary texts. We decided to select a different literary text for each intervention as our aim was to formulate general IILP design principles applicable to various literary texts, and not specific to one title.

Based on the design principles for text selection (DP1 and DP2), we chose migration as an overarching topic for our project taking the view that such narratives can help generate self-reflection, depicting not only the cultures of migrant 'others' but also one's 'own' culture as seen through the eyes of the other. In addition to containing an 'intercultural encounter' on a textual level, these stories of migration problematize the concepts of culture and identity (DP1), questioning national boundaries. Furthermore, these narratives encapsulate a worldwide vision of social justice to which participants of this study can relate in real-life situations due to its topicality in the Dutch context as well as in global contexts (DP2). For interventions 1-3, we chose the three texts listed below that each present different angles on this topic from within the Spanish-speaking world.

- *Los ojos de Carmen* (Moscoso, 2020)
- *Caravana al Norte* (Argueta & Monroy, 2019)
- *Abdel* (Páez, 2015)

These three texts ranged in language proficiency from CEFR level A2 to B1+ (Council of Europe, 2018a). *Los ojos de Carmen* (A2) is a novella about an American boy who visits his uncle who migrated to Ecuador and his Ecuadorian family. It depicts discrimination against indigenous peoples and the gap between rich and poor. *Caravana al Norte* (B1) is a poetic novel about a Salvadoran boy whose family joins the migrant caravan heading north to the United States. It depicts the migrant crisis at the Mexican American border. *Abdel* (B1+) is a novel about a Tuareg boy who migrates to Spain and tries to find a life there depicting the migrant problems near the Strait of Gibraltar. In addition to the thematic and level considerations outlined above, another requirement was that the texts had to be original texts and written by Spanish-speaking authors.

Based on the two tentative design principles for tasks design (DP3 and DP4), we developed accompanying workbooks for the three literary texts that contained task-units for each Chapter with a variation of dialogic tasks (DP3) structured along the four steps of noticing, comparing, interacting, and reflecting (DP4). So, the first step in the workbook tasks encourages learners to notice different practices, perspectives, or products in the literary text. In the second step, students compare these with their previous knowledge or with their own or peers' practices, perspectives, or products through oral dialogue with classmates. In the third step, students are encouraged to interpret those experiences and to formulate a personal written response in a creative task. In the last step, students formulate what they have learned or what they will take away from the task and discuss this in class.

5.3.3 Participants

As our study design process consisted of three successive rounds of evaluation, three different groups participated in this study. In the first round, four teachers of Spanish evaluated the material. All four teachers were working in upper secondary education at the time of the study and had an average of 10 years (SD = 6.9) of teaching experience. In the second round, 24 students (10 male and 14 female) participated in a pilot intervention within which three students (1 male and 2 female) aged 16 and 17 years participated in the interview. In the third round, 25 students (12 male and 13 female) participated in the try-out intervention.

5.3.4 Data collection and instruments

Iteration 1: Evaluation of a skeleton design of Abdel (N=4)
For the first round of evaluation, we developed a digital evaluation instrument. To ensure that all important aspects of an intervention were included in the evaluation, van den Akker's (2006) curricular spider's web model was used to guide instrument design. In this model, a spider's web is used to represent the curriculum with the vision located at the center and nine other components around it, which represent the following nine threads of the spider's web curriculum: learning objectives, content, learning activities, teacher role, material & resources, grouping, location, time and assessment. Teachers were asked to reflect on the objectives and tasks of the Abdel intervention by considering each thread in turn, and completed the checklist in January 2019.

Iteration 2: Evaluation of a pilot intervention of Los ojos de Carmen (N=24 and N=3)
To evaluate practicality, a pilot intervention was conducted by the first author in her own class. The practicality of an intervention results from how students experienced working with it, and the extent to which intended processes were engendered by it. After a sequence of 10 lessons in May and June 2019 in which students read *Los ojos de Carmen*, student responses to a task in the workbook were analyzed, and a one-hour focus group interview was conducted with three students in July 2019, and the interview lasted one hour. Focus group interview data consisted of audio recordings of the discussion and notes.

Iteration 3: Evaluation of a try-out intervention of Caravana al Norte (N=25)
As gamma testing refers to how the intervention meets its objectives when it is implemented, a try-out intervention was conducted in a group of another Spanish teacher who worked at the same school as the first author in November 2019. As the effectiveness of an intervention results from the achievement of the desired learning outcomes, 23 writing tasks were analyzed to observe ILC dimensions in the students' written response to *Caravana al Norte*.

5.3.5 Data analysis
All the data in this study were analyzed manually by grouping responses into themes using an Excel worksheet. Data analysis of the interview and expert review consisted of putting the teachers' and students' comments into rubrics. Data analysis of the tasks consisted of labelling dimensions of ILC in the students' responses. The teacher

evaluation contained 24 rating questions and 296 words. The student interview consisted of 4,115 words, and the text corpus consisted of 5,519 words. Participants were guaranteed confidentiality, and data were anonymized. An overview of the data collection and analysis procedures is presented in Figure 5.2.

Intervention 1
- Skeleton design of *Abdel*
- Data collection point: January 2019
- Evaluation method: expert review with checklist (296 words)
- Participants: teachers (N=4)

Intervention 2
- Pilot intervention of *Los ojos de Carmen*
- Data collection point: May-July 2019
- Evaluation method: task analysis and student interview (4,115 words)
- Participants: students (N=24 & N=3)

Intervention 3
- Try-out intervention of *Caravana al Norte*
- Data collection point: November 2019
- Evaluation method: students response analysis (5,519 words)
- Participants: students (N=25)

Figure 5.2 Diagram of data collection and analysis procedures

5.4 Results

5.4.1 Iteration 1: relevance and consistency

The data collected in the first evaluation round through the teacher screening served to detect firstly whether the Abdel intervention was based on state-of-the-art scholarly knowledge (relevance), and secondly whether the intervention was 'logically designed' (consistency). Teachers were asked to comment on how well the tentative design principles were embodied in the design, and whether or not components were linked to each other consistently. The results of the evaluation of the first intervention suggested strong relevance and, to a lesser extent, materials' consistency. In DATA 1 below, for example, Teacher A affirmed how the materials echoed Design Principle 2:

DATA 1: Teacher A:
There are many tasks in the workbook that lead to empathy with people from a different cultural background. There are also many tasks that stimulate the dialogue about current social themes, such as refugees and racism.

Figure 5.3 Illustrative task used in intervention 1

Figure 5.3 contains an example of such a task-unit. Chapter 2 recounts the protagonist's experience of crossing the Strait of Gibraltar. In the first step of this task, students are asked what catches their attention regarding the representation of the Strait of Gibraltar in this Chapter. This first step is to stimulate the process of noticing, through which students increase their awareness of what provokes their assumptions. In the second step, they compare new input about the experiences of the teenage refugee Abdel to what they already knew about it before, using the foreign language to discuss their comparisons with their peers in class. While this process of comparison is not the endpoint, this identification of similarities and differences provides a resource for interaction and reflection. In step 3, they have to creatively write in the foreign language. They take up the perspective of the protagonist by writing an imaginary letter to one of Abdel's friends, recounting his experiences and feelings during the crossing. In the last step, students are asked to reflect on the significance of taking up another perspective, making personal sense of the task in the process. This personal reflection about the importance of de-centering is used for classroom discussion about migration.

Minor recommendations were centered on Design Principle 3. Teachers argued that whilst performing a dialogic task, students probably needed more linguistic guidance than what the literary text offered in order to be able to formulate a personal response to a literary text in the target language. They pointed out that their current textbooks did not include the teaching of subject-specific language for literature. Teacher B, for example, was worried that the absence of key phrases or specific vocabulary to speak about literature may obstruct students whilst performing the dialogic after-reading tasks (DATA 2) and Teacher C echoed the need for more language support (DATA 3).

DATA 2: Teacher B:
I personally think that these tasks are the most difficult to have the students perform properly because it demands a lot of initiative.

DATA 3: Teacher C:
Some tasks are really difficult for the students. More language support should be provided.

Based on such recommendations from the teacher evaluation process, we decided to include more language support in the workbook for intervention 2. As 'CLIL involves learning to use language appropriately whilst using language to learn effectively' and 'language needs to be transparent and accessible' (Coyle et al., 2010, p. 42), we decided to refine Design Principle 3, suggesting the inclusion of key phrases in task instructions to help facilitate the formulation of a personal response to art.

5.4.2 Iteration 2: practicality

In order to evaluate the practicality of the second intervention, we wanted to investigate how dialogic tasks, designed with the four-step cycle (noticing, comparing, interacting, and reflecting), engender the five dimensions of ILC. For that purpose, we analyzed the task-unit about the fourth chapter of *Los ojos de Carmen*. In step 1 (noticing), students had to notice and describe a cultural misunderstanding. In this story, the North American protagonist wants to spend his time in the kitchen with the servants to practice his Spanish and help them, but his cousin tells him not to because it is inappropriate, which he cannot understand. In step 2 (comparing), students had to discuss this issue with their peers by comparing the characters' perspectives with both their own and their peers' perspectives. In step 3 (interacting), students had to write and perform an imaginary dialogue between the two characters. In step 4 (reflecting), they had to explain, with reasons, which character they could empathize most with and why, and what they had learned from the task. Two examples of students' responses are presented in Figures 5.4a and 5.4b.
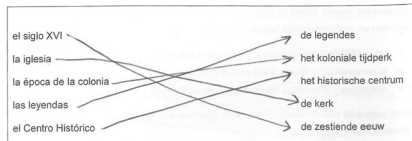
CAPÍTULO 4

Antes de la lectura

¿Conoces estos términos históricos? Relaciónalos con el significado adecuado.

el siglo XVI — de legendes
la iglesia — het koloniale tijdperk
la época de la colonia — het historische centrum
las leyendas — de kerk
el Centro Histórico — de zestiende eeuw

Después de la lectura

PASO 1 In hoofdstuk 4 hebben gaat Daniel zijn Spaans oefenen met *las empleadas*. Isabel vindt dat geen gepast gedrag. Beschrijf in drie zinnen wat Daniel doet, hoe Isabel reageert en wat Daniel van haar reactie vindt. Kijk op pagina 22 voor taalsteun bij beschrijving.

1. Daniel practica español con las empleadas.
2. Isabel creo que lo es mal.
3. Daniel no comprendo.

PASO 2 Isabel en Daniel hebben een cultureel misverstand over omgangsvormen. Isabel zegt tegen Daniel: *"no deberías mezclarte con la servidumbre"*(p.16) Vergelijk het perspectief van Isabel met Nederland. Noem overeenkomsten en/of verschillen. Kijk op pagina 23 voor taalsteun bij vergelijking.

1. En hollanda hay muy poco ~~empleadas~~ gente con empleadas
2. Gente con mucho dinero tienen empleadas
3. Eso es la diferencia.

PASO 3 *Tarea 4: hacer un diálogo entre personajes*

Lees nog eens pagina 14 en 16 door. Bereid met je klasgenoot een dialoog van 1-2 minuten voor over de omgang met de 'empleadas indígenas' waarbij de een het perspectief van Daniel en de ander het perspectief van Isabel op zich neemt. Verwerk in ieder geval:

- la perspectiva de Daniel
- la perspectiva de Isabel
- el conflicto cultural

Kijk op pagina 24 voor taalsteun bij interactie. Doe hem een keer voor bij je docent voor en stuur je opname naar e.schat1@uu.nl

1. Hola, Isabel, yo estaba aprender español con las empleadas.
2. ~~Hola~~ Hola, Daniel, Qué? Con las empleadas? Tu eres loco! No hables con ellos.
3. Por que no?
4. Estan empleadas. No puedes hablar con ellos. No es normal.
5. Pero ellos son muy dulces. No hablar con ellos, ~~es~~ no esta bien.
6. Aquí, en Ecuador, no hablamos con las empleadas. Hablaís con ellos en ~~Estados~~ America
7. Si, claro.
8. Vale, ~~claro~~ pero aquí no es normal.
9. No lo hace una otra vez.
10. Vale, adios.

PASO 4 Wat vind jij? Wie heeft gelijk? In welk personage kan je je beter inleven? En hoe denk je dat komt? Noteer minimaal twee zinnen. Kijk op pagina 24 voor taalsteun bij reflectie.

Creo que Daniel esta correcto, por que las empleadas ~~es~~ son gente como nosotros.

Figure 5.4a Response student A

CAPÍTULO 4

Antes de la lectura

¿Conoces estos términos históricos? Relaciónalos con el significado adecuado.

el siglo XVI — de legendes
la iglesia — het koloniale tijdperk
la época de la colonia — het historische centrum
las leyendas — de kerk
el Centro Histórico — de zestiende eeuw

Después de la lectura

PASO 1 In hoofdstuk 4 hebben gaat Daniel zijn Spaans oefenen met *las empleadas*. Isabel vindt dat geen gepast gedrag. Beschrijf in drie zinnen wat Daniel doet, hoe Isabel reageert en wat Daniel van haar reactie vindt. Kijk op pagina 22 voor taalsteun bij beschrijving.

1. Daniel hablar con las empleadas
2. ~~Isabel~~ no le parece bien
3. Daniel no entiendo

PASO 2 Isabel en Daniel hebben een cultureel misverstand over omgangsvormen. Isabel zegt tegen Daniel: *"no deberías mezclarte con la servidumbre"*(p.16) Vergelijk het perspectief van Isabel met Nederland. Noem overeenkomsten en/of verschillen. Kijk op pagina 23 voor taalsteun bij vergelijking.

1. Isabel pien so que no deberías mezclarte con la servidumbre
2. Pues en mi opinión es ridiculoso
3. tengo otro perspectivo en Ecuador y Holandia

PASO 3 *Tarea 4: hacer un diálogo entre personajes*

Lees nog eens pagina 14 en 16 door. Bereid met je klasgenoot een dialoog van 1-2 minuten voor over de omgang met de 'empleadas indígenas' waarbij de een het perspectief van Daniel en de ander het perspectief van Isabel op zich neemt. Verwerk in ieder geval:

- la perspectiva de Daniel
- la perspectiva de Isabel
- el conflicto cultural

Kijk op pagina 24 voor taalsteun bij interactie. Doe hem een keer voor bij je docent voor en stuur je opname naar e.schat1@uu.nl

*1. ¿Qué hace Daniel?
2. Hablar con los ~~empleados~~ empleadas
*3. ¿por qué? ~~No deberías mezclate con la~~
4. porque practicar mi Español
*5. no deberías mezclarte con la servidumbre
6. ¿por qué no?
*7. Es la servidumbre. nosotros ~~somos~~ somos un clase alta
8. ¡Es ridiculoso! En California no es normalmente.
*9. yo parece es ridiculoso
10. Vale

PASO 4 Wat vind jij? Wie heeft gelijk? In welk personage kan je je beter inleven? En hoe denk je dat komt? Noteer minimaal twee zinnen. Kijk op pagina 24 voor taalsteun bij reflectie.
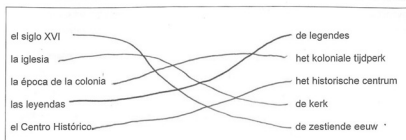
yo parece Daniel tiene un perspectivo muy mas moderne. yo pienso todos son igual

Figure 5.4b Response student B

In step 1, both students write that the protagonist of the story communicates with the servants, that the other character considers the behavior inappropriate, and that the protagonist does not understand why that is wrong. By merely describing the misunderstanding, students are encouraged to approach different perspectives with a non-judgmental attitude and to use the literary text to expand their knowledge about 'the processes and institutions of socialisation' and 'social distinctions and their principal markers' in other cultures (Byram, 1997, p. 52). After students' awareness of cultural differences and misunderstanding has been raised, students compare these perspectives on societal interaction to their own life and discuss this with classmates in step 2. This second step encourages students to practice their skills of discovery and interaction by interaction in the foreign language exploring the perspectives of classmates through oral dialogue. Student A writes that in the Netherlands there are not many people with servants and that this is a huge difference, and therefore difficult to understand. Student B writes that he has a totally different perspective and thinks it is ridiculous not to mix with the servants. By comparing cultural practices in the text with their own cultural practices and that of their peers, students explore the different perspectives and cultural backgrounds of classmates and become aware of 'how one's natural ways of interacting with people are the naturalized product of socialization' (Byram, 1997, p. 52).

In step 3, students write an imaginary dialogue between two characters about their interpretation of the misunderstanding. They deconstruct the misunderstanding as a critical incident and use their creativity to explain it deploying their skills of interpreting and relating in the process. As can be seen in Figures 5.4a and 5.4b, the students 'identify areas of misunderstanding and dysfunction in an interaction and explain them in terms of each of the cultural systems present' (Byram, 1997, p. 52) in both imaginary dialogues. While student A intends to solve differences between the two views without dichotomizing them and explains them in terms of national cultures (DATA 4), student B dichotomizes the views, but tries to explain them in terms of class (DATA 5).

DATA 4: Student A (translated from Spanish into English by the author):
Aquí en Ecuador no hablamos con las empleadas. ¿Habláis con ellos en America?
[Here in Ecuador, we don't talk with the servants. Do you talk with servants in the United States?]

DATA 5: Student B (translated from Spanish into English by the author):
Es la servidumbre. Nosotros somos una clase alta. Es ridiculoso.
[They are servants. We are high-class people. This is ridiculous.]

In step 4, students reflect on the exploration of the misunderstanding in the text and describe what they have learned from the task. In this last step, their *critical cultural awareness* is stimulated, as they describe their own evaluation and the criteria on which they base their opinions, all of which will be used later in further classroom discussion related to the topic. Student A writes that servants are people like us; student B writes that all people are equal. Although not all dimensions of ILC are explored fairly, the analysis of this task may illustrate how the different dimensions of ILC can be engendered through these four step tasks even at an A2 level.

In order to further explore the practicality of the design, we discussed the perceived value of intervention 2 with three students in a focus group interview. Their overall opinion was that the lessons helped them to improve their Spanish linguistic skills as well as their ability to substantiate their views on current societal debates (DATA 6). Regarding the tasks (DP3 and DP4), there was some discussion, as student D and E expressed contrasting views (DATA 7 and DATA 8) regarding the perceived value of the tasks. Students also reported to experience some difficulties whilst going through the task-units as they sometimes lacked the language needed to notice, compare, reflect, and interact with others about their personal response to the material. Student E, for example, commented on seeing the value of going through the process of all four steps but argued that peer-students probably lacked sufficient language scaffolds (DATA 9).

DATA 6: Student C:
I think it's also very useful from an international point of view to be able to express . . . and to be able to say this is my view. This is important for every human being.

DATA 7: Student D:
I always dreaded the tasks because you always have to speak Spanish after reading a whole chapter. Never a moment to relax.

DATA 8: Student E:
No, I think those tasks are good. Usually, we work together. You both have knowledge and then you just start exchanging. Having a conversation together.

DATA 9: Student E:
In this task, you have to reflect on a task about the protagonist's decision. I know how to say that, but maybe it's useful to give phrases to do that. I can imagine that people miss an intermediate step.

When we were discussing text selection (DP1 and DP2), we asked them about how the selected text had contributed to their learning. In response, students claimed that the

main characters being adolescent actually seemed more important than the intercultural aspects of the plot (DATA 10). To the students, the age similarity was thus important. In their view, it was not through the intercultural encounters within the narrative that they could understand otherness, but through identification with a 'different' peer protagonist.

DATA 10: Student C:
What I really liked was that it is a boy our age, so you can really see, it's like that over there and it's like this over here . . . and then you can easily engage yourself, because the protagonist is your age.

Based on the interview, we suggested refining Design Principles 2 and 4. For an IILP for the secondary level, we added to the second design principle 'by selecting texts within the genre of young adult fiction' because its content, recounting experiences of peers, seemed to carry the potential to stimulate development of the skill of relating and, therefore, could potentially engender more profound negotiation between self and other (Alter, 2015). As the students seemed to have experienced a lack of language scaffolds for going through the four-step cycle, we decided not only to add key vocabulary in the tasks, but also to include a compendium in the student workbooks that contained language they might need for describing the processes and experience of 'noticing, comparing, reflecting, and interacting'.

Teaching an academic subject involves teaching the subject-specific discourse to that subject, and literacy development should be a core element of CLIL (Coyle et al., 2010; Meyer et al., 2015). For these reasons, the workbooks used in the third iteration were adapted. The new versions contained not only subject-specific language to communicate about literature, and ways of responding to art, using the language of learning, but also the specific language demanded by the tasks (language for learning) organized along the four steps of noticing, comparing, interacting, and reflecting in a compendium.

5.4.3 Iteration 3: expected effectiveness

In order to evaluate the expected effectiveness of intervention 3 in the third round of evaluation, a try-out intervention with *Caravana al Norte* was conducted. We analyzed the last task of intervention 3, in which students wrote a review outlining the content of the book and describing their opinion. We labelled 23 reviews and investigated how the reviews embodied ILC objectives, and how the principles of text selection had contributed. Through counting procedures, we ascertained that *skills of interpreting and relating* seemed to be the most visible dimension (96%), followed by *critical cultural awareness* (70%) and *attitudes* (44%), whereas the cognitive development was only

5

mentioned by a few students (13%). While most reviews (70%) reported on how the students could relate the theme to migration issues in their society (DP2), few reviews (9%) mentioned how the conceptualization of culture as embodied in the narrative challenged their understanding of culture and identity (DP1). To illustrate how objectives of ILC were met through the principles of text selection (DP1 and DP2), a series of excerpts from the reviews are presented below (DATA 11-14) by way of example with reference to the relevant *savoirs* from the ILC model listed below. We did not include skills of discovery and interaction in the analysis, however, as the writing of the review was an individual task.

Attitudes: the extent to which the students are willing to approach representations of other cultures and their own in the foreign language literary text with an open and curious attitude, and to suspend disbelief about other cultures and their own.

DATA 11: Student F (translated from Spanish into English by the author):
El libro se cuenta desde la perspectiva de Misael. Misael es un niño salvadoreño. A veces tiene un poco miedo y parece tímido. Por el perspectiva tienes el sentimiento que eres ahí con Misael. El tema central es migración. Pienso que los EEUU tiene que ayudar los migrantes. Pienso que es un buen libro y lo recomendaría porque es importante que miras las cosas de otras perspectivas. [The book is told from Misael's perspective. Misael is a Salvadorian boy. Sometimes he is a bit scared and seems shy. Through the perspective, you get the feeling that you are there with Misael. The central theme is migration. I think that the USA has to help migrants. I think it is a good book and I would recommend it because it is important that you look at things from different views.]

DATA 11 shows how the inclusion of a social justice theme can promote de-centering. By taking up the perspective of the protagonist and approaching a controversial issue in the literary text with an open attitude, student F was able to engage, sympathize, and thus experience fear. According to student F, it is a good and recommendable book, because putting yourself in someone else's shoes is important to humankind in general. The excerpt shows that student F has experienced that taking up another point of view on social justice themes is important.

Knowledge: the extent to which the students can use the foreign language literary text to expand their knowledge of social groups and their products and practices in their own and in other cultures, and the general processes of societal and individual interaction.

DATA 12: Student G (translated from Spanish into English by the author):
La historia del libro empieza con Misael que habla sobre su país El Salvador y de por qué ellos tienen que irse. La caravana los trae a todas estas ciudades diferentes en México y Misael

experimenta diferentes cosas. El tema del libro es el problema de los refugiados porque es el tópico del libro y se aprende mucho sobre este problema. Pensé que era un libro hermoso. También he aprendido mucho sobre El Salvador y su gente.

[The story of the book begins with Misael talking about his country, El Salvador, and why they have to leave. The caravan brings them to all these different cities in Mexico, and Misael experiences different things. The theme of the book is the problem of refugees because it is the topic of the book and you learn a lot about this problem. I thought it was a beautiful book. I also learned a lot about El Salvador and its people.]

DATA 12 illustrates that through the reading activities, student G, has acquired cognitive knowledge not only about the foreign language culture (El Salvador and its people and the different cities of Mexico) but also of how migration, a worldwide issue of social justice, impinges on daily life in other cultures.

Skills of interpreting and relating: the extent to which the students can recognize textual elements in the foreign language literary text, and the extent to which the students can explain the text and relate it to documents or events from their own.

DATA 13: Student H (translated from Spanish into English by the author):
La historia está escrita en pequeños versos, lo que hace que sea fácil de leer, pero también me hace sentir menos involucrado en la historia. La tema central son los problemas de los refugiados, y también nos afecta en Europa. Creo que hay que encontrar una solución rápidamente, porque los refugiados no salen de sus casas sin razón.

[The story is written in small verses, which makes it easy to read, but also makes me feel less involved in the story. The central theme is the problems of refugees, and it affects us in Europe too. I believe that a solution must be found quickly, because refugees do not leave their homes without reason.]

In DATA 13, student H recognizes text-internal characteristics by describing form and writing style and arguing how it affects him. The student also relates the theme of migration at the US border to refugee issues in Europe, an event in his own setting.

Critical cultural awareness: the extent to which the students can critically evaluate the literary text on the basis of a systematic process of reasoning about perspectives, practices, and products in their own and other cultures related to the literary text.

DATA 14: Student I (translated from Spanish into English by the author):
El tema central es la emigración. Creo que es un tema bastante feroz. Nunca lo entenderé del todo porque no tengo que hacerlo yo mismo. Me gustó el libro. No lo leeré de nuevo. Me resultaba difícil leer en español. Es más lento.

[The central theme is migration. I think it is a harsh theme. I will never fully understand it because I don't have to do it myself. I liked the book. I won't read it again. I found it difficult to read in Spanish. It is slower.]

DATA 14 shows that student I acknowledges the inability to fully understand the social reality of the protagonist's life. He is also conscious of his linguistic inability to fully understand the book, yet he did like the book. This quote reveals student I's awareness of the background of his thinking and of the criteria he uses to make his personal evaluation of the literary text.

5.5 Discussion

Literature of all kinds is considered a means of artistic expression that is able to engage its readers in a relationship with otherness and encourage self-reflection. Although a considerable amount of research points to the potential of literature education for intercultural competence, clear guidelines for foreign language teaching at the secondary level are scarce and good practice materials are lacking. This chapter has addressed this gap by developing a series of three finely tuned interventions to identify tentative design principles that secondary school teachers can implement directly. To ensure the relevance, consistency, functionality, and effectiveness of the interventions, we set up an iterative process of formative evaluation. We departed from the hypothesis that intercultural development can be enhanced by addressing citizenship themes through literary texts that problematize concepts of culture and identity, through which students perform a variation of dialogic tasks structured by the four-step cycle of intercultural language learning proposed. The results of the study described in this chapter affirm the relevance of the intercultural theories used: all were viable for the design of integrated intercultural literary pedagogy (IILP) interventions. However, some additions to the tentative design principles were required for the specific context of secondary education.

5.5.1 Conclusions

While the experiences of teachers and students revealed the value of the four-step cycle as a framework within which to shape dialogic tasks, they also reminded us of the importance of language accessibility for content-oriented learning in CLIL programs. In order to achieve language through learning in a foreign language classroom, secondary school students need subject-specific language on the topic of literature (language *of* learning), as well as language support needed to help them to function effectively in dialogic activities (language *for* learning). For IILP-based lessons for secondary schools, it is therefore recommended that sufficient language scaffolds are provided in teaching materials that can help students to develop their linguistic repertoire by describing what they notice in art forms, enabling them to compare that to other perceptions,

as well to perform creative tasks themselves and to reflect on these activities in the foreign language. This seems to be in accord with the growing area of research (Meyer et al., 2015; van Kampen et al., 2018) that foregrounds literacy development as being a fundamental aspect of CLIL. Furthermore, this chapter has also tentatively shown that emotional engagement increases when texts depicting controversial themes are used. The use of these text types seems to encourage students to relate literary content to current social issues in their societies. Yet, in order to experience otherness, the students also benefited from the fact that the chosen narratives had protagonists who were of a similar age to them. It is therefore recommended that, for the specific target group of secondary school language learners, literary texts should preferably include an adolescent protagonist, because identification potentiates intercultural understanding (Alter, 2015). By including the above-mentioned extensions to the tentative design principles presented in Table 5.2, the principles can be better adapted to the secondary education context.

Table 5.2 Tentative and refined design principles

Tentative design principles	Refined design principles
DP 1: select texts that stimulate students' explorations of the notions of culture and identity	No addition
DP 2: select texts with themes of social justice that students can relate to issues in their own societies.	Addition: preferably with a juvenile protagonist
DP 3: design a variation of dialogic after-reading tasks in which students are encouraged to formulate a personal response in dialogue with the text and with others, orally and written.	Addition: and provide scaffolds to formulate a personal response to literature (language *of* learning)
DP 4: structure these dialogic tasks with the four-step cycle in which students go through a process of noticing, comparing, interacting, and reflecting.	Addition: and provide scaffolds to perform these learning activities (language *for* learning)

5.5.2 Limitations and implications for future research

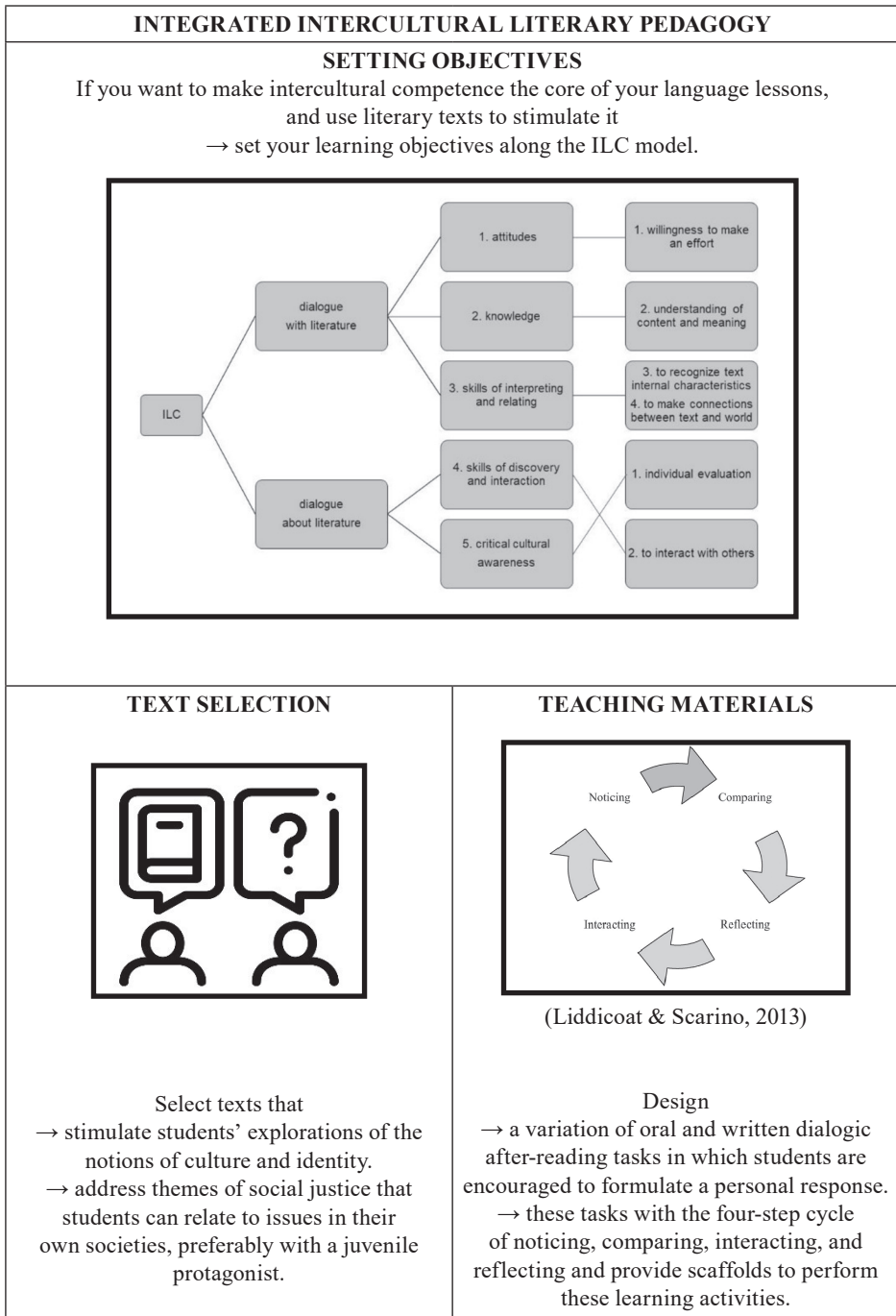A clear limitation of this study is its small-scale, but this is inherent to educational design research generally. As the conclusions of this chapter are primarily based on the formative evaluation by stakeholders at only one school, no claims can be made about the attained effects of an IILP-based intervention. Further research on IILP is thus necessary: a traditional intervention study with a pre- and post-test design, conducted

in several schools with different settings, is suggested to investigate its effectiveness empirically. Nevertheless, such empirical studies with a focus on effects offer little room for describing design processes and practical experiences of teachers and students. The descriptions of the present study are, therefore, of great importance because they allow statements on the rationale and the quality of an intervention (Plomp & Nieveen, 2013). We hope that this chapter, by providing a step-by-step description of an evaluation process, has revealed how educational design research can contribute to the maturation of interventions, and to transforming tentative design principles into tangible, research-based ones, specifically operable in its context.

All in all, the most important implication of this chapter is exactly the coinage of these principles. Whilst being easy-to-implement recommendations for text selection and task design that teachers worldwide can use directly, applying them to their own favorite literary texts in any language, these generic design principles can be applied meaningfully in local contexts and are transferable to other language teaching environments. Combined with the ILC framework, the principles offer teachers worldwide theoretical and practical guidance to integrate intercultural competence and literature into their language classrooms. To this end, this study has provided both procedural (design principles) and substantive knowledge (theoretical model of ILC) about how to use literary texts for intercultural development at the secondary level. Figure 5.5 offers an A4 printable diagram of the key findings of this study. It is intended as a handout to assist teachers in applying appropriate procedural and substantive knowledge to create their own IILP-based project in the hope that these recommendations will be used frequently, and inspire teachers around the world to make intercultural literary competence the core of the language lesson.

In addition to these practical implications, the coinage of these principles also has the potential to strengthen the current theoretical discourse about the benefits of literature for intercultural development, as they complement this body of research with a specific focus on adolescents. As such, the formulation of principles for an IILP will hopefully promote the use of literature more firmly in language teaching environments and also contribute to a proliferation of arts integration in secondary school curricula, nurturing adolescents' active stance to political and social issues. Therefore, the results of this study may enhance education for more democratic societies as 'the literary imagination is a key ingredient to transform our dreams, our minds, and the worlds around us' (Matos & Melo-Pfeifer, 2020b, p. 15).

Figure 5.5 Teacher handout to create an IILP-based arts integration project

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Robin

Implementation of an Integrated Intercultural Literary Pedagogy intervention: A pilot study

Chapter 6 is based on the following article:

Summary

How can literature teaching in foreign language education stimulate intercultural development? By means of two short interventions in the fourth and fifth year of upper secondary education in a Spanish-as-a-Foreign-Language class, this pilot intervention investigated the effects of Integrated Intercultural Literary Pedagogy (IILP) on the intercultural development of students. The experimental groups received ten lessons based on CLIL (Content and Language Integrated Learning) pedagogy, with an increased focus on processing cultural content through speaking and writing skills. In the control groups the lessons were taught in the traditional way, using comprehension questions to read a fictional text. The Intercultural Literary Competence Questionnaire (ILCQ) was used to investigate intercultural development. Results show that the experimental groups experienced significantly higher levels of intercultural competence than the control groups. Positive teacher and student experiences indicated that ILCQ can be considered a useful classroom tool for mapping intercultural development through literary texts.

6.1 Introduction

Intercultural competence is an essential part of language proficiency and foreign language teaching (Council of Europe, 2018a; van der Knaap, 2019). Intercultural competence refers to the ability to communicate effectively and appropriately with people from other cultures based on attitude, knowledge, and skills (Deardorff, 2006, p. 254). As communication, language and culture are inextricably linked when it comes to learning a new language, the foreign language classroom at secondary school could be the ideal place to develop this competence. However, intercultural competence is often not fully integrated in secondary foreign language programs worldwide (Sercu, 2005). When culture is taught, it is often framed in a static way, in which only cultural knowledge is transferred (Kramsch, 1993; Sercu et al., 2005). In the Netherlands also, we see that culture is not a central element of language teaching but is often taught as 'some sort of fifth macro-skill which is introduced once the skills of speaking, listening, reading and writing have been established' (Liddicoat, 2008, p. 278). It is argued (Meesterschapsteam MVT, 2018) that communicative language teaching has gone beyond its original purpose and has created an instrumental domain where only skills are taught.

By taking culture as a central element of foreign language education, teachers can contribute to a key position for intercultural competence in the curriculum (Curriculum. nu, 2019) and make their programs less instrumental, which is in line with the strong focus on subjectification in recent educational developments (Biesta, 2010; Nussbaum, 2006). In order to include cultural objectives in the language lessons, but integrated in the language skills education, Byram's five *savoirs* model (1997) of intercultural communicative competence is a useful frame of reference. In this model intercultural competence is defined based on five dimensions: (1) attitudes (*savoir être*), (2) knowledge (*savoirs*), (3) skills of interpreting and relating (*savoir comprendre*), (4) skills of discovery and interaction (*savoir apprendre/faire*) and (5) critical cultural awareness (*savoir s'engager*). Several authors also emphasize the possibilities of using literary text in foreign language education to stimulate the development of intercultural competence (Bredella, 2008; Delanoy, 2005; Matos, 2012).

The hypothesis of this study is that students can develop these five dimensions through a dialogic approach to literature teaching. From a dialogical perspective on literature education (Kramsch, 1993; Janssen, 2009), a literary text can engage readers in a

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dialogue on two levels: in a dialogue with the text and in a dialogue with others about the text. A dialogue with the text may stimulate open *attitudes* and *knowledge* about cultures. First, because reading a literary text enables students to empathize with characters from another culture and simply provides them with information about the target language culture. Through this internal dialogue with the text, students can also develop *skills of interpreting and relating*, as they try to understand the text and relate it to their own life experiences. A dialogue with others about literary texts can also be used for the other two dimensions. *Skills of discovery and relating* can be stimulated through discussing the literary text and discovering alternative interpretations. Finally, dialogue with others can also take shape in individual written or spoken assignments where students, for example, elaborate a critical evaluation of a literary text. Such tasks can serve to develop a *critical cultural awareness.*

To integrate these five dimensions as objectives for literary education, a model for intercultural literary competence (ILC) was developed in an earlier stage of this project (see Chapter 3). Based on the six descriptors of literary competence as formulated by Witte (2008) and the five dimensions of intercultural competence as formulated by Byram (1997), dimensions for the construct ILC were described (see Table 3.2 and Figure 3.1 in Chapter 3). Based on these five dimensions, specific learning objectives have been formulated about how reading a literary text in the target language can contribute to intercultural competence in foreign language education (see Tables 3.3-3.8 in Chapter 3).

6.2 Theoretical framework: Integrated Intercultural Literary Pedagogy

For the integration of linguistic and intercultural goals in literary pedagogy, we used the CLIL (Content and Language Integrated Learning) approach on which bilingual education is based (Coyle et al., 2010). While the term CLIL usually relates to a bilingual program in which a foreign language is used as a medium for learning a science or social science subject (in terms of content) such as physics or geography, more recent interpretations refer to any type of pedagogical approach that integrates the teaching of content and a foreign language (Llinares & Morton, 2017). CLIL pursues objectives relating to both content and language skills, with spoken and written output being of great importance for content processing (de Graaff et al., 2008). Recent publications in the Dutch context (Meesterschapsteam MVT, 2018) as well internationally (Byram, 2008; Porto, 2018) have suggested that CLIL methodology in language teaching environments

can be effective for the development of language skills and intercultural competence. However, does this also apply to literature lessons? In an earlier study (Schat et al., 2021b; see Chapter 5) we explained four design principles for Integrated Intercultural Literary Pedagogy for text selection and task design, formulated along four parameters of CLIL pedagogy, i.e., culture, content, communication, and cognition, (Coyle et al., 2010) that we will discuss below.

Design principles for text selection
For the selection of literary texts, concerning the question which types of texts are suitable for content and language integrated literature teaching from an intercultural perspective, we formulated two design principles. The first relates to the conceptualization of culture and the second to specific textual content. The first principle (DP1) was to select texts that stimulate students' explorations of the notions of culture and identity. As regards the second principle (DP2), which is explicitly based on ideas of critical interculturality – emphasizing the conflictual dimensions of interculturality – we advocated the selection of literary texts that relate to worldwide social justice issues, such as poverty, racism, and migration. Thus, the point of departure for this pilot study is to use literary texts that problematize culture, understanding it in a non-essentialist way, and that address themes of social justice students can relate to social concerns in their own societies, preferably with a juvenile protagonist, as this facilitates identification for this specific target group.

Design principles for task design
If we consider a CLIL approach to dialogic literature teaching for intercultural competence, we can argue that processing cultural content through internal and external dialogues with literature is the main objective. The third principle for IILP (DP3), concerning task design, recommends the development of a variation of oral and written dialogic after-reading tasks in which students are encouraged to express a personal response in the target language to the literary texts or practices, perspectives, and products related to it. Liddicoat (2008) argues that in order to achieve profound intercultural language learning, students need to go through at least four stages: 'This practice can be conceptualized as a series of four interrelated processes of noticing, comparing, reflecting and interacting' (p. 282; see Figure 6.1). In other words, in an intercultural learning process students *notice* a cultural element, *compare* it with their own culture or with their previous knowledge of other cultures, *reflect* on and *interact* about it.
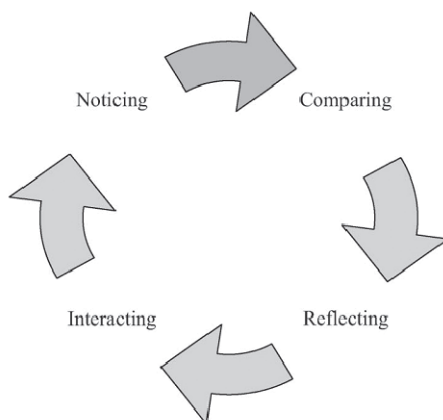
Figure 6.1 Interacting process of intercultural learning (From Liddicoat & Scarino, 2013, p. 60)

This is not necessarily a linear process, but rather a series of activities that language students need to go through several times as they develop intercultural competence. As the cycle is not a pedagogy in itself – it involves processing activities to activate intercultural learning processes and not content as such –, we have applied this four-step cycle to literary pedagogy. Thus, according to the fourth design principle of IILP (DP4) students have to complete a spoken or written task in each lesson –about the representations of products, practices and perspectives in the literary text – in which the following cycle was completed: the students *noticed* and described cultural elements in the text, *compared* these to their own cultures or previous knowledge; then they *interacted* about it with peers and *reflected* on it in classroom discussions[10]. To integrate the intercultural and linguistic objectives all the steps in this cycle were gone through in the target language and scaffolds to perform these activities were provided.

Although the IILP seems to be a promising method to advance secondary school students' intercultural development (Schat et al., 2021b; see Chapter 5), no statements based on empirical arguments can be made about it. We have not been able to show whether students' intercultural competence improved, due to the lack of evaluation instruments in Dutch (Fasoglio & Canton, 2009; Schat et al., 2018; see Chapter 2) and international instruments aimed at the secondary level are scarce (Fantini, 2009). In addition, we did not find any instrument that specifically measures intercultural competence as an outcome of literature education, despite the existence of more than 44 validated

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10   As Scarino and Liddicoat (2013) argue that the four activities do not represent a linear process of learning, we changed the order for our purposes.

intercultural competence instruments internationally (Fantini, 2009). In an earlier sub-study (Chapter 4) we therefore developed the Intercultural Literary Competence Questionnaire (ILCQ), a self-assessment questionnaire that was specifically developed for this target group – upper secondary education – and this particular context – foreign language literature teaching in the Netherlands –. The ILCQ is a digital instrument[11] (see Figure 7.2 in Chapter 7 for a paper version) that can support teachers and students in mapping out intercultural development through the reading of literary texts.

6.2.1 Current study and research question

The aim of this study is to investigate whether an integrated approach to language and culture in literature education leads to increased ILC. As we wanted to investigate the yields of an IILP-intervention, and also to explore the feasibility of the ILCQ, we set up a pilot intervention in the upper forms of secondary education in the Netherlands in preparation for our main intervention (Schat et al., 2020; see Chapter 7). As the Dutch foreign language programs in the upper forms are heavily oriented towards training reading skills with past CITO[12] exam papers in preparation to the national exams (Michel et al., 2021), we also wanted to explore how IILP contributed to general reading proficiency as measured by this type of multiple-choice tests. Based on this reasoning the research questions are as follows:

1. *What are the effects of an Integrated Intercultural Literary Pedagogy intervention on students' Intercultural Literary Competence?*

2. *What are the effects of an Integrated Intercultural Literary Pedagogy intervention on students' reading proficiency?*

6.3 Method

6.3.1 Participants

This pilot study was carried out in literature lessons in a Spanish-as-a-foreign-language class. Two 4-vwo and two 5-vwo classes and three Spanish teachers from a school in Amsterdam participated in this study. A total of 64 students (4-vwo: 15 female and 18 male; 5-vwo: 14 female and 17 male) took part. The distribution of boys and girls did

not differ between the experimental and control groups. The students' age varied from 16-18. In the study the classes were assigned to the experimental and control condition based on scheduling options. The students participated voluntarily in the experiment on the basis of 'informed consent'.

6.3.2 Instrument

The Intercultural Literary Competence Questionnaire (ILCQ) with the five dimensions of intercultural literary competence was used to map the students' intercultural competence. Students assess their 'selves' on a Likert scale of 1-7 based on 16 can-do statements. The instrument has been validated with a factor analysis in two phases (see Chapter 4). In the development phase, 164 students filled out a list of 25 five can-do statements, i.e., 5 objectives for each dimension of the ILC model. Exploratory factor analysis was used to investigate the extent to which these learning objectives are clustered according to the five dimensions of ILC, resulting in the removal of 9 learning objectives. A confirmatory factor analysis was performed on the remaining 16 learning objectives. After the validity of the questionnaire's fit was established, the instrument's reliability was examined in an implementation phase. The sufficient to high Cronbach's alphas for all subscales (.74 to .88) and significant test-retest correlations ($r = .69$), demonstrated the reliability of the instrument. In preparation for the longitudinal main intervention (see Chapter 7) this pilot was intended to further explore this instrument and its user-friendliness in other educational settings, i.e., whether it can make intercultural development visible in a pretest-posttest research design with two conditions. For reading proficiency we used tests that consisted of text and exercises from past CITO exam papers. Both the pretest and posttest items were validated earlier and reading-tests consisted of four texts and 17 multiple choice questions each. Each test covered the four domains of language learning and contained a text on daily life, work, education, and public life.

6.3.3 Design and procedure

In this pilot study a quasi-experimental pretest-posttest design with two conditions was applied. The control and the experimental conditions both read the same book in 10 lessons. The experimental condition (4-vwo: N=15; 5-vwo: N=14) participated in the literature lessons based on CLIL pedagogy; in the control condition (4-vwo: N=18; 5-vwo: N=17) the literature lessons were taught in the traditional way, i.e., with comprehension questions. We will refer to the control groups as TCA (Text Comprehension Approach) and to the experimental groups as IILP (Integrated Intercultural Literary Pedagogy). The research design is visualized in Table 6.1. The intervention was carried out from May

2019 (week 16) to June 2019 (week 26). Both groups completed the ILCQ prior to the intervention. After the lessons, the same questionnaire was presented again, and students in the experimental condition were asked a number of open-ended questions about how they experienced the lesson sequence. The two groups had the same teacher throughout the year, except during the intervention when the experimental groups received lessons from the researcher in order to be able to carry out the pilot.

Table 6.1 The research design

Groups	Pretest	Treatment	Posttest
Experiment (4-vwo: N=15; 5-vwo: N=14)	O_1	X_1	O_2
Control (4-vwo: N=18; 5-vwo: N=17)	O_1	X_2	O_2

O_1 = pretest ILCQ; O_2 = posttest ILCQ; X_1 = IILP approach; X_2 =TCA approach

6.3.4 Intervention materials

Besides taking into account our design principles for text selection, we also considered curricular requirements and school-specific requirements to make sure that the selected texts were compatible with the groups' language level according to the CEFR and fitted easily in current teaching programs and lesson hours. The students in years four and five read different books (4-vwo =A2/58 pages, 5-vwo = B1/112 pages) according to their language proficiency levels. Both books had a social justice theme and a juvenile protagonist and explored identity in relation to culture, as formulated in DP 1 and DP 2. The 4-vwo group read *Vida y Muerte en la Mara Salvatrucha* (autor anónimo, 2010) and the 5-vwo group read *Las aventuras de Saíd* (Josep Lorman, 2010). In the first book a young boy with Salvadorian roots tries to make a break with Los Angeles gang culture, and in the second migrant identities in the city of Barcelona are explored through the protagonist Saíd, a Moroccan adolescent.

Both conditions worked with workbooks designed by the researcher, with assignments before, during and after reading. In both conditions the lessons started with a pre-reading exercise in which students were encouraged to apply receptive strategies to activate vocabulary. In both conditions, a (part of a) chapter was subsequently read out loud by the teacher or student volunteers. The treatment differed in the second half of the lesson time, which was used to perform the post-reading tasks in the workbook. In the TCA (control) groups the students answered comprehension questions as a post-reading task, summarizing the chapter. The intervention groups worked according the IILP approach and completed 8 output tasks according to the principles of task design (DP3 and DP4).

Table 6.2 contains an overview of the output tasks per lesson. The final assignment was also carried out in the control groups. Appendix A contains an example of a task (lesson 3 in 4-vwo).

Table 6.2 Overview of output tasks per grade

Tasks 4-vwo	Tasks 5-vwo
Lesson 1: the students prepare a presentation about the most important country in which the story takes place.	Lesson 1: the students prepare a presentation about the society in which the protagonist grew up.
Lesson 2: the students write a letter from the perspective of the protagonist about experiences in other cultures.	Lesson 2: the students write a letter from the perspective of the protagonist about experiences in other cultures.
Lesson 3: the students prepare a dialogue from the perspective of two characters about daily life in another culture.	Lesson 3: the students choose a quote and argue why they think the quote is a good representation of a cultural perspective.
Lesson 4: the students prepare a dialogue from the perspective of two characters about communication and interaction.	Lesson 4: the students have a conversation about similarities and differences between their and the main character's life.
Lesson 5: The students have a conversation in pairs about the book in which they express their opinions.	Lesson 5: the students prepare a presentation about differences and similarities between certain cultural habits.
Lesson 6: the students prepare a dialogue from the perspective of two characters about manners and interaction.	Lesson 6: the students write a creative text in which they rewrite part of the book from a different narrative perspective.
Lesson 7: The students write a short argumentation as to why they think the book is or is not appropriate for a literary movement.	Lesson 7: The students write a newspaper article about a character and an important event in the book.
Lesson 8: The students write a letter from the perspective of the main character about daily life in the other culture.	Lesson 8: The students prepare a dialogue from the perspective of two characters about everyday life in another culture.
Lesson 9: the students prepare a Pecha Kucha presentation about the book as a final assignment.	Lesson 9: the students write a short essay in which they relate the theme of the book to their own lives.
Lesson 10: The students perform a Pecha Kucha in pairs in which the following eight points are briefly discussed: cover, plot, characters, time and space, theme and motifs, narrative situation and perspective, structure, and own opinion.	Lesson 10: the students prepare the final assignment, a review in which they describe the most important events, relate the themes to their own lives, argue to which cultural insights the book has led and give a substantiated value judgement.

6.3.5 Data analysis

To investigate whether effects were observable for ILC and reading proficiency, we conducted effect analyses in SPSS 25.0 with the development on ILC and reading proficiency as the dependent variables and the intervention (IILP or TCA) as the independent variables. To this end, repeated measures ANOVAs were performed, with 'time' as within-subject factor, 'condition' as between-subjects factor, and the average scores of the pre- and posttests as dependent variables. At the start of the experiment, differences in language proficiency and ILC levels between the groups were tested by means of t-tests on the pretests. The significance levels in this study were set at .05. Partial eta squared (η^2) is reported as the measure of effect size, with .01, .06 and .16 corresponding to small, medium and large effects respectively. To check the reliability of the ILCQ for this particular experiment, Cronbach's alphas were calculated at pretest and posttest. Cronbach's alpha (α) is a measure of internal consistency of an item set in a questionnaire. Values > .80 indicate high internal consistency, values > .70 are considered reliable, and values < .50 indicate insufficient reliability (Field, 2013). These values were excellent in both the experimental and control conditions in 4-vwo (.89 and .83, respectively) and 5-vwo (.95 and .91, respectively). At posttest they were also excellent in 4-vwo (.94 and .88, respectively) and 5-vwo ($\alpha = .90$ to $\alpha = .87$, respectively).

6.3.6 Pre-analyses

One week prior to pretest, pre-analyses were carried out to determine whether there were differences in language proficiency between the control conditions and the experimental conditions. The students' overall grade average for the whole school year for Spanish were collected, based on the same tests for both conditions, and a t-test was used to check whether the starting level of the different groups was the same. We used the grades recorded in the student monitoring system (Magister) on 8 May 2019. In the 4-vwo classes there was no significant difference [t (31) = 1.42, p =.165] between the experimental (M = 7.01; SD = .99) and the control conditions (M = 6.56; SD = .81). In the 5-vwo classes there was also no significant difference [t (29) = -1.19, p = .244] between the experimental condition (M = 5.94; SD = .79) and the control condition (M = 6.34; SD = 1.05).

6.4 Results

6.4.1 Effects for Intercultural Literary Competence

Although we were dealing with equal groups in terms of starting level Spanish, the results of the ILCQ pretest showed that the groups were not equal in terms of estimating their intercultural competence. Table 6.3 shows the average scores on the pre-ILCQ and post-ILCQ with the standard deviations in brackets. A t-test showed that the experimental group in the 4-vwo classes on average scored significantly lower on the pretest than the control group, t (31) = 3.00, p = .005. Also, in the 5-vwo classes the control group scored significantly higher in terms of intercultural competence, t (29) = 3.12, p = .004. Based on these results, we had to assume that we were dealing with unequal groups.

Table 6.3 Average mean score on ILCQ at pre- and posttest

	experimental condition		control condition	
	pretest	posttest	pretest	posttest
4-vwo	3.20 (.76)	3.90 (1.19)	3.96 (.69)	4.20 (.79)
5-vwo	2.87 (1.22)	4.23 (.96)	4.06 (.89)	3.95 (.76)

The ANOVA results showed that there was a significant main effect over time in the 4-vwo group, F (1, 31) = 7.60, p =.010, η^2=.20. The score for the groups together was on average .47 higher at posttest than at pretest. However, there was no significant difference between the groups in the change over time. The interaction effect was not significant, F (1, 31) = 1.78, p = .191, η^2 = .05. However, if we look at the simple effects in the 4-vwo group, we see a significant mean increase of .70 (p =.010) in the experimental group. The control condition showed a non-significant mean increase of .24 (p =.306). Figure 6.2 reflects the simple effect. Looking at results in the 5-vwo group, we see a significant main effect for time F (1, 29) = 13.06, p =.001 η^2 = .31. The score for the groups together was on average .63 higher at posttest. We also found an interaction effect and a significant difference in the change over time between the groups, F (1, 29) = 17.89, p <.001, η^2 = .38. In the experimental condition we see a mean increase of 1.36 (p < .001), and in the control condition a decrease of .11 (p = .650). Figure 6.3 shows the interaction effect in the 5-vwo group.
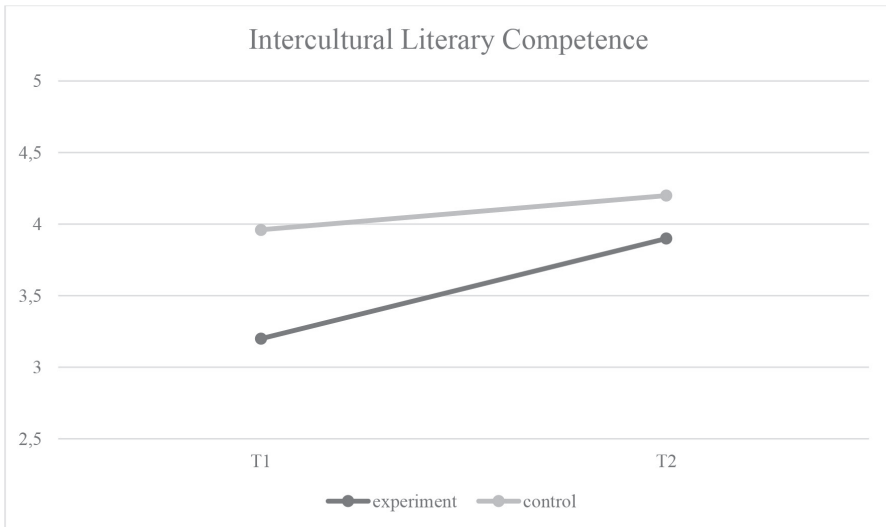
Figure 6.2 Results 4-vwo groups
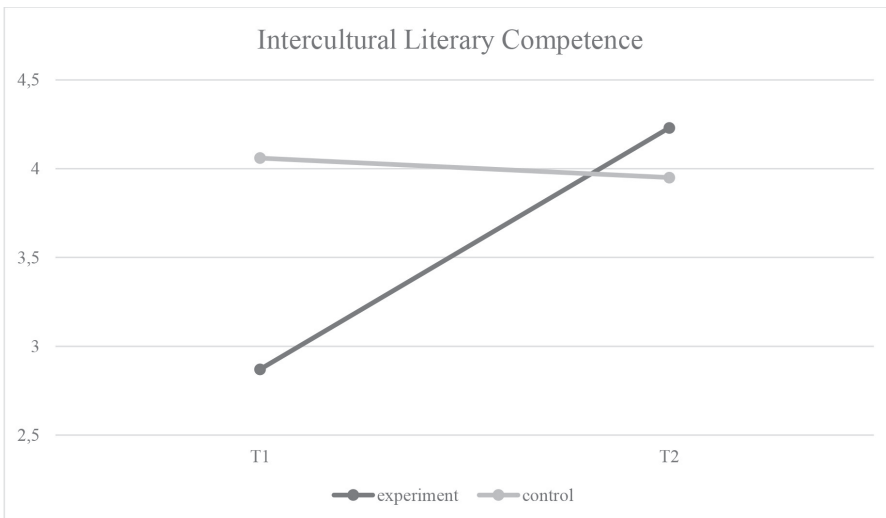
Figure 6.3 Results 5-vwo groups

In a second analysis the responses of the 4-vwo and 5-vwo classes were combined in one sample. We found an interaction effect for the entire sample – a significant difference in the change over time between the control and experimental conditions –, $F(1, 29) = 14.49$, $p < .001$. The mean change over time was an increase of 1.02 for the experimental condition and .07 for the control group. While there is a significant main effect in the

experimental condition [F (1, 29) = 30.64, p < .001], no significant main effect was found in the control group. Investigating the effects for the five individual dimensions of ILC, we found significant interaction effects for all dimensions. Significant interaction effects were found for *attitude* [F (1, 62) = 4.26, p = .043], *knowledge* [F (1, 62) = 7.14, p = .010], *skills of interpreting and relating* [F (1, 62) = 8.84, p = .004], *skills of discovery and interaction* [F (1, 62) = 7.81, p = .007], and *critical cultural awareness* [F (1, 62) = 19.55, p < .001]. The strongest effect was found for *critical cultural awareness.*

6.4.2 Effects for reading proficiency

Although we were dealing with equal groups in terms of starting level Spanish, the scores at the pretest (as can be seen in Table 6.4) revealed some difference in the 5-vwo groups between the control condition (M = 11.12; SD = 3.81) and the experimental condition (M = 8.29; SD = 2.56). The control condition scored significantly higher on the pretest than the experimental condition [t (29) = -2.38, p = .023]. For 4-vwo, no significant difference was found [t (31) = 1.36, p = .190] between the experimental (M = 11.93; SD = 2.05) and the control condition (M = 11.00; SD = 2.17). Based on these results, we had to assume that the pretest score in 5-vwo may not have been a good predictor for posttest results. Furthermore, we also correlated the students' overall grade average with the scores on the pretests to account for the validity of the instrument. In both 4-vwo (r = .67; p < .001) and 5-vwo (r = .54; p = .002), there was a significant positive correlation tested two-way, which allows for the conclusion that the pretest was a valid measure of reading proficiency for this study.

In the 5-vwo classes the reading scores differed significantly over time [F (1, 29) = 4.47, p = .043]. The mean change over time was an increase of 1.92 for the experimental condition and .31 for the control condition. There is a significant main effect in the experimental condition [F (1, 29) = 28.05, p = .026]. No significant main effect was found in the control condition (p = .584). However, no interaction effect was found and so there appeared to be no significant difference in the change over time between the groups. In the 4-vwo classes, we observed a mean increase of .74 in the experimental group and .56 in the control group. No significant effects were found.

Table 6.4 Average mean score for reading proficiency at pre- and posttest

	experimental condition		control condition	
	pretest	posttest	pretest	posttest
4-vwo	11.93 (2.05)	12.67 (2.29)	11.00 (2.17)	11.56 (2.18)
5-vwo	8.29 (2.56)	10.21 (2.42)	11.12 (3.81)	11.53 (2.83)

6.5 Discussion

6.5.1 Conclusions

In this pilot study we investigated the effect of IILP interventions on secondary school students' intercultural development and reading proficiency. For this purpose, two 10-lesson pilot interventions were carried out in experimental groups in the fourth and fifth year of a school in Amsterdam. The research with a pretest-posttest design used the Intercultural Literary Competence Questionnaire (ILCQ) as a measure for intercultural development and also looked at the reliability and suitability of the latter instrument for mapping progress in ILC. The results show that IILP was more effective for the development of intercultural competence than a TCA approach. This is evidenced by the significantly stronger increase between pretest and posttest of the ILCQ in the experimental condition for the whole sample, with an average progression of 1.02; in the control group no significant intercultural development was visible. Looking at the learning years separately, we also see significant simple effects for both experimental conditions but only a significant interaction effect for the change over time between the 5-vwo groups. No statements can be made about the effectiveness of IILP on reading proficiency, as no significant interaction effects were found.

6.5.2 Limitations and implications for future research

Although the conclusion that IILP has a positive effect on intercultural competence, especially among students in 5-vwo, seems plausible, some caution is warranted when interpreting the results. Because the experimental groups scored significantly lower at pretest, especially in 5-vwo, there was a considerable difference between experimental and control groups, as these students were more likely to improve. This difference at the start complicates interpretation of the results. There may be a so-called ceiling effect for the control group, which means that improvement is more difficult with a higher initial score. Randomization could have helped to prevent this, but was not possible because the intervention took place at class level and intact classes were used as experimental and control groups. Due to the nested structure of the data, a multilevel analysis would

have been more suitable to analyze the data, but this was not possible in view of the small number of groups.

Although we cannot attribute the higher intercultural development in the intervention groups with complete certainty to the effect of the intervention, this pilot study did provide valuable information on the use of the ILCQ as an evaluation instrument for intercultural development. Given the high Cronbach's alphas, the results of this study show that the ILCQ is a reliable measure for intercultural competence. Previous research (Bredella, 2008; Delanoy, 2005; Matos, 2012) has identified the benefits of foreign language literature education for intercultural competence development without converting this construct into measurable variables. In the present study that used the ILCQ the five dimensions of intercultural communicative competence were not only conceptualized as objectives of literature education, but were also operationalized. The results of both 4-vwo and 5-vwo show that the instrument can provide insight into progress in the five dimensions of ILC. In addition, the students indicated that they found the ILCQ a user-friendly evaluation tool because of its conciseness, and its digital completion a pleasant experience.

The pilot study also provided ample insight into how an IILP intervention works in classroom settings. This information is useful for the future larger-scale implementation of this methodology. Nevertheless, the small scale of the pilot study also had some limitations. Because the pilot study was conducted at only one secondary school and on a small occasional sample, the results are difficult to generalize to other educational practices. Another point to take into account is that the lessons were given by the researcher herself, which may affect the validity of the research design. Also, in this pilot study ILC has only been measured on the basis of self-evaluation with the ILCQ. Follow-up research should triangulate the measures of intercultural development (Deardorff, 2016; Fantini, 2009).

Nevertheless, these obstacles should be seen in the context of the valuable information provided by a pilot study. The feasibility of conducting research in one's own school, the experience of how an IILP intervention works in practice, and the proximity of the students for direct feedback had a clear added value in this case. The conclusions of this small-scale empirical research seem to support the theory that literature education offers opportunities for developing intercultural competence (Bredella, 2008; Delanoy, 2005; Matos, 2012). If intercultural competence is to be anchored more firmly in the

new Dutch foreign language curriculum (Curriculum.nu, 2019), then the curriculum must simultaneously pay increased attention to literature.

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Implementation of an integrated intercultural literary pedagogy intervention: A longitudinal effect study

Summary

In today's globalized world, teaching intercultural competence in educational contexts is of great importance. The potential of foreign language literary texts to this end has been emphasized repeatedly. This study investigates the value of a Content and Language Integrated Learning (CLIL) approach to the teaching of literature in foreign language classrooms for the simultaneous development of intercultural competence and foreign language reading proficiency. For this purpose, an intervention based on Integrated Intercultural Literary Pedagogy (IILP) was developed. This longitudinal study investigated the effects of the IILP treatment in a sample of 274 Dutch secondary school students learning Spanish as a foreign language at seven schools in the Netherlands. In this quasi-experiment, a switch replication design with two conditions was used. In two consecutive school years, three Spanish novels were read in both conditions. The treatment differed in the learning activities: in the experimental condition students performed dialogical tasks based on IILP pedagogical principles; in the control condition tasks consisted of comprehensive reading questions. Multilevel analysis of the data revealed that the students in the intervention condition significantly improved on intercultural competence in comparison to students in the control condition. For reading proficiency main effects were found in both conditions. This being so, results demonstrate that a CLIL approach adds considerably to intercultural development, and plead for a broad inclusion of literary texts in foreign language teaching environments.

7.1 Introduction

In today's societies 'the ability to interact effectively with people from cultures that we recognize as being different from our own' (Guilherme, 2000, p. 297) – commonly known as intercultural competence – is crucial. In times of migration, social polarization, and increased cultural diversity, the need for intercultural education has become evident, preparing adolescents for 'interaction with people of other cultural backgrounds, teaching them skills and attitudes as well as knowledge' (Byram & Wagner, 2018, p. 140). As could be expected, intercultural competence as a main objective of foreign language teaching at the secondary level has gained importance (Council of Europe, 2018a). The potential of literature to this end has been emphasized repeatedly (Burwitz-Melzer, 2001; Matos, 2012; Matos & Melo-Pfeifer, 2020b; Nemouchi & Byram, 2019). However, research points to a decrease of literature use in secondary language learning environments, and when literary texts are worked with, there is either a language learning focus (*use* of literature) or a literary focus (*study* of literature); an intercultural approach to literature teaching is yet an under-researched area at the secondary level (Bloemert et al., 2016; Paran, 2008). Added to that, several survey studies (Lázár, 2011; Sercu, 2005; Young & Sachdev, 2011) have shown that language teachers at the secondary level still define foreign language objectives mainly in linguistic terms and that most class time is spent on training the four language skills – reading, listening, writing and speaking – instead of fully integrating intercultural competence.

Educational contexts in which L2 literature is used have a great potential for intercultural competence in various ways. literature is generally considered as the ideal textual environment to integrate language and cultural learning: besides a literary analytic approach a literary level, students can use the content of such texts as a gateway to perspectives, products and practices in 'other' cultures and also analyse the features of the language through which this other culture is presented (Barrette et al., 2010). But what contributes even more than the text itself – and this is a key difference with informative texts – is that reading literature is an imaginative and interpretative process. As literature stimulates imagination, it enables readers to 'live other lives – by proxy' (Kramsch, 1996, p. 2) and to bring own life experiences to a text (Bredella, 1996). In this process readers can 'de-centre their own thinking by placing themselves in somebody else's shoes' (Porto & Zembylas, 2020, p. 358). When this 'placing yourself in someone else's shoes' is engaged with and reflected upon by students who bring another cultural life and linguistic background to the reading experience, there is this opportunity for

profound *inter*cultural connection. In addition, as intercultural competence strongly refers to someone ability 'to interact' with people across all kinds of cultural divisions, communication about those texts through cross-cultural interaction with peers (Kramsch, 1993; 2014) in the context of heterogeneous foreign language classrooms, highly expands this opportunity.

It has been argued by several scholars in the field of interculturality (Byram, 2010; Porto, 2018) that Content and Language Integrated Learning (CLIL), a pedagogy frequently applied in bilingual education and widely acclaimed as an effective approach to integrate linguistic and content objectives (Coyle et al., 2010; Ruiz de Zarobe, 2015), offers advantages for intercultural learning. The traditional use of the term CLIL refers to a bilingual program where a foreign language, usually English, is used in subject classes such as history or biology (van Kampen et al., 2018). A more recent and broader interpretation of the acronym refers to any type of pedagogical approach that integrates the teaching of content and language with a strong focus on spoken and written output in the foreign language to process the content (Mearns & de Graaff, 2018). It is in our expectation that a CLIL approach to literature teaching is highly appropriate to stimulate intercultural competence. It not only has this dual focus on content (*study* of literature) and form (*use* of literature) – 'understanding culture' –, but also takes into account 'the ability to communicate' through spoken and written interaction about literary texts. A content and language integrated approach to the teaching of literary texts is not something new; the multiple literacies approach (Barrette et al., 2010; Paesani & Allen, 2020; Swaffar & Arens, 2005; Warner & Dupuy, 2018), for instance, has suggested integrating the study of literature and culture throughout foreign languages curricula in US higher education. As CLIL is more embedded in Europe and suggested at the policy level (Council of Europe, 2018a) as a new orientation to language teaching at secondary schools, we are particularly interested in the benefits of CLIL for literature teaching.

7.1.1 Context and background

The Dutch national curriculum for foreign languages is based on the Common European Framework of Reference (CEFR) (Council of Europe, 2001) and contains core curriculum standards for the four language skills and literature (Meijer & Fasoglio, 2007). While the standards for reading, writing, listening, speaking are well defined and level-indicated, the three standards for literature are rather unbound: students are required to report on their experiences of at least three literary works with clear arguments (subdomain 7: personal literary development), to distinguish text types and apply

literary concepts (subdomain 8: literary terminology), and to place texts in a historic perspective (subdomain 9: literary history). As demonstrated, these attainment targets echo respectively reading for personal development (e.g., Maley & Duff, 2007), a literary analytic approach and contextual historical perspectives (e.g., Barrette et al., 2010), but do not refer to *inter*cultural or linguistic objectives. The dichotomy between the specifically defined program for language skills based on the CEFR (Council of Europe, 2001), on the one hand, and the literature component, on the other hand, is visible in daily teaching practice: the lessons either focus on language proficiency or the topic is literature, giving adolescents only limited opportunities to explore literary texts from an intercultural perspective: reflecting on the self through communication with others about literary text in the target language.

Several survey studies in the Netherlands have found that Dutch foreign language teachers – in line with the results of earlier mentioned international surveys (e.g., Sercu et al., 2005) –, consider linguistic objectives the main focus of their programs. Regarding literature teaching, a prevalence was expressed toward the *study* of literature through literary analytic text approach (Bloemert et al., 2016) and the *use* of literary texts for extensive reading (Lehrner-te Lindert et al., 2018; Schat et al., 2018; see Chapter 2). The studies also revealed that teachers would like to spend more time on literature teaching with a focus on cultural reflection and productive language proficiency but they seem unable to put this into practice for several reasons such as a scarcity of time, guidelines and effective teaching materials. In an earlier study (Schat et al., 2021a; see Chapter 5) we have therefore formulated pedagogical principles and developed a CLIL-based literature program following an educational design research approach (e.g., Bakker, 2018; McKenney & Reeves, 2018; Plomp & Nieveen, 2013). The principles for this pedagogy, named Integrated Intercultural Literary Pedagogy (IILP), have been proven feasible and easy to implement, but the effectiveness of the IILP intervention has not yet been investigated. Given the ubiquity of foreign language teaching in secondary schools worldwide and the need of investigating literary instruction empirically (Paran, 2008; Schrijvers et al., 2019b), evaluating the yields of IILP is important. Therefore, the aims of the present study were to implement an intervention based on the pedagogical principles of IILP in secondary education and to evaluate what it may contribute the students' intercultural competence and reading proficiency. Results may reinforce the use of literature, lessen the literature-language dichotomy and strengthen the position of intercultural competence in secondary language learning environments.

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7.2 Theoretical framework: Integrated Intercultural Literary Pedagogy

In order to investigate the effects of an intervention based on IILP, it is essential to have a good understanding of the pedagogy. Thus, in the next subsections we review the literature on our topic, describing four key curricular components of our pedagogy: rationale, objectives, content, and learning activities (c.f. van den Akker, 2006). First, we set out the theories that served as foundations to our pedagogy and describe the aims that follow. After that, we describe pedagogical principles (Schat et al., 2021b; see Chapter 5) along the 4Cs framework (Coyle et al., 2010).

7.2.1 Rationale: intercultural competence and dialogic literature teaching

To describe the rationale behind the IILP pedagogy, we first need to describe our conceptualizations of intercultural competence and literature education, as our study is posited on the interface among those. Regarding our understanding of intercultural competence for IILP, we use the intercultural communicative competence model as proposed by Byram (1997; 2021) and will define our construct through Byram's five *savoirs* (attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction, critical cultural awareness). We are aware that this model has been critiqued – due to, for example, conceptualizing cultures in a limited manner using the word countries (Dervin, 2017; Matsuo, 2012; Risager, 2007) or putting emphasis on us-them dichotomies through comparison instead of taking into account unequal power relations within intercultural communication (Díaz & Dasli, 2016). Still, we choose to maintain the *savoirs*, as they are well-known categories, convenient to a systematic approach of mapping intercultural development. However, as this study conceptualizes the five dimensions in the context of literature teaching, one specific critique must be elaborated upon. Hoff (2014; 2020) has argued that Byram's model relies heavily on face-to-face communication between people from different national cultures and fails to take into account other types of communication. Whereas we agree with this critique – recognizing that the conceptualization of intercultural communication as interaction between people from different countries is limited and that 'communication with peers' or 'communication with a text' are potential forms of intercultural communication –, we argue that perceiving the five *savoirs* through a framework of dialogic literature education can help to overcome these limitations.

In our understanding, dialogic literature education serves to encourage students to reflect on the world, on themselves, and on others. Reflection is stimulated through two types of dialogue: a dialogue with the text and a dialogue with others about the text. Through an internal dialogue with the text, students become aware of their own thoughts, feelings, and ideas. Through external dialogues with others about personal responses to the text students explore the other (Schrijvers et al., 2019a). In essence, a dialogic approach to literature education stimulates students to 'co-construct meaning by exploring, extending and constructively challenging one another's ideas' (Heggernes, 2021, p. 2), as opposed to formulating a 'correct' answer to questions about literary texts. Dialogic literature education and intercultural competence actually are two strongly intertwined entities: firstly, because the former aims to relate one's own feelings, ideas and opinions to a text, and the latter entails looking at the relationships between one's own cultures and other cultures. At the second level, the distinction between dialogue with a text and dialogue about a text can help us to focus on two aspects of intercultural communication within a literature classroom: the intercultural communication a student has with 'the other world' embodied by the text but also on intercultural interaction between peers in diverse classrooms.

Based on this dialogic conceptualization we have proposed a model for Intercultural Literary Competence (see Figure 3.1 in Chapter 3). *Attitudes (1), knowledge (2)* and *skills of interpreting and relating (3)* can be developed through an internal dialogue with the text. Engaging in external dialogues with others about literature stimulates the development of *skills of discovery and interaction (4)* and *critical cultural awareness (5).* Our construct strongly hinges upon a students' general target language proficiency. First, students need reading abilities in the foreign language to be able to engage in internal dialogues with the L2 literature. Second, the success of external dialogues in the L2 about the literature highly depends on speaking and writing skills in the target language. We are aware that much of the research on dialogic literature education has focused on L1 classrooms (Schrijvers et al., 2019a) and that exploring and challenging one another's ideas through authentic questions in the foreign language takes place at another level than for L1 literature education. However, we argue this dialogic conceptualization of intercultural competence – stimulating reflection on the self through dialogue with and about a text in the foreign language –suits the CLIL paradigm where content is processed through writing and speaking.

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7.2.2 Aims and objectives: Intercultural Literary Competence

Dialogue with literature

Whereas *savoir être* in Byram's model refers to the ability to approach intercultural learning with curiosity and openness, and also to the student's ability to relativize the self and to value the attitudes and beliefs of others, *attitudes* in the ILC model refer on the one hand to the student's willingness to read a literary text in a foreign language as well as to the ability to engage with different cultural settings or characters. *Savoirs* in Byram's model do not so much refer to fact-based knowledge about the foreign language culture as to knowledge of self and other, of how interaction occurs, and of the relationships between individuals and societies. As *savoirs* comprise reflexive and relational knowledge, which comes from reflecting on social structures and power relations, knowledge in the ILC model is defined as the ability to use a literary text to reflect on knowledge of social groups, and the general processes of individual and societal interaction. *Savoir comprendre* refers to the ability to interpret and to relate information. In the case of ILC, it is the skill of understanding textual elements of a literary text but also the ability to relate 'the cultural' in a text to one's own life experiences.

Dialogue about literature

Whereas Byram's model describes *savoir apprendre/faire* – knowing how to interact and discover –, as the students' ability to make discoveries through personal involvement in social interaction, the ILC model stresses the students' abilities to engage in dialogic talk and writing with others about the literary text and to explore not only the multiple voices in the text but also their peers' voices. *Savoir s'engager* in the original model is defined as 'an ability to evaluate, critically and on the basis of explicit, systematic process of reasoning, values present in one's own and other cultures and countries' (Byram, 2021, p. 66) and refers to the political consequences of education, being critically aware of cultural behaviours. In the ILC model, *savoir s'engager* refers to the ability to make informed critical evaluations of aspects of one's own and other cultures and of the literary text involved. It refers to a student's ability to write a thorough analysis of literary texts, identifying and interpreting its ideological values, and to evaluate the text based on systematic and conscious reasoning, making reference to their own ideological perspectives.

7.2.3 Culture and content: critical interculturality and juvenile literature

While the intercultural communicative competence model was developed as a reaction to the communicative paradigm – arguing that the domain of foreign language teaching became too functional, merely focusing on skills and missing a profound 'educational dimension' (Byram, 2010; 2021) –, researchers in the field critical interculturality (Dervin, 2017; Díaz & Dasli, 2016; Hoff, 2020) have at their turn denounced the model of serving merely utilitarian purposes and lacking an awareness of power relations and conflict. They have argued for a more critical approach with relevant content relating to ethical, social, and political issues. These theories of critical pedagogy (Guilherme, 2002) and also intercultural citizenship (Porto et al., 2017), resound in the field of literature. Various scholars have argued that literary texts discussing controversy and social issues are apt to teach interculturality (Matos & Melo-Pfeifer, 2020). Texts dealing with social justice topics may stimulate not only perspective taking and decentring but also the students' emotional engagement (Porto & Zembylas, 2020) and their ability to deal with differences in moral opinions. Based on these we have formulated two design principles (DP) for text selection for IILP: select literary texts that problematize culture, understanding it a non-essentialist way (DP1) and that address themes of social justice that students can relate to social concerns in their own societies (DP2), preferably with a juvenile protagonist, as this facilitates identification for this specific target group (Schat et al., 2021b: Chapter 5).

7.2.4 Communication and cognition: dialogic writing and speaking tasks

In response to the call for a dialogic literary pedagogy that stimulates speaking and writing proficiency in the foreign language, we distinguish four dialogic classroom activities: students' individual written response to a text, oral response to the text in dialogue with peers, written dialogue between individual learners and the teacher, and oral classroom discussion with teacher and students (Fenner, 2001). Liddicoat and Scarino (2013) have argued that in intercultural language learning it is important for learners to go through the process of noticing, comparing, reflecting, and interacting. In our earlier IILP study we suggested (Schat et al., 2021a: Chapter 5) that these four stages can be accomplished in a literary task that also promotes the four kinds of dialogue. Thus, according to the third and fourth design principle of IILP, students have to complete a dialogic spoken or written task in each lesson (DP3) – about the representations of products, practices and perspectives in the literary text – in which the following cycle is completed (DP4): The first step encourages students to *notice* cultural practices, perspectives, or products in the literary text and to write a spontaneous personal response

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to it. In the stage of noticing, it is important that the teacher does not interfere, as this is a dialogue between the text and reader. A second step in the literary task is to explore and compare one's responses with others, stimulating interaction among peers. In the third step of a task, students are encouraged to interpret that experience and to formulate a written response in a creative task. In the last step, students reflect and discuss what they have learned or what they will take away from the task in classroom discussion. To integrate the intercultural and linguistic objectives, all steps in this cycle must be done in the target language and scaffolds to perform these activities are provided.

7.2.5 Current study and research questions

As this literature review has shown, IILP has a great potential for intercultural development. While IILP sounds promising on paper, studies that have investigated a CLIL-approach to secondary level literature teaching are lacking, besides one theory-oriented case study (Ballester-Roca & Spaliviero, 2021) and one study carried out in higher education also using quantitative data (Rodríguez & Puyal, 2012). However, as no control groups were involved, a CLIL effect could not be demonstrated empirically. Thus, there is a need for (quasi-) experimental research that may illuminate whether and how CLIL-based literature teaching might foster students' intercultural competence. As Dutch foreign language programs in the upper forms are heavily oriented towards training reading skills (Michel et al., 2021) and literary texts are often used for extensive reading, we also wanted to explore how IILP contributed to general reading proficiency in the foreign language aside from the intercultural understanding of a text. In addition, studies investigating the effects of intercultural pedagogical classroom practices for a longer period of time are absent (Zhang & Zhou, 2019). In the current study, we therefore implement and evaluate a longitudinal IILP intervention in a Spanish-as-a-foreign-language class in upper secondary education in the Netherlands with students aged 16–18. Because we aim to investigate the benefits of this newly designed intervention for intercultural competence and reading proficiency, our research questions are these:

1. *What are the effects of an Integrated Intercultural Literary Pedagogy intervention on students' Intercultural Literary Competence?*

2. *What are the effects of an Integrated Intercultural Literary Pedagogy intervention on students' reading proficiency?*

7.3 Method

7.3.1 Research design

Consistent with the nature of the research questions, with this study we adopted a quasi-experimental research approach. As difficulties in randomly assigning participants to the control and experimental conditions are inherent to school settings, we chose a switching replication design. A design with switching replications (Shadish et al., 2002) allows interventions to be implemented in two different groups but in different periods. As the interventions are administered to both groups, a switching design is a more solid design than a regular pre–post quasi-experimental design in terms of internal validity; if the intervention is equally effective in both groups, one can rule out effects other than the pure intervention effect, such as teacher effects or group characteristics. It also adds to external validity; administering an intervention to different groups offers more information about the extent to which the results of a study can be generalized to and across other participants. Added to that, it is a more ethical design than a regular pre–post (quasi-) experimental design because all students, instead of merely a selection of them, can enjoy the intervention.

As can be seen in Table 7.1, our longitudinal design consists of two phases (school year 2019–2020 and 2020–2021), two groups (Group A and B), three measurement occasions (M1–M3), and two conditions: the experimental and the control condition. In the first phase of the study (2019–2020), between the M1 and M2, group A was in the experimental condition and group B served as a control group during Phase 1. After M2, in the second phase of the study (2020–2021), groups switched conditions: group B moved to the experimental condition while group A served as a control group. In the experimental condition, students were exposed to an IILP intervention and students in the control condition were exposed to the text comprehension approach (TCA), a common approach in foreign language teaching in the Netherlands.

Table 7.1 Schematic representation of the research design

Group		Phase 1		Phase 2	
A	M1	IILP (experiment)	M2	TCA (control)	M3
B	M1	TCA (control)	M2	IILP (experiment)	M3

7.3.2 Participants

Our intervention was aimed at secondary school students at pre-university education involved in their third and fourth year of Spanish-as-a-foreign-language in the Netherlands. The target group of this project were 16- to 18-year-old students in grade 10 and 11. At the beginning of the project, several teachers of Spanish at seven different schools volunteered to participate. Classes were randomly assigned to the experimental and control condition, except in one school, where there was only one group. An extra control condition was set up at another, similar school. Thus, in the first phase a total of 14 classes participated, of which seven were in the experimental condition (IILP) and seven in the control condition (TCA). Because one school withdrew from the project after school year 2019–2020, when students moved to grade 11, a total of 11 classes participated in the second phase, of which six were in the experimental condition and five in the control condition. School leaders authorized the project and parents were informed about the experiment, and the students participated on the basis of informed consent. As the educational intervention was part of the regular educational program for Spanish, all students participated. One of them withheld consent regarding data collection, and four students were left out of the sample due to excessive absence from class. Thus, a total of 10 teachers and 269 students participated in the first phase of the project. In the second phase, a total of eight teachers and 203 students participated. The project was approved by the ethical committee of Utrecht University.

School and teacher demographics

All participating schools were public schools, spread over the country: five in the west region, one in the east, one in the south. The sample consisted of one rural school, two suburban schools, and four urban schools. The selection of the seven schools was based on the interest of teachers to participate in the project. All 10 teachers were qualified and experienced teachers. On average, the teachers of Group A had 9.0 years of experience in teaching Spanish at the secondary level. The teachers of Group B had 9.2 years of experience, an insignificant difference. The majority of the teachers were female (86%); this percentage also did not differ significantly between groups.

Student demographics

At the start of the project, the experimental condition consisted of 145 students (60% female) and the control condition of 124 (53.2% female). The distribution of boys and girls did not differ between the experimental and control groups, t (267) = -1.12, p = .265. Student age ranged from 15 to 18, with an average of 16.34 years (SD = .56) at M1, which did not differ between groups, t (267) = .21, p = .837. The most frequently spoken languages besides Dutch (90%) as the home language were Arabic (2%), English (1%), and Chinese (1%).

7.3.3 Intervention

Selected reading materials for interventions

Based on the pedagogical principles for content selection as discussed in the theoretical framework (DP1 and DP2), we chose migration as an overarching topic for our intervention. Apart from being an intercultural experience in itself, migration is an important social justice topic relevant to the participants of this study. In line with the core curriculum standards, we selected three texts that depict this topic in different parts of the Spanish-speaking world, ranging from level A2 to B1+ according to the CEFR (Council of Europe, 2018a): *Los ojos de Carmen* (Moscoso, 2020), *Caravana al Norte* (Argueta & Monroy, 2019), and *Abdel* (Páez, 2015).

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Intervention planning

For the school year 2019–2020 we designed an eight-lesson sequence with the book *Los ojos de Carmen* and a six-lesson sequence with *Caravana al Norte*. For the school year 2020/2021 we designed a 12-lesson sequence for *Abdel*. We are aware that the texts are not equally divided between Phase 1 and Phase 2, but we chose this division to enhance meaningful learning–teaching trajectories, also taking into account the Dutch standards for literature education: planning two shorter texts in the semi-final year and one of greater length in the final year is more suitable to foreign language programs. In the first phase, teachers scheduled eight literature lessons of approximately 60 minutes for *Los Ojos de Carmen* and six lessons for *Caravana al Norte* in November 2019–January 2020. In the second phase, teachers scheduled 12 literature lessons of approximately 60 minutes for *Abdel* in November 2020–January 2021.

Tasks for interventions

With the three selected texts, two types of workbooks were developed: IILP workbooks and TCA workbooks. In both conditions, students filled out the tasks in these accompanying workbooks with the literary texts. The treatment differed regarding the tasks in the workbooks. In the workbooks of the experimental condition, the tasks were based on the IILP principles for task design—IILP workbooks contained a variation of dialogic tasks (DP3) for each chapter structured along the four steps of noticing, comparing, interacting, and reflecting (DP4); while the workbook units of the control condition contained comprehensive questions about each chapter, typical of a TCA approach. The difference in approach is visualized in Figure 7.1. Appendix B presents an overview of all tasks for each IILP sequence.

Lee *Plaza Divino Salvador del Mundo, Nos vamos y Soñando despierto*.

PASO 1: NOTAR
En *Plaza Divino Salvador del Mundo* se habla de los motivos por los que la gente emigra de El Salvador hacia los Estados Unidos. ¿Qué es lo que te llama la atención?

PASO 2: COMPARAR
En *Nos vamos* Misael menciona lo que va a extrañar de su país. ¿Qué echarías de menos en caso de irte de tu hogar? Compara con el personaje principal.

PASO 3: COMMUNICAR
En *Soñando despierto* hablan tres personajes de sus sueños. Elige un personaje y prepara un diálogo sobre sus sueños desde sus perspectivas.

PASO 4: REFLEXIÓN
¿Qué es lo que te llevas del ejercicio? Utiliza tus (nuevos) entendimientos para la discusión en grupo sobre razones para emigrar.

Lee *Plaza Divino Salvador del Mundo, Nos vamos y Soñando despierto*. En *Plaza Divino Salvador del Mundo* se habla de los motivos por los que la gente emigra. En *Nos vamos* Misael menciona lo que va a extrañar de su país. En *Soñando despierto* hablan tres personajes de sus sueños cuando llegaran a los Estados Unidos.

1. Misael nos cuenta porque la gente emigra del Salvador. Menciona tres motivos. (p.26)

2. ¿Qué quiere el señor de la mochila verde? (p.28)

3. ¿Qué quiere el muchacho delgado? (p.29)

4. ¿Por qué la mujer quiere ir en caravana? (p.30)

5. ¿Qué quiere el señor del sombrero? (p.35)

6. ¿Cómo van al Norte? Menciona al menos tres medios de transporte. (p.42)

7. ¿Qué le va a extrañar más? Menciona tres cosas. (p.43)

8. ¿De qué va el sueño de Misael? (p.50)

9. ¿Qué quiere hacer el muchacho? (p.50)

10. ¿Qué va a hacer 'el otro'? (p.51)

Figure 7.1 Visualization of IILP approach (left) compared to the TCA approach (right)

7.3.4 Instrument and data collection

Measures of intercultural literary competence

To measure ILC, a self-evaluation instrument was developed and validated in an earlier study (Schat et al., 2021a; see Chapter 4). The Intercultural Literary Competence Questionnaire (ILCQ) is a digital self-assessment questionnaire based on the ILC model and its five dimensions. As can be seen in Figure 7.2, students assess themselves on a Likert scale of 1–7 concerning 16 can-do statements of ILC. The ILCQ contains four items for *attitudes* (1, 4, 8 and 13), three for *knowledge* (5, 14, 15), three for *skills of interpreting and relating* (6, 9, 11), three for *skills of discovery and interaction* (7, 10, 12), and three for *critical cultural awareness* (2, 3, 16). Because the ILCQ is a new instrument, specifically developed for this target group and this educational context, and aiming to map out intercultural development through the reading of literary texts, the validity and reliability had been evaluated. In the validation process, we first performed exploratory factor analysis (EFA), followed by confirmatory factor analysis. As fit indices we used RMSEA (< .06), TLI (> .95), and CFI (> .95). Results showed that the ILCQ was a valid measure of ILC, as it measured five distinguishable but interrelated factors. After the fit of the questionnaire proved to be valid, the reliability of the instrument was examined in an implementation phase. With sufficient to high Cronbach's alphas for all subscales (.74 to .88) and significant correlations between the test and the retests ($r = .69$), the reliability of the instrument was also confirmed. The ILCQ had also been used in a pilot study (Schat et al., 2020; see Chapter 6), where it demonstrated feasibility to measure intercultural development. We used the ILCQ at three moments (ILCQ1, ILCQ2, and ILCQ3).

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When I read book in Spanish class, …

1. I am interested in daily life in other cultures as depicted in the book.	**1 2 3 4 5 6 7**
2. I can write an evaluative analysis on the book, placing the book in context and demonstrating the ideology involved.	**1 2 3 4 5 6 7**
3. I can evaluate the book with respect to how the book challenged my cultural assumptions and to which personal insights it has led.	**1 2 3 4 5 6 7**
4. I find it interesting to discover other perspectives for on the interpretation of familiar and unfamiliar phenomena in the book.	**1 2 3 4 5 6 7**
5. I can use the book to learn more about conventions of behavior and individual interaction in other cultures.	**1 2 3 4 5 6 7**
6. I can describe important characters/events in the book and identify areas of cultural misunderstanding.	**1 2 3 4 5 6 7**
7. I can prepare and carry out a dialogue with my peers in which I can take up the perspective of a character from the book.	**1 2 3 4 5 6 7**
8. I am interested to discover in the book how people from other cultures would view practices and products of my culture.	**1 2 3 4 5 6 7**
9. I can elaborate on the theme of the book and explain how different cultural positions make different interpretations.	**1 2 3 4 5 6 7**
10. I can discuss with my fellow students our interpretations establishing relationships of similarity and difference between them.	**1 2 3 4 5 6 7**
11. I can relate the themes in the book to current social issues and explain sources of cultural misunderstanding.	**1 2 3 4 5 6 7**
12. I can discuss with my fellow students our opinions on the book and establish relationships of similarity and difference between them.	**1 2 3 4 5 6 7**
13. I am willing to empathize with characters in the book.	**1 2 3 4 5 6 7**
14. I can use the book to learn more about different social groups and society in other cultures.	**1 2 3 4 5 6 7**
15. I can use the book to learn more about the relationship between my culture and other cultures.	**1 2 3 4 5 6 7**
16. I can write a personal reaction to the book, making a judgement with explicit reference to my own ideological perspectives and values.	**1 2 3 4 5 6 7**

Figure 7.2 The Intercultural Literary Competence Questionnaire (Schat et al., 2021a; see Chapter 4)

Measures of reading proficiency

To measure reading proficiency, we used materials that were developed by the Central Institute for Test Development (CITO), which is an organization specialized in educational measurement and responsible for the Dutch national exams. The reading tests used for this study were composed of a selection of texts and items of past national exams developed by CITO. We used these reading tests at three moments: R1, R2, R3. Each test contained four texts with 17 multiple-choice questions. Each test covered the four

domains of language learning and contained a text on daily life, work, education, and public life. All tests had comparable mean p-values for the texts used (R1 = 66.5; R2 = 66.5; R3 = 65.5) and mean word length (R1 = 1,685; R2 =1,659; R3 = 1,687). We are confident that the tests used here to assess reading proficiency outcomes are reliable and valid instruments, as also will be demonstrated subsequently by psychometric analyses. Although we are aware that reading tests with multiple choice questions measure a limited kind of reading proficiency, we chose this type of testing as it is a common way of testing reading proficiency in the Netherlands and reflects the national exams for foreign languages (Michel et al., 2021).

At the first measurement occasion (M1) students completed the questionnaire (ILCQ1) and a reading test (R1) as pre-tests. At the end of Phase 1, students made the post-tests (R2 and ILCQ2). For Phase 2 the data collected at the second measurement (M2) was used as pre-test and at the end of Phase 2 (M3), students made the third reading test (R3) and completed the questionnaire (ILCQ3) as post-tests. Because the reading tests were administered at three moments in two consecutive school years, the level of the tests gradually changed. R1 was at B1 level, R2 at B1+ level, and R3 was at B2 level according to the CEFR (Council of Europe, 2018a). Can-do statements on the ILCQ did not change but the 16 ILC items were presented in different order at each measurement. Pre-tests were administered two weeks before the first lesson and post-tests three weeks after the lesson sequences. Questionnaires were administered both digitally and on paper. Reading tests were administered during regular hours by teachers.

7.3.5 Implementation fidelity

In order to make sense of the effects of an intervention, it is important to also describe measures of implementation fidelity. Implementation fidelity is an estimate of the extent to which an intervention is implemented as intended. Due to difficulties of data collection, measures of implementation fidelity are of great importance to this study. O'Donnell (2008) described four criteria for measuring implementation fidelity: (a) adherence, which refers to whether the components of the intervention are being delivered as designed; (b) duration, which is a measure of the number, length, or frequency of sessions implemented; (c) quality of delivery, which touches upon the manner in which the implementer delivers the program; and (d) participants' responsiveness, which points to the engagement and involvement of the participants. To provide for measures of implementation fidelity, we operationalized the construct through these four criteria. To collect fidelity data, teachers filled out self-evaluation forms in which they evaluated

these four criteria, and the researchers observed one lesson at each school. To also provide for direct assessment, student workbooks were reviewed.

Teacher evaluations

All teachers in the experimental condition were asked to fill out an evaluation form during and after each intervention. They rated the criteria 1 and 2 (adherence and the duration of their programs) on a scale of 1–3 in which 1 counted for not sufficient, 2 for average, and 3 for good. Regarding criteria 3 and 4 (quality of delivery and participants' responsiveness), teachers rated themselves and their students on a scale of 1–10. Teachers rated the adherence as average (M = 2.13; SD = .35). They argued that they had some difficulties in organizing step 4. They rated the duration of the programs also as good (M= 2.50; SD = .53). Analysis of those data revealed that teachers taught all lessons in the workbooks. Nevertheless, they experienced a shortage of time to teach the units within the span of one hour. The quality of delivery was rated moderate (M = 7.13; SD = .83), as was the responsiveness (M = 7.10; SD = .77).

Classroom observations and students' workbooks analysis

We planned to do observations in the classrooms once each intervention at every school. In the first intervention this objective was accomplished. A researcher sat in the back of the classroom, observing the full length of the lesson approximately halfway during Phase 1. Due to Covid-19 regulations, from March 2020 actual school visits were no longer possible. During interventions 2 and 3 two digital lesson observations were done at most schools. After each intervention we collected the workbooks to check for adherence and duration. We randomly reviewed the workbooks of two schools per intervention. Duration was operationalized in the number of lesson-units students completed, and adherence was operationalized if the four-step tasks were accomplished sufficiently. Analyses indicated that duration was high: on average students conducted eight out of ten lesson units. Adherence was lower: only in six out of ten lesson units was the last step in the four-step model completed.

7.3.6 Data analysis

Considering that our measurements are nested within students, and students are nested within classes and classes are nested within schools, we performed a multilevel analysis. Multilevel analysis takes into account the hierarchical structure of data. We used Linear Mixed Models in SPSS. To estimate the effect of the intervention, several models were analysed. The fit of these models was compared using a log likelihood test (-2LL).

For the first model (the basic null model), we built a fixed intercept-only model to estimate the grand mean. To account for nesting of repeated measures within students and classrooms, we included student ID and class as random effects. That is, ILCQ scores were allowed to vary within students and classes. To this basic null model, we added, in a successive manner, parameters that could explain the differences in intercultural competence. In the second model, time was added as a fixed effect, to investigate whether change occurred over time regardless of condition. In the third model, group was added as a fixed effect to check whether average scores differed between groups. In the fourth model, the interaction between group and time was estimated. This last model tested the effect of the intervention by examining whether change over time differed between groups. The results of Phase 1 and Phase 2 are presented separately. Because the sample in Phase 2 involved fewer participants than in Phase 1, two separate data sets were used. There was sufficient power for two analyses.

7.3.7 Pre-analyses

Prior to data analysis, the suitability of the data was assessed. To assess whether the data were normally distributed, we created boxplots and P–P plots for each dependent variable. We found several outliers for ILCQ. We did not remove outliers except for three responses at M1, as all items were rated 1. Except for those three cases, all data collected were included in the analysis. The normality assumption was supported by normal probability plots representing a straight line and by values of skewness and kurtosis less than 1. To assess the reliability of our instruments, we calculated the Cronbach's alpha for the ILCQ at each measurement occasion for each condition (see Table 7.3). The reliability for the total scale was high at all moments for both conditions (.88 to .91). All subscales also showed coefficients that were sufficient to high (.61 to .84), except for the interpretation scale at M3 in the experimental condition (.59). We also calculated the reliability of the reading tests after each administration (R1, R2, R3). All three tests showed high coefficients (respectively $\alpha = .69$, $\alpha = .72$, and $\alpha = .70$).

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Table 7.3 Reliability for the ILCQ and its subscales

	Total Scale		Attitude		Knowledge		Interpretation		Interaction		Awareness	
	E	C	E	C	E	C	E	C	E	C	E	C
ILCQ1	.88	.91	.78	.82	.82	.84	.71	.78	.80	.83	.69	.61
ILCQ2	.90	.89	.83	.83	.78	.72	.73	.69	.68	.82	.71	.63
ILCQ3	.88	.89	.78	.72	.66	.86	.59	.63	.85	.75	.63	.67

E = experimental condition; C = control condition

7.4 Results

7.4.1 Effects on intercultural literary competence

Results of the fit and comparison of the four models are shown in Table 7.4. There was a fixed effect for time (Model 2 vs. Model 1) in Phase 1 [F (1, 255.00) = 18.66, $p < .001$] as well as in Phase 2 [F (1, 186.30) = 35.52, $p < .001$], indicating that average scores were not equal over time and that in both phases of the project the mean scores of the post-tests were significantly higher than pre-test scores. The main effect for the group (Model 3 vs. Model 2) was statistically significant neither in Phase 1 [F (1, 14.33) = .24, $p = .637$] nor in Phase 2 [F (1, 11.76) = .20, $p = .661$], indicating that average scores were the same for students in Group 1 and 2. The interaction between time and group (Model 4 vs. Model 3) was significant in Phase 1 [F (1, 255.63) = 3.93, $p = .049$] as well as Phase 2 [F (1, 184.98) = 5.33, $p = .024$], indicating that there was a statistically significant effect for the intervention. In Table 7.5 the average scores per condition per measurement moment of both phases are shown. Inspection of the average scores of both groups at both time points shows that the students in the experimental condition made more progress (Phase 1 = .32 and Phase 2 = .58) than the students in the control condition (Phase 1 = .11 and Phase 2 = .24). Although the effect sizes were small ($d = .17$ and $d = .28$), the differences in mean scores over time and group are both significant, which means the intervention proved successful.

Table 7.4 Model comparisons

			Phase 1 (N = 227)				Phase 2 (N = 143)			
Model		N	-2LL	ΔX^2	Δdf	p	2LL	ΔX^2	Δdf	p
1 intercept only		3	1278.42		1		938.71			
2 + Time	1 vs 2	4	1260.43	17.99	1	<.001	901.67	37.04	1	<.001
3 + Group	2 vs 3	5	1260.16	.27	1	.603	901.47	.20	1	.655
4 + Time * Group	3 vs 4	6	1256.28	3.88	1	.049	896.35	4.94	1	.024

Table 7.5 Average scores and standard deviations on ILCQ

|	Experimental Condition					Control Condition			
	Pretest		Posttest			Pretest		Posttest	
	M	SD	M	SD		M	SD	M	SD
Phase 1	3.84	.83	4.18	.90		3.92	.95	4.03	.89
Phase 2	4.03	.90	4.61	.80		4.13	.90	4.37	.88

Parameter estimates were also calculated for the five separate dimensions of ILC for both phases. In both phases of the project, significant interaction effects were found for *skills of discovery and interaction* [F (1, 257.88) = 5.93, p = .016] and F (1, 185.94) = 13.33, p < .001 respectively] and for *critical cultural awareness* [F (1, 259.02) = 4.59, p = .033 and F (1, 186.08) = 4.05, p = .046 respectively]. In the second phase, significant interaction effects were also found for *skills of interpreting and relating* [F (1, 186.71) = 8.09, p = .005]. Moreover, we also found significant main effects for time for *knowledge* in Phase 1 [F (1, 255.43) = 6.72, p = .011] and Phase 2 [F (1, 187.70) = 3.98, p = .048].

7.4.2 Effects on reading proficiency

Regarding reading proficiency, we also found a significant main effect in both phases respectively [F (1, 252.21) = 7.72, p = <.001 and F (1, 110.21) = 6.21, p = .014] but no significant interaction effect (respectively p = .311 and p = .506). In Table 7.6 the average scores per condition per measurement moment of both phases are shown. Figure 7.3 and 7.4 contain graphical representations of the intervention effect for intercultural competence and reading proficiency for the whole project. As can be seen in Figure 7.3 and 7.4, in Phase 1 (between M1 and M2) group A was in the experimental condition and group B served as a control group. In Phase 2 (between M2 and M3) group B was in the experimental condition while group A served as a control group.

Table 7.6 Average scores and standard deviations on reading scores

	Experimental Condition				Control Condition			
	Pretest		Posttest		Pretest		Posttest	
	M	SD	M	SD	M	SD	M	SD
Phase 1	5.53	1.61	6.34	1.63	5.43	1.62	6.39	1.65
Phase 2	6.63	1.72	6.90	1.57	6.27	1.60	6.82	1.58
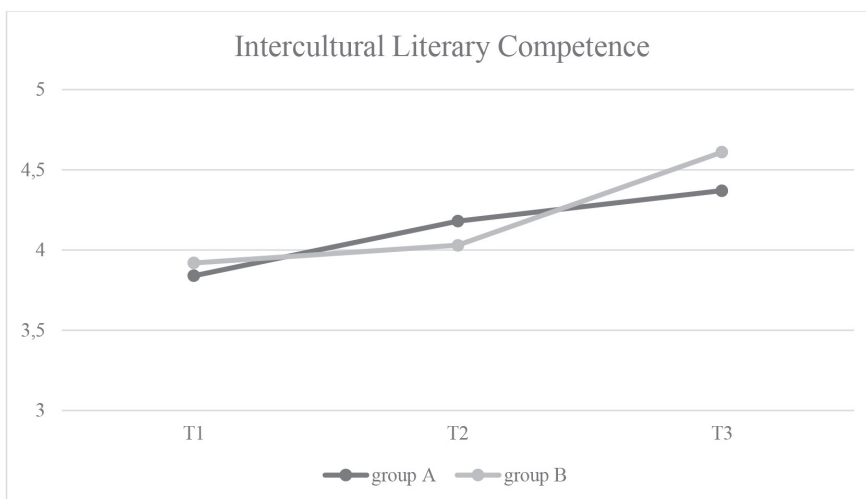
Figure 7.3 Effects of IILP on Intercultural Literary Competence (scale 1–7)
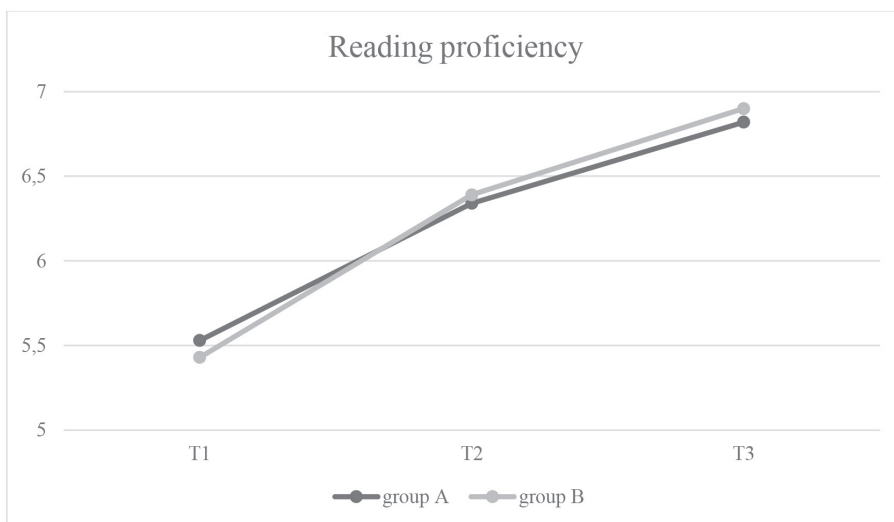
Figure 7.4 Effects on reading proficiency (scale 1–10)

7.5 Discussion

In this study, we tested the effectiveness of an IILP-based program developed for Dutch students of Spanish as a foreign language in the upper forms of a pre-university track. Teachers implemented the IILP intervention in their general education classrooms. In the classes in the control condition the same literary texts were read but with a different approach: a text comprehension program was implemented. This treatment was repeated the subsequent school year with switched conditions. Results showed that the IILP-based program had a positive effect on the intercultural competence of secondary school students. Intercultural development was significantly higher in the experimental conditions than in the control conditions in both phases of the project. The finding that the effect of the intervention was equally effective in both phases of the experiment also allowed us to show that this effect can be replicated and that it does not hinge upon this specific sample. In addition, this study demonstrated a maintenance effect of IILP. Although intercultural development is certainly not a linear process, we did not observe a relapse in the intercultural self-evaluations of the experimental group after conditions switched.

In regard to our second research question, findings show that both types of approaches to literature teaching were equally effective for reading proficiency. We were not able to find a significant interaction effect for reading proficiency, but we did find a significant main effect for time. These results demonstrate that for the development of reading comprehension, it makes no difference whether literature programs put a strong on focus text comprehension or on teaching literature from an intercultural perspective. Nevertheless, the fact that we did find a main effect, may lead us to conclude with precaution that using literary texts is beneficial for upskilling general reading proficiency. Although we cannot provide evidence for that statement, as we would have needed another research design with an extra control group that did not make use of literary texts at all, this finding may add to the growing corpus of research that plead for the broad inclusion of literary texts in various foreign language teaching environments (Heggernes, 2021; Paran, 2008; Swaffar & Arens, 2005).

Focusing on the results of the self-evaluation questionnaire and highlighting the five dimensions of intercultural literary competence, one of our most important findings is that our intervention has a large effect on students' perceived *skills of discovery and interaction*. The finding that students in the IILP program ranked themselves

significantly higher on *skills of discovery and interaction* than students involved in the text-comprehension program in both phases of the experiment shows that students experience direct advantages of the IILP lessons for this particular skill. Although we have not demonstrated by means of direct assessment that students in the experimental conditions outperform the students in the control conditions in their levels of speaking of writing proficiency, the significant results for the scale *skills of discovery and interaction* may tentatively suggest that students did experience an effect on their productive skills. This indication, that IILP appears to contribute to confidence in writing and speaking in the foreign language, seems to be in line with results of general CLIL research that have provided extensive support for the positive effects on confidence in the target language (Ruiz de Zarobe, 2015). As such, the processing of the literary content through dialogic tasks in which students produce target language output using the four-step cycle as proposed by Liddicoat and Scarino (2013) seems to benefit intercultural development as well as students' perception of progress in their writing and speaking proficiency.

A second important finding is that the IILP program highly stimulated the development of *critical cultural awareness* in both phases of the experiment. This finding seems to be in line with recent research that points to criticality as being fundamental to intercultural competence and the claim that *critical cultural awareness* ought to play an important role in intercultural education. Researchers have argued that *critical cultural awareness* should be regarded as an educational objective in itself and that promoting it explicitly is paramount to language teaching (Guilherme & Sawyer, 2021). Also in literature teaching contexts (Matos, 2012; Porto & Zembylas, 2020; Yulita, 2016) scholars have emphasized repeatedly that *critical cultural awareness* 'should be consciously integrated into pedagogical approaches that aims at developing learners' intercultural competence through reading literary texts' (Matos, 2005, p. 68). The findings from this study support those ideas showing that giving students ample opportunities to talk and write together about social justice topics in their own cultures as well as in 'other' cultures, exploring juxtaposed views, stimulates the particular skill 'to evaluate, critically and on the basis of an explicit, systematic process of reasoning, values present in one's own and other cultures and countries' (Byram, 2021, p. 66). Because dialogue with the selected texts may stimulate students to reflect on power relations and dialogue with peers may foster their ability to constructively deal with differences in moral opinions, IILP can be regarded as practical proposition of how critical interculturality can be adapted in pedagogy, not only through critical content but also through criticality in tasks.

Another remarkable finding is that we were not able to find a significant interaction effect for *knowledge*, while we did find significant effects for time in both conditions in both phases. This leads us to conclude that reading literary texts in foreign language class, regardless of which pedagogy is used, is beneficial for expanding one's cultural knowledge. This finding underpins the idea that a literary text is the ideal textual environment use for profound integration of language and cultural content knowledge within the foreign language domain (Barrette et al., 2010; Swaffar & Arens, 2005). Supported by the finding that reading proficiency improved in both groups, we argue that the inclusion of literary texts in general is beneficial for language class in various ways. As such, the results of this study support the call for a broad inclusion of literature, as opposed to informative texts, in language curricula. Literary texts seem far more germane than the standard cultural content that textbooks tend to present (Heggernes, 2021), and to put forward intercultural learning as a main objective of foreign language teaching also at the secondary level.

7.5.1 Limitations and implications for future research

The most important limitation of this study is that intercultural competence development has only been mapped with a self-evaluation instrument, which is a form of indirect assessment. While many researchers have suggested assessing intercultural development with self-assessment instruments due to the difficulties of assessing someone else's attitudes (Byram, 2021; Hoff, 2020), others have argued that these instruments incur validity problems because appropriateness can be measured only through others' perspectives (Deardorff, 2016). Therefore, the ILCQ should ideally be complemented with other more direct forms of assessment. As it was beyond the scope of this study, we did not analyse the writing tasks the students made in their workbooks, data that was also collected during this project. In a follow-up study we will use this data and investigate how *critical cultural awareness* is manifested in these student texts, and demonstrate also with direct assessment how teaching literature from an intercultural perspective stimulates in particular 'the ability to critically evaluate', relating literary content to political and social issues in the real world. Another limitation is that gains for productive language proficiency – e.g., writing proficiency – have not been explored. Although the significant effect on the *skills of discovery and interaction* can be regarded as indirect evidence, we could not provide direct evidence for productive skills proficiency. It is suggested that follow-up research investigates the question how IILP contributes to speaking and writing in a foreign language.

Responding to the call for more empirical research on the use of literature in language classrooms (Paran, 2008; Schrijvers et al., 2019a), this study has empirically shown the value of CLIL-based literature teaching for intercultural competence. Regarding practical implications, the pedagogical principles underlying this intervention can be considered as tools for practitioners in the field. It has demonstrated how integrated language-literature instruction (Barrette et al., 2010; Swaffar & Arens, 2005) can also be embodied in secondary schools, and how CLIL – being a pedagogy often used in subject bilingual education – can also be applied in language learning environments.

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8

Exploring critical cultural awareness in student texts about literature: A qualitative study

Chapter 8 is based on the following article:

Summary

The construct of critical cultural awareness (CCA) is often defined as an element pertaining to intercultural competence (Byram, 1997; 2021). Scholars in the field of interculturality argue that criticality is fundamental to intercultural competence (Dervin, 2017; Díaz & Dasli, 2016), and some (see Guilherme & Sawyer, 2021) point to CCA as an educational objective in itself. The potential of literature in foreign language education to develop CCA has been repeatedly emphasized (Matos, 2012; Yulita, 2016); when students read foreign language literature, they are stimulated to take up another cultural viewpoint from which they may be better prepared to 'evaluate, critically, and on the basis of a systematic process of reasoning, values in one's own culture and other cultures' (Byram, 2021, p. 90). However, it can be argued that this definition of CCA is reductionist and too general for the context of literature teaching, as it suggests evaluating through comparison of one native culture with one culture of the target language (cf. Risager, 2007) and does not make explicit what criticality is about (cf. Díaz & Dasli, 2016). As previous research has shown that conceptualizations of CCA can be improved when investigated in its specific context (see Parks, 2020; Yulita, 2016) and as empirical research on secondary schools is scarce, this study aims to redefine and apply the construct of CCA for secondary foreign language literature teaching through an analysis of student texts about migratory literature. To this end, 97 students learning Spanish as a foreign language in the upper forms of pre-university education (aged 15–19) at four schools in the Netherlands were asked to write an evaluation of two literary texts they read in class. Via qualitative analysis of these texts with Atlas. ti three content categories – social justice, emotions and conflict – and two evaluative categories – cultural representations and transformation – were identified for CCA. The implications of this study can be applied to other foreign language literature teaching settings, as a generic rubric for classroom use was developed based on the criteria that emerged from the data.

8.1 Introduction

In an age of globalization, mass migration, and increased online communication, 'the ability to interact effectively with people from cultures that we recognize as being different from our own' (Guilherme, 2000, p. 297) is highly valuable. Likewise, intercultural competence is gaining importance in education worldwide. The framework of intercultural communicative competence (Byram, 1997) is often used to prepare foreign language students for interactions with those from other cultures. Various national language curricula now contain learning objectives formulated along the five dimensions of this model (attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness). Remarkably, however, the central element of the model, CCA, often lacks attention in curricular documents (e.g., Council of Europe, 2001), or is not positioned in the center in visual representations of the model (e.g., Spitzberg & Changnon, 2009). These inadequacies concerning the 'fifth element' are striking, as, using Byram's words, 'there is a symbolism in the placing of 'critical cultural awareness/*savoir s'engager*' at the center of the figure because this is a crucial element in teaching intercultural competence in general education' (2021, p. 58).

Defined as 'an ability to evaluate, critically and on the basis of an explicit, systematic process of reasoning, values present in one's own culture and other cultures and countries' (Byram, 2021, p. 66), CCA is linked to the concept of '*politische Bildung'* where education promotes conscious and broad individual personality development, and students are stimulated to critique and challenge societal issues. Byram argues that CCA should be at the core of teaching intercultural competence; the other *savoirs* can be developed outside, but a classroom is the space where critical thinking should be stimulated. Other scholars (Guilherme & Sawyer, 2021) go even further and argue that CCA is an educational objective in itself. Guilherme (2002, p. 219) defines CCA as a 'reflective, exploratory, dialogical and active stance toward cultural knowledge and life that allows for dissonance, contradiction and conflict as well as for consensus, concurrence, and transformation. It's a cognitive and emotional endeavor that aims at individual and collective emancipation, social justice and political commitment.' Where the definitions do not rule out the other, Byram's definition is more procedural and stresses evaluation through comparisons and reasoning, Guilherme's definition is more substantive and coins content matters of critical pedagogy. Both put a strong emphasis on the self-reflective aspect.

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It has been argued (Koopman & Hakemulder, 2015; Schrijvers et al., 2019b) that reading literature fosters self-reflection, and not surprisingly, studies on the topic intercultural competence and literature education often focus on the development of CCA. Firstly, as literature 'enables readers to live other lives –by proxy' (Kramsch, 1996, p. 2), reading foreign language literary texts encourages students not only to compare cultures but also to understand the cultural reasoning behind other worldviews while they realize how their own cultural standards may determine their perceptions of these. Matos (2005; 2012) has developed a two-stage process (reading and re-reading) model for intercultural reading that actively promotes CCA development through reflective classroom discussion. Students are firstly encouraged to focus on their own emotional response to a text, to later participate in classroom discussion 'critically questioning the text and addressing issues of social and political significance' (2005, p. 67), in order to reflect on the self. As CCA, besides comparisons and self-reflection, also has a strong evaluative element – and literature education often requires students to write evaluations of literary texts – Yulita (2016) also included this element in her study into CCA; she used evaluative texts students wrote about literature and showed how analyzing these texts contributed to unmasking their ideological framework of reference.

In other words, there seems to be a strong relationship between teaching literature and CCA, in particular; whereas cultural *knowledge* and *attitudes* of curiosity can be promoted through the mere reading of literary texts, and *skills of interaction* and *interpreting* can be practiced discussing literary texts, it is mostly this 'reflective, exploratory, dialogical and active stance' (Guilherme, 2002, p. 219) that is actively stimulated in a classroom. However, most studies have been carried out at higher education and, despite the ubiquity of teaching foreign languages at secondary schools, where writing evaluative texts about literature is also common approach, research on CCA at the secondary level is lacking. As Byram's definition is mainly procedural and Guilherme's definition provides substantial guidelines but lacks a link with literature education, this study seeks to define what CCA means in the context of secondary education literature teaching. Inspired by Yulita's approach (2016), we investigate what criteria for CCA can be distinguished through an exploration of evaluative texts written by students. While Yulita has explicitly focused on revealing the students' ideological standpoint, we are interested in finding out how secondary school students critically reason about the text (revealing the ideology of a text) as well as how they evaluate the text in relation to the self (unmasking the student's own ideologies).

8.1.1 Background, context, and aims of the study

In the Netherlands, foreign language teaching at the secondary level is highly influenced by communicative language teaching. Although major governmental plans to revise the Dutch curriculum are in preparation, and allegedly intercultural competence will have a prominent position in the future language curriculum (Curriculum.nu, 2019), the current curriculum standards lack intercultural objectives, and merely contains core standards for language skills – reading, writing, listening, speaking – and literature. The core standards for literature require students to read three literary texts and refer to reading for personal development and knowledge of literary terminology and history (Meijer & Fasoglio, 2007). One of the most common practices for assessing literature is to have students write a book report (Lehrner-te Lindert, 2018; Schat et al., 2018; see Chapter 2). This assignment requires students to write a review of the literary text based on a textual analysis (*what is the text about?*) and a personal appraisal (*what do I think of the text?).* This book report is often graded with a mark that is based on a combination of writing proficiency and literary analysis, but which does not take into account the critical cultural understanding of these texts. However, if intercultural competence ought to be a main objective of the national curriculum, we should also provide students with feedback on the criticality of their book reports, assessing CCA as reflected in their writings (from now on this will be referred as 'student texts' as in Yulita [2016]).

To our knowledge, there are no available criteria for this aim, neither in national curricular documents nor in international research. Although teachers might instinctively evaluate what CCA in student texts consists of, and what counts as sufficient or inadequate, teachers need criteria on which to base their evaluations. Accordingly, teachers, in preparing students to write a 'critical' book report on foreign language literary texts, should clearly define their expectations and understanding of what they regard as texts with poor CCA or high CCA, and be explicit about that, if they are to improve students' critical evaluations of texts. The need for such criteria becomes even more urgent as the PISA report (Gubbels et al., 2019) has shown that regarding text comprehension, Dutch secondary school students scored significantly low on 'evaluating and reflecting on texts' (p. 28). What is lacking is a broad comprehension of what means CCA in the context of secondary literature teaching. As such, the aim of this study is twofold: based on an exploration of secondary school students' texts about literature (1) we want to investigate which categories can be distinguished for CCA, and (2) to develop a rubric with criteria for assessing CCA, redefining the construct in its specific context. In order

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to do so, the next section describes our in-depth understanding of CCA in relation to literature education.

8.2 Theoretical framework: Conceptualizing critical cultural awareness

Throughout the years various scholars have criticized Byram's intercultural communicative competence model, due to, for example a limited conceptualization of cultures as national cultures and not taking into account transnational ideas of cultures (Risager, 2007) and by failing to touch upon complexities of cultural identity (Holliday, 2011). Relevant to this study, are critiques from the field of critical interculturality, arguing that the model lacks a critical perspective as it does not explicitly address power imbalances (Dervin, 2017; Díaz & Dasli, 2016) and conflictual dimensions of intercultural communication (Hoff, 2016; 2020, Kramsch, 1996). Since the 'critical turn' in the domain of intercultural communication (Dervin, 2017; Díaz & Dasli, 2016), research on intercultural competence became less oriented to 'the us–them dichotomy' by means of comparing differences and similarities, but has put a stronger focus on the social and political dimensions of culture, underlining that the construction of 'culture' is connected to power imbalances in the world. Dervin, for example, addressed 'the need to be able to question who has the power to define culture, what discourses on culture are trying to achieve and who these discourses include or exclude' (Dervin, 2017, as cited in Parks, 2020, p. 27). While CCA as defined by Byram (see Figure 8.1) definitely carries a political dimension, as it aims to make students aware of a document's ideology as well as their own ideologies in the process of evaluating values present in cultures, it does not raise questions of unequal power balances between cultures. In addition, while several scholars (Hoff, 2016; 2020; Kramsch, 1996) have argued that conflict and the incompatibility of cultural values raises opportunities for intercultural learning, this definition implies shirking conflict, arguing that the intercultural speaker 'is aware of conflict' but 'is able to negotiate agreement' (Byram, 2021, p. 90). Thus, although the central element of intercultural communicative competence is CCA, it can be argued that Byram's definition – to some extent – lacks criticality.

> *Critical cultural awareness/political education:* An ability to evaluate, critically and on the basis of a systematic process of reasoning, values present in one's own and other cultures and countries
> Objectives (ability to):
> (a) identify and interpret explicit or implicit values in documents and events in one's own and other cultures
> The Intercultural speaker:
> · can use a range of analytical approaches to place a document or event in context (of origins/sources, time, place, other documents or events) and to demonstrate the ideology involved
> (b) make an evaluative analysis of the documents and events which is based on systematic and conscious reasoning
> · is aware of their own ideological perspectives and values and evaluates documents or events with explicit references to them
> (c) interact and mediate in intercultural exchanges, negotiating where necessary a degree of acceptance of those exchanges by drawing upon one's knowledge, skills and attitudes and abiliy to develop a reasoned response
> · is aware of potential conflict between their own and other ideologies and is able to establish a shared evaluation of documents or events, and where this is not possible because of incompatibilities in belief and value systems, is able to negotiate agreement on places of conflict and acceptance of difference.

Figure 8.1 Objectives for critical cultural awareness (From Byram, 2021, p. 90)

But what is exactly criticality in education? The construct is rooted in critical pedagogy which is a teaching philosophy based on Freire's (1974) concept of '*conscientização*' (meaning critical consciousness). He believed that teaching should challenge students to examine power structures and inequality and defines '*conscientização*' as 'learning to perceive social, political, and economic contradictions and to take action against the oppressive elements of reality' (1974, p. 4). In an attempt to define criticality for higher education, Barnett (1997) has distinguished various levels and three domains (*knowledge*, *self* and the *world*). He argues that 'to take up a stance against the world, to evaluate a proposition and to attempt to understand oneself, are three fundamentally different purposes of critical thinking' (1997, p. 66). Therefore, being critical should manifest itself in critical reasoning, critical self-reflection and critical action. Byram has addressed the critiques (2008; 2012) and discussed some of the shortcomings of the model, such as the nation-oriented understanding. In later work he has also put a stronger focus on the action element, as 'community practice' (Byram, 2008; Porto et al., 2018; Yulita, 2018) is proposed as a central element to intercultural citizenship programs.

Also, in general, one can argue, that the three domains of criticality as defined by Barnett – *knowledge, self* and *world* – resound more strongly in the notion of intercultural citizenship (2008) then in the model of 1997: through critique on texts or media studied

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(*knowledge*) the individual reflect on one's own projects *(self)* and engages in community practice (*world*). It is clear that due to the critical shift, 'the fifth element' has gained importance in intercultural research and that CCA is not only 'the ability to evaluate, critically …' but also entails an awareness of social and political contradictions and reflection of the self, which can ultimately take form in societal action. As Byram (2012) has also encouraged scholars to be critical about his model or to adapt it to different contexts, this study, which aims to redefine CCA for the context of literature teaching, should thus specify how an awareness of social and political contradictions can be made evident in domain specific reasoning about literature (*knowledge*), how literature can result in a change in the individual *(self)* and how literature can also provoke them to take up a stance (*world*).

As explained above, the understanding of CCA has developed considerably since Byram's model (1997) and requires some modification for our context, yet there are specific objectives[13] (see Figure 8.1) within his definition that relevant for our study. For the first objective –'to identify and interpret explicit or implicit values in documents and events in one's own and other cultures'– the student must be able to 'use a range of analytical approaches to place a document or event in context (of origins/sources, time, place, other documents or events) and to demonstrate the ideology involved.' When relating this objective (A) to the setting of our study, students should be able to place the literary text in its context, reasoning about a literary text through a thorough textual analysis. For the second objective –'to make an evaluative analysis of the documents and events which is based on systematic and conscious reasoning' –the student 'is aware of their own ideological perspectives and values and evaluates documents or events with explicit references to them.' When relating this objective (B) to the setting of our study, students should thus be able to evaluate the literary text in which they explicitly refer to their own standpoint. Where the first objective concerns finding the voice of a literary text (revealing the ideology of a text), the second objective is about finding one's own voice (unmasking the student's own ideologies). As students in the Netherlands often write a book report based on a textual analysis (what is the text about?) and a personal appraisal (what do I think of the text?), these students texts can be used to explore what 'critical' means for objective A and what it means for objective B.

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13 Within Byram's definition three objectives are defined (A, B, and C). As this study is only uses data that contains individual student writing, and does not investigate student interaction, we have omitted objective C for our conceptualization of CCA.

8.2.1 Research questions

Thus, the questions which we wish to answer, is what it means 'to critically reason' and 'to critically evaluate' in the context of literature education. We aim to distinguish categories for critical reasoning and critical evaluation through identifying effective patterns in student texts. These categories will be used to develop a rubric that teachers can use to assess student work. As pointed out by Zhang and Zhou (2019), in the intercultural domain there is an abundance of self-evaluation instruments (indirect assessment), but there is a lack of assessment instruments that teachers can apply (direct assessment). Therefore, our research questions were as follows:

How can we redefine the construct of CCA in the context of foreign language literature teaching at the secondary level?

1. *How do students critically reason about a literary text and what categories can be distinguished in their textual analyses (objective A)?*

2. *How do students critically evaluate a literary text and what categories can be distinguished in their personal appraisals of the literary text (objective B)?*

Answering these questions is highly relevant, because results may help us to improve the construct of CCA, changing its rather procedural definition into a more tangible and content-based definition specifically adapted to the context of teaching L2 literature in secondary schools. As the specific rubric can be used by teachers to evaluate literary tasks but also equip students with guidelines on how to critically write or talk about a literary text, these categories may provide practitioners with ideas on how to approach criticality in literature teaching and convert the more theoretical literary classroom into a space where relevant, societal topics are discussed and engaged with.

8.3 Method

8.3.1 Participants

In this study, six complete classes of four secondary schools in the Netherlands participated, consisting a total of 97 students and six teachers. The students were involved in Spanish-as-a foreign-language-class and were in their last two years of pre-university

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education[14]. The participants included 62 females and 35 males, ranging in age from 15 to 19. All six teachers were experienced teachers (M = 15.8 years; SD = 8.3). Three schools were in urban areas, and one school was in a rural area. The most frequently spoken languages besides Dutch (90%) as the home language were Arabic (3%), English (3%) and several other languages (10%).

8.3.2 Materials and procedure

Based on pedagogical principles we formulated in an earlier study (Schat et al., 2021; see Chapter 5), we selected two books that share migration as a theme but present different angles on this topic from within the Spanish speaking world: *Caravana al Norte* (Argueta & Monroy, 2019) and *Abdel* (Enrique Páez, 2015). While the first recounts the experiences of a young Salvadorian boy who migrates to the United States, the latter recounts the experiences of a Tuareg boy who migrates to Spain. We deliberately selected two texts on the topic of migration as this specific genre, 'in addition to containing an 'intercultural encounter' on a textual level, these stories of migration problematize the concepts of culture and identity, questioning national boundaries' (Schat et al., 2021, p. 11; see Chapter 5). In the school year 2019–2020 students read *Caravana al Norte* (B1), and the same cohort read *Abdel* (B1+) in 2020–2021. The lessons the students participated in were inspired on CLIL-pedagogy in which spoken and written L2 output about content is regarded as essential to learn a foreign language; every lesson the students conducted a dialogic task in which students were 'encouraged to formulate a personal response in dialogue with the text and with others, orally and written' (Schat et al., 2021, p. 22). As a final task, students were asked to write a book report in the L2 on each of the books, that should contain at least a textual analysis of the book and an appraisal. They were instructed to write a minimum of 80 words, but no maximum was given. Although the lessons prior to the final task embodied an intercultural approach to literature, students were not informed about what CCA entails. In May 2020, a total of 77 texts on *Caravana al Norte* were collected, and 96 texts on *Abdel* were collected in April 2021. Missing texts on the first book were mostly due to Covid-19 regulations. In June 2021, after all the student texts had been collected, parts of the data were marked which were considered to pertain to objective A (textual analysis) or to objective B (appraisal). Five texts were excluded from further analysis as they did not comply with the task instructions.

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14 The Dutch core standards for all foreign languages (Meijer & Fasoglio, 2007) expect students in their last year to have a B1 level for writing proficiency and B2 level for reading proficiency.

As we wanted to identify effective CCA patterns in these writings, the remaining 168 were ranked in three levels (poor–medium–high) by the first author. She was following her own judgment and ranked them instinctively assessing their levels CCA as defined by Byram (2021). As it was not in the scope of this study, we did not use all 168 collected student texts, but randomly selected 60 texts (20 poor, 20 medium and 20 high) for our sample. We used the program Research Randomizer (randomizer.org) to randomly select 10 poor texts, 10 medium texts, and 10 high texts for each book. Thereafter, two independent teachers of Spanish ranked the student texts. Both judges received the same group of the 60 randomly picked texts and were asked to rank them instinctively in equal portions of poor, medium, and high assessing their levels of CCA as defined by Byram (2021). We are aware that instinctive assessment of levels of CCA in L2 student texts is challenging, as writing about foreign language literary texts in an L2 is a high cognitive demand task that depends on different variables particular to the individual student, for instance, general L2 language proficiency, text interpretation skills, reading motivation, and intercultural competence. The quality of writing also depends on other variables during the performance of such a complex cognitive task, for instance, the time of day, class attendance, materials, and concentration. Therefore, during the ranking of these L2 texts, the researcher and the participating teachers focused as much as possible on the criticality of the content and not on linguistic features. Moreover, as student texts were digitized and anonymized prior to the ranking procedure, we confined our ranking merely to the actual performance – the student text[15] – and not to the individual competences of the students, or to other variables involved. The percent agreement between the two raters and the researcher was 83% which is regarded as sufficient. Values from 75% to 90% demonstrate an acceptable level of agreement (Stemler, 2004). Hereafter, the 30 texts on *Abdel* and the 30 on *Caravana al Norte* were combined and analyzed as one sample. Thus, the final sample contained 60 texts from 50 students (31 male and 19 female), as ten students were drawn twice. The percentage division over the schools was 21, 32, 32, and 15%.

8.3.3 Data analysis
The student texts were coded using the qualitative analysis software Atlas.ti (Friese, 2021), and were analyzed using a thematic analysis approach (Clarke & Braun, 2014). These authors' six-phase model was used to analyze the data qualitatively. This consisted

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15 For this reason, we use the depersonalized term 'text' as much as possible throughout the chapter, and do not refer to the students as 'readers' or 'writers', as writing about literature in a L2 always involves a combination of writing and reading proficiency.

of: (1) familiarization with the data, (2) coding, (3) generating themes, (4) reviewing themes, (5) defining and naming themes, and (6) writing up. After the random selection, parts of the data were coded as objective A and objective B, and then they searched for and reviewed the main themes. After the main themes were discussed and named, the data was explored for subthemes, and these were defined. One could argue that a combination of inductive and deductive thematic analysis was used in our study; it was deductive as our data was approached drawing on the already existing theoretical construct of CCA, and inductive as our codes and themes derived directly from the content of the data. A top-down approach was applied, as we used the objectives of CCA to categorize the student texts beforehand, bringing to the data a theoretical concept and two predefined categories to group and interpret the data. This means that the data are solely interpreted from a CCA framework, as defined in relation to the intercultural communicative competence model (Byram, 1997). On the other hand, as specific themes for literature teaching were identified within these categories solely on the basis of participants' texts, adhering closely to the data content, we create new theory about CCA for the domain of literature teaching in a bottom-up manner. While we are aware that analyzing student texts in L1 about literature evidently would have generated higher levels of CCA, we consciously chose to analyze student texts in L2, as it is our belief that language and culture should be learned in an integrated way (Kramsch, 1996). In addition, all lessons were approached from a CLIL paradigm where L2 output is a key element for processing content (Schat et al., 2021b; see Chapter 5). As our thematic analysis was aimed at exploring CCA and confined to the content of the L2 student texts, the excerpts used will contain, for example, grammatical and lexical errors.

8.4 Results

8.4.1 Objective A: textual analysis

In our first analysis of objective A (writing a thorough literary analysis of a book in the foreign language), we distinguished five main themes: theme, characters, narrative voice, setting, and plot. As critical thinking about a literary text usually requires an investigation of the 'who, where, when, what, why, and so on', it is no surprise that these main themes emerged in the second level of our data. In addition, a text analysis approach to literary texts, which is generally based on an exploration of these five components, is very common in Dutch foreign language education (Bloemert et al., 2016). In a second analysis, aiming to find overarching subthemes within our five main themes, three of them emerged from the data at the third level. The subthemes we

found were social justice (within theme and characters), emotions (within characters and narrative voice) and *conflict* (within setting and plot). Figure 8.2 visualizes the three levels of analysis. The three subthemes will be discussed underneath.
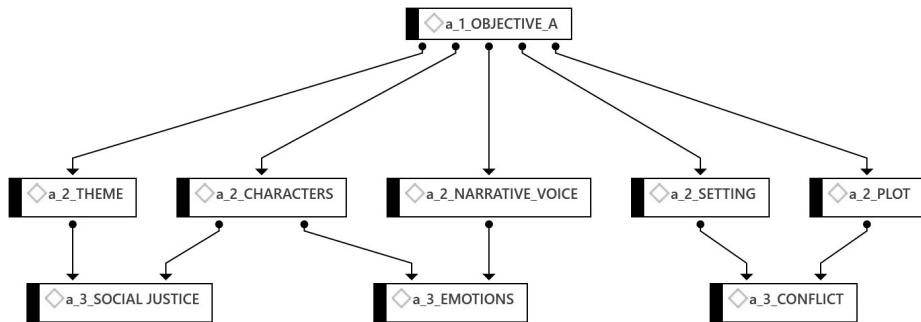
Figure 8.2 Graphical visualization of objective A

Social justice (theme, characters)

The subtheme that emerged from theme and characters was social justice. Concerning the theme of the book, we see that so-called poor texts often do not mention the theme explicitly (50%). If mentioned, they often (25%) do not discuss it, and only indicate that migration is the theme, or they (25%) explain the theme confined to the events of the book (25%), arguing that the theme is migration because the story is about a character who migrates. Most medium texts (60%) discuss the theme by relating it to events in the real world, putting the theme in a broader social justice context. They reason that the theme is migration because it recounts a fictive migratory experience of a real-world issue (35%), or that the theme is relevant and important because it happens in real life (25%). In many high rated texts (70%), we have observed that they do not only contextualize the theme by relating it to social justice, but they also try to explain the discourse of the book by comparing it with other texts (35%) and/or include their own position on the topic (35%). A similar trend was observed in the descriptions of characters. While poor texts tend to describe the main characters solely as immigrants, merely emphasizing their roles within the story (45%) without bringing much of a context to the characters, medium texts tend to put the main characters in a more meaningful social justice context by describing their connectedness with real-life refugees (45%). In high texts we observed that students juxtaposed the characters (35%) with images in other texts. DATA 1 is a typical example of a poor text in which the student describes the theme solely from within the story and only mentions the narrative roles of the characters. DATA 2 shows a clear example of a medium rated text. It is argued that

the theme is migration, not just because the book tells a migratory story, but because it shows us something about worldwide social justice issue that happens in real life, and the fact that many refugees experience the same suffering as Abdel and his father. DATA 3 shows an example of a typical good text. It takes the personal experience of the main characters and juxtaposes it with prevailing images of migrants in other texts. Figure 8.3 contains the corresponding exemplary quotes.

DATA 1: POOR
El tema del libro son los inmigrantes ilegales porque los protagonistas, Abdel y su padre, son inmigrantes ilegales en España.
DATA 2: MEDIUM
El tema del libro es inmigración y el libro muestra un acontecimiento que es igual a la realidad en el mundo. Muchas personas van a otro país por una vida mejor.
DATA 3: GOOD
Me parece que el tema de este libro es la vida de los inmigrantes ilegales. En el periódico o las noticias se sugiere a menudo que los inmigrantes solamente emigran por razones económicas. En contra, este libro muestra que no siempre se emigra por razones económicas. Abdel y su padre son oprimidos, porque no tienen un propio país. Porque no tienen un lugar para ellos, la vida es muy difícil. Huir a España era su única esperanza de una buena vida. El libro también muestra la dificultad de este viaje, y que no lo haría por divertido.

English translation:
DATA 1: The theme of the book is illegal immigrants because the main characters, Abdel and his father, are illegal immigrants in Spain.
DATA 2: The theme of the book is immigration and the book shows an event that is just like the reality in the world. Many people go to another country for a better life.
DATA 3: It seems to me that the theme of this book is the life of illegal immigrants. In the newspaper or on the news it is often suggested that immigrants only migrate for economic reasons. In contrast, this book shows that it is not always for economic reasons that people migrate. Abdel and his father are oppressed, because they have no country of their own. Because there is no place for them, life is very difficult. Fleeing to Spain was their only hope for a good life. The book also shows the difficulty of this journey, and that he would not do it for fun.

Figure 8.3 Exemplary excerpts for Social justice

As the excerpt above shows, this student contextualizes not by merely putting the theme in a social justice context, but also pays attention to different discourses within that context and how structural inequities can be maintained in the media. Thus, what we observe is that good texts often elaborate on what the literary text wants to tell us about a social justice issue, juxtaposing it with other discourses about that issue. Thus, a critical text highlights how stories may be told in different ways, recognizing that language is a form of social practice and that societal and cultural power relations can be reinforced through language use. Interpreting these findings through the framework

of critical interculturality (Dervin, 2017; Díaz & Dasli, 2016), we can argue that while medium critical reasoning about literary texts means to approach theme and characters through a lens of social justice, good critical reasoning also means to elaborate on how discourse can include or exclude people. As Hoff (2016) argues that intercultural literary reading is a constant interplay not only between text and reader, but also between other texts, we propose that good critical reasoning also implies using other texts to compare or juxtapose discourses. Paying attention to how various texts construct, maintain or question inequalities, students may uncover the books ideology through intertextuality.

Emotions (characters, narrative voice)

A subtheme that emerged from characters and narrative voice was emotions. Besides reading being a subjective experience, literature also gives the reader many insights into the ways emotions are experienced by others and also makes it possible to experience feelings of others. Regarding the characters of the book, we see that poor (65%) texts often focus on the role of characters in the story, medium texts (65%) tend to focus more on the feelings or emotive experiences of characters, and good texts on human suffering (85%). Concerning narrative voice, we observed a clear distinction of good texts, but not so much between poor and medium texts. Medium texts often did not mention the narrative style explicitly (65%), and only some described the effect of the narrative voice (20%). We have seen that good texts more often (55%) mention the narrative voice. Some only elaborate on the effect of the narrative voice on the reader in general (25%) while others explicitly focus on how it affects them personally in terms of emotions (30%), and in so doing, describe how it enabled them to experience the suffering of characters. DATA 4 is a typical example of a poor text. The student describes the main character in a depersonalized way, without a name, and only mentions the narrative voice instead of describing the effect it has on the reader personally. DATA 5 shows a clear example of a medium text in which the main character is more personalized by having a name and feelings ('*está a menudo asustado*'). This student mentions the narrative voice, and describes the effect it has on them as a reader ('*por lo tanto es fácil de entender*'). DATA 6 shows an example of a good student text in which emotions are emphasized in several ways. The student explains that the reader experiences everything from the beginning through the eyes of the main character and how that enables the reader to experience the suffering of the characters *('percibes la esperanza y la tristeza*'). The excerpt shows that good student texts focus more on human suffering, but at the same time on emotions experienced by readers, discussing the narrative voice in terms of affect instead of effect. Figure 8.4 contains the corresponding exemplary quotes.

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DATA 4: POOR
La historia trata de un pobre joven que tiene muchas esperanzas de una vida mejor. Lees la historia desde la perspectiva del niño. El niño cuenta lo que está pasando.
DATA 5: MEDIUM
Misael es un niño salvadoreño. Misael y su familia viajan al norte, al los estados unidos. La historia comienza con una descripción de San salvador y los pandillas peligrosas en la ciudad. La historia termina con un sueño de Misael de que estaba de vuelta a San Salvador. Misael tiene una familia con granjeros. El a menudo está muy cansado de caminar mucho y está a menudo asustado. La historia se cuenta en la primera persona, por lo tanto es fácil de entender.
DATA 6: GOOD
El protagonista es Misael Martínez, un niño salvadoreño que va a los Estados Unidos. Martín Martínez es el hermano de Misael. La historia se cuenta con los ojos de Misael. Esto te permite empatizar con él. Se muestra muchas de las razones por que los personajes sienten la necesidad de irse, y percibes la esperanza, y la tristeza de abandonar sus hogares.

English translation:
DATA 4: The story is about a poor young boy who has high hopes for a better life. You read the story from the boy's perspective. The boy tells what he is going through.
DATA 5: Misael is a Salvadorian boy. Misael and his family travel north to the United States. The story begins with a description of San Salvador and the dangerous gangs in the city. The story ends with Misael's dream that he was back in San Salvador. Misael has a family with farmers. He is often very tired from walking a lot and is often scared. The story is told in the first person, so it is easy to understand.
DATA 6: The main character is Misael Martinez, a Salvadorian boy who goes to the United States. Martin Martinez is Misael's brother. The story is told through Misael's eyes. This allows you to empathise with him. It shows many of the reasons why the characters feel the need to leave, and you experince the hope and the sadness of leaving their homes.

Figure 8.4 Exemplary excerpts for Emotions

As Nemouchi and Byram (2019) have argued that empathy is a missing *savoir* in the intercultural communicative competence model, these findings corroborate that empathy development is a concept that must explicitly be addressed in reasoning about literature. The Reference Framework of Competences for Democratic Culture (Council of Europe, 2018b) describes empathy as a skill and distinguishes three different forms: '1. cognitive perspective-taking – the ability to apprehend and understand the perceptions, thoughts and beliefs of other people; 2. affective perspective-taking – the ability to apprehend and understand the emotions, feelings and needs of other people; 3. sympathy, sometimes called 'compassionate empathy' or 'empathic concern' – the ability to experience feelings of compassion and concern for other people based on the apprehension of their cognitive or affective state or condition, or their material situation or circumstances' (2018, p. 47). Based on this distinction, we can argue that poor texts do not touch upon empathy development. While medium texts mostly describe how literature enables a reader to 'apprehend and understand the emotions, feelings and needs of other people'

(2018, p. 46), good texts describe how literature has enables them to live an immigrant life 'by proxy' (Kramsch, 1996, p. 2) and also to experience feelings of compassion and concern. Thus, as scholars have suggested that literature as an art form encourages students to imagine different worlds (Matos, 2012; Matos & Melo-Pfeifer, 2020) and to engage emotionally with human suffering (Porto & Zembylas, 2020), our analysis shows that medium texts approach characters and narrative style through a lens of emotions and reason how literature can stimulate cognitive or affective perspective taking, but that critical texts also describe the reader's 'empathic concern' with human suffering (cf. Porto & Zembylas, 2020). Although scholars on critical interculturality have criticized the focus on 'empathy' in intercultural learning – as it tends to downplay conflict and attaches great importance to agreement and understanding –, reading literature is an imaginative process and empathy is a concept that cannot be neglected in literary reasoning. Thus, while medium critical reasoning about a literary text means to explore human suffering in the text mainly through apprehending and understanding emotions of characters, good critical reasoning also requires critical reasoning requires to explicitly address empathy development and the reader's personal engagement with that suffering.

Conflict (setting, plot)

A subtheme that emerged from the main themes setting and plot was conflict. Regarding the plot and setting of migratory novels, Vega-Durán (2016) argues that this genre mostly follows the structure of a journey and contains three elements: a description of the reasons for leaving the place of origin, atrocities experienced during border crossing in spaces of transit, and difficulties that arise upon arrival in the country of destination. When we analyzed our data according these three elements, we observed that in the descriptions of the setting, most (85%) good student texts included at least a description of the country of origin and the country of destination. More than half of the poor texts (55%) did not devote any attention to the country of origin, or completely omitted a geographical location. Only good texts contained descriptions relating to different conceptualizations of geographical borders. Concerning the description of the plot, we found that most good texts (80%) tend to make explicit reference to diverse reasons as to why the protagonists leave their homes. Most poor texts (70%) however, omit the reasons for migration, while medium texts (65%) tend to mention them briefly, explaining that they live in unsafe conditions or that they want a better life. The same goes for the journey and arrival. While poor texts tend to give a minimal description (40%) or sum up the 'adventures' (45%) experienced by the protagonist in spaces of transit and upon arrival, medium texts tend to summarize more and focus on difficult situations refugees

encounter (65%). Good texts (70%), in addition, tend to analyze these difficulties through cultural opposing views. DATA 7 is an example of a student text in which the country of origin is not even mentioned, nor the reason for migration; it contains an exclusive focus on events in the plot description. DATA 8 is a typical medium text. It recounts the plot more from a helicopter view. Although it mentions difficult aspects of the journey, it fails to elaborate on reasons for migration and lacks a focus on the conflictual dimensions of the setting. DATA 9 is a clear example of a text that has a strong focus on conflictual cultural perceptions in both his description of the setting – the geographical conflictual situations of the Tuareg – as well as the plot – while for Abdel the border crossing was a terrible experience, Spanish police consider it a crime; while Abdel and his father only want to work, Spanish court tags them as drug traffickers –. Figure 8.5 contains the corresponding exemplary quotes.

DATA 7: POOR
Abdel y el padre de Abdel están refugiados en España. Ellos buscaron un trabajo, pero entonces su primera jefe engaña ellos. El padre de Abdel ir en la cárcel. Abdel reconocí nuevos amigos y prepara planes de venganza, pero los planes fallar.

DATA 8: MEDIUM
El libro es sobre migración en Europa. El protagonista es Abdel. Abdel es un hombre joven que quieres una vida mejor en Europa, pero el camino es muy peligroso y duro.

DATA 9: GOOD
La historia trata sobre la vida del protagonista, Abdel. Desciende de los Tuaregs, una tribu nómada del Sahara occidental. Su madre murió por el rey marroquí Hassan II, cuando Marruecos conquistó su país. Como no pueden vivir en libertad en Marruecos, el padre de Abdel decidió huir a España. El viaje fue terrible, y no mejoran sus vidas. Cuando Abdel y su padre llegan a la costa Andaluza, tienen que huir de la policía. Con alguna dificultad encuentran trabajo, pero en poco tiempo realizan que son ligado con el tráfico de drogas ...Al final, Abdel encuentra la situación difícil, en la que tiene que declarar contra su padre, para mejorar sus vidas.

English translation:
DATA 7: Abdel and Abdel's father are refugees in Spain. They looked for a job, but then their first boss cheats them. Abdel's father goes to jail. Abdel makes new friends and prepares plans for revenge, but the plans fail.

DATA 8: The book is about migration in Europe. The main character is Abdel. Abdel is a young man who wants a better life in Europe, but the way is very dangerous and hard.

DATA 9: The story is about the life of the main character, Abdel. He is descended from the Tuaregs, a nomadic tribe in the Western Sahara. His mother was killed by the Moroccan King Hassan II, when Morocco conquered his country. Because they are unable to live in freedom in Morocco, Abdel's father decided to flee to Spain. The journey was terrible, and their lives do not improve. When Abdel and his father arrive on the Andalusian coast, they have to flee from the police. With some difficulty they find work, but in a short time they realize that they are linked to drug trafficking...In the end, Abdel finds the situation difficult, in which he has to testify against his father, to improve their lives.


Figure 8.5 Exemplary excerpts for Conflict

As the excerpt above shows, good texts tend to emphasize conflicting points of view: different conceptualizations of geographical borders, different perceptions of migration but also paradoxical experiences of reality. Thus, instead of recounting the mere events of a migratory experience or stressing the problems related to it, good texts deal with notions of conflict in intercultural encounters and analyze them through different cultural perceptions or values. Hoff (2016, p. 61) argues that 'the 'intercultural reader' regards conflict and ambiguity as catalysts for communication rather than as communicative difficulties to be overcome, and consequently seeks out and explores such conditions both in terms of her own emotional response to the FL text and as inherent aspects of the text itself.' As our findings confirm this – medium and good texts indeed regard conflict as inherent aspects of the text –, this leads us to conclude that CCA in student texts can be uttered by an emphasis on conflict as a natural part of intercultural encounters within the story and to analyze plot and setting taking into account incompatible cultural viewpoints. Thus, based on our analysis and the scholarly literature that stresses the ability to deal with conflict and ambiguity in constructive way for 21st century intercultural learning (Guilherme & Sawyer, 2021; Hoff, 2020; Kramsch, 1996), we can argue that to critically reason about literary texts, means to approach the plot and setting through a lens of conflict: while medium critical reasoning refers to merely describing difficulties within plot and setting, good critical reasoning implies to emphasize conflict with increased attention for divergent subjectivities, but also to constructively analyze cultural conflict.

8.4.2 Objective B: appraisal

In a first analysis of objective B, we observed that almost all student texts contained a personal evaluation of the text, describing why they as readers personally liked the book, and some also contained a recommendation to other readers, explaining why other persons should read it (or not). We found that all good student texts (100%) contained a recommendation to other readers. Several medium texts (30%), as well as several poor texts (30%), did not contain a reference to other readers. We also found that students evaluated the books roughly with three types of arguments: arguments based on literary imaging ('I liked the book because it reveals ...'/ 'You should read the book because it shows you …'), arguments based on cognitive benefits ('I like the book because I learned ...' / 'You should read the book because you learn ...') and based on a more personal response to the book ('I like the book because I like ...'/ 'You should read the book because in my opinion it is …'). Thus, on the second level we distinguished three main themes. In a subsequent analysis, aiming to find overarching subthemes for CCA

within our main three themes, two of them emerged from the data at the third level. The subthemes we found were cultural representation and transformation. Figure 8.6 visualizes the three levels of analysis. The two subthemes will be discussed underneath.
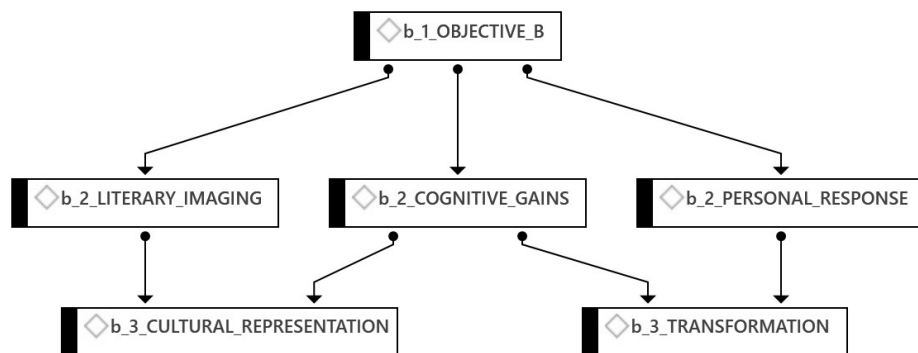
Figure 8.6 Graphical visualization of objective B

Cultural representation (literary imaging, cognitive gains)

Particularly important for a critical approach is that students can evaluate or give a reasoned judgement about cultural representation. Vega-Durán (2016) has argued that migrant narratives are highly interesting texts to stimulate critical thinking about cultural representations: because they present Western cultures as different, they make Dutch adolescent readers rethink their own identity and evaluate the legitimacy of such representation and cultural representation in general. While we did not find any references to critical evaluations of cultural representation in poor texts, we did find references to this aspect in some (33%) medium texts. Good texts often (75%) often refer to cultural representation in their evaluations and also question them. DATA 10 is an example of a student who evaluates the text describing what he has learned from the book only in educational terms, omitting cultural aspects of the book.

DATA 11 is typical for medium texts as the student argues liking the book for being realist and learning a lot about the daily life of refugees. Thus, medium texts touch upon cultural representation within the book, but understand them as reality and do not critically analyze them. In DATA 12, an excerpt from a good student text, cultural representation is also questioned. The student argues that the theme is not migration as such, but rather stereotyped images concerning the topic. The student evaluates the book on how it deconstructs such images: the book not only contributes to an understanding

of others but also reveals stereotyped perceptions about the other present in the reader's culture. Figure 8.7 contains the corresponding exemplary quotes.

DATA 10: POOR
Me parece que en la clase de español este libro es muy importante. Es interesante y muy bien para el dominio del idioma.
DATA 11: MEDIUM
Aprendes sobre la vida de los fugitivos y que los fugitivos no tienen una vida fácil. Por eso razón, encuentro el libro muy especial y pienso que la historia del libro es muy importante porque es realista también.
DATA 12: GOOD
Un tema del libro es estereotipos. El padre está en la cárcel por tráfico de drogas. En realidad, el hombre rico ha pedido un paquete y no ha dicho el padre sobre el contenido. El personaje malo es el rico. No es un refugiado. A quién la policía va a confiar: ¿un refugiado de África o un hombre rico de España? Es claro, la policía va a confiar en un hombre rico de España. Me gusta el libro por eso. Mucha gente no sabe nada sobre esta vida y hay muchos estereotipos.

English translation:
DATA 10: I think this book is very important in the Spanish class. It is interesting and very good for the mastery of the language.
DATA 11: You learn about the life of fugitives and that fugitives don't have an easy life. For that reason, I find the book very special and I think the story of the book is very important because it is realistic as well.
DATA 12: One theme of the book is stereotypes. The father is in jail for drug trafficking. Actually, the rich man has ordered a package and hasn't told the father about the contents. The bad character is the rich man. He is not a refugee. Who are the police going to trust: a refugee from Africa or a rich man from Spain? It is clear, the police will trust a rich man from Spain. I like the book for that reason. Many people don't know about that and many stereotypes exist.

Figure 8.7 Exemplary excerpts for Cultural representation

Based on these findings we can argue that CCA in these student texts refers to evaluating the literary text with a clear reference to the 'cultural' the text, showing their awareness of a literary text as a symbolic representation of a culture. Thus, while we definitely must make our secondary students aware of the fact that literary text 'does not represent the personal voice of a culture' (Fenner, 2001, as cited in Hoff, 2016, p. 60) – as it only portrays 'slices' of cultures through, for example, the behaviors of various characters or through the various voices in a literary text – analyzing cultural representation in literary texts may add to their conscientization of how language creates social realities or cultures. However, as McConachy (2018, p. 79) has argued that 'reflection takes on its most overtly critical orientation when learners are able to articulate a clear and supported stance on the value or legitimacy of cultural content', CCA not only refers to increased attention for cultural representation within a literary text, but also to a critical

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examination of this cultural content. Houghton et al. (2014) state that one way to develop CCA is to address stereotypes in foreign language education, arguing that if processes of evaluation are not based on thorough reasoning, evaluations can be made rapidly and often rely on stereotypes. Therefore, teachers should actively take a stance against prejudice and teach about stereotypes through analysis of images. As CCA requires the ability 'to critically assess images of others by the media and deconstructing those imposed images often prevalent in popular discourse' (Matos & Melo-Pfeifer, 2020, p. 11), we can argue that while medium critical evaluation means to discuss how literary texts carry cultural representations – images of the Self, of the Other and fictional others –, good critical evaluation also implies questioning these representations and

Transformation (cognitive gains, personal response)
In the evaluative part of the student texts, students often (65%) referred to what they had learned from the book. While poor texts mostly (75%) evaluated the book based merely on perceived educational benefits, medium and good texts included cognitive arguments referring to learning about a social issue (43%). Poor texts discussed the value of the text in terms of learning (to read in) a foreign language; medium texts tend to focus not so much on the linguistic benefits, but more on getting a broader understanding of the daily life of people that 'we recognize as being different from our own' (Guilherme, 2000, p. 297), in this case the circumstances of refugees. Good student texts mostly underlined the book's cognitive value for getting to know an otherwise unknown story. We observed that they often recommended a book to other readers stressing its value for learning from another angle about a worldwide social justice issue, such as migration. Besides describing the cognitive gains, we also observed that students evaluated the book based on a more personal reception. We observed that many poor texts (30%) contained an unreasoned personal response, using solely a rating word or argument it by the story being 'interesting.' In other words, students described their personal response to the book, but did not elaborate on this. We observed that in the medium texts, students supported their personal response with arguments and often (33%) explicitly referred to their personal literary taste. We noticed that good texts (45%) also used rating words, but argument these with how it has challenged perceptions about others or changed them as person. DATA 13 is typical for poor texts. It uses many rating words but without justification. DATA 14 is typical for medium texts as it explains how the text conscientizes and how it has affected the student's perceptions about 'others', but does not elaborate on how it affected perceptions of the self. In DATA 15, a good text, explained is what the reading of the book did for the student and what had changed in

the self. It shows that after the reading of a less common story, the student became aware of another reality ('*porque me hizo ver*') that many Dutch people are not aware of ('*es algo …*'). Figure 8.8 contains the corresponding exemplary quotes.

DATA 13: POOR
Como ya dije, me gusta ese libro pues es muy emociante. El fin tiene unos momentos muy emociante por ejemplo. Creo que la historia es muy conmovedor y me gusta ese aspecto del libro.
DATA 14: MEDIUM
Definitivamente recomendaría la lectura de este libro, porque se obtiene una visión completamente diferente de la migración.
DATA 15: GOOD
También, durante todo el libro, se va aprendiendo más sobre la inmigración. Es un tema muy importante para aprender, porque es algo de que no muchos holandeses saben nada. En el libro se cuenta la historia de Misael y el impacto que tuvo en su vida. Me sorprendió, porque no sabía que la inmigración fuera tan dura. Me encantó el libro, porque me hizo ver el tema de una manera diferente.

English translation:
DATA 13: As I said before, I like the book because it is very exciting. The end of the story has some exciting moments for example. I think the story is intriguing and I like that aspect of the book.
DATA 14: I would definitely recommend the book because you get a different view on migration.
DATA 15: Also, throughout the book, you learn more about immigration. It is a very important topic to learn about, because it is something that not many Dutch people know anything about. The book tells the story of Misael and the impact it had on his life. I was surprised, because I didn't know that immigration was so hard. I loved the book, because it made me look at the matter in a different way.

Figure 8.8 Exemplary excerpts for Transformation

Based on the observation that medium texts described how reading literary texts can challenge assumptions about others, and good texts also detailed on how they give insight in the self, we can argue that critical evaluation consists of elaborating on reading as transformative experience. In their research on the topic of about transformative literature education, Schrijvers et al. (2019b) distinguish three reasons for reading: reading for pleasure (hedonic reasons), reading for plot (story-driven reasons) and reading for insight in human nature (eudemonic reasons). When we apply this distinction to our findings, we observe that in poor texts mostly hedonic or story-driven reasons are raised and that medium and good texts apply eudemonic reasoning; they elaborate on how the text changed insight 'into oneself, into characters inhabiting the (fictional) story world, and into others in the real world' (Schrijvers et al., 2019b, p. 2). When we analyze our findings through the theory of transformative reading, we can argue that,

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while medium critical evaluation consists of explaining how the reading can affect perceptions of fictional others and the world, good critical evaluation consists also of elaborating on what a reading experience can mean for perceptions of the self.

8.5 Discussion

8.5.1 Conclusions

In response to the absence of instruments for direct assessment that teachers can use to evaluate student products in the field of intercultural education (Zhang & Zhou, 2019), this study has investigated how CCA was manifested in student texts and has used these explorations to develop a ranking instrument. While CCA has been defined in many different ways (e.g., Byram 1997; 2021; Guilherme, 2002), all definitions of the construct refer to utterances which contain some kind of judgment based on sound reasoning, and which takes into account the cultural frameworks by which judgments are made. Dasli (2012, p. 95) argues that CCA 'invites language learners to speak out their concerns when entering the intercultural public sphere by means of reasoned debate and logical thinking.' Thus, when asking students to write a book report of a foreign language literary text in a language they are still learning, they are invited to speak their minds about a cultural artifact from a society that they most likely recognize as being different from their own, and to formulate their personal judgment based on sound reasoning, while at the same time taking into account, and explicitly referring to, their own cultural perspectives. This makes these book reports highly appropriate data to redefine CCA in a bottom-up manner for the specific context of secondary literature education. We, therefore, analyzed these student texts, and tried, departing from Byram's definition (see Figure 8.1), to uncover criteria for CCA in the textual analysis (objective A) and appraisals (objective B) present in their texts. We identified three content categories for critical reasoning and two evaluative categories for a critical evaluation.

As analyzing a literary text (objective A) involves answering the questions 'what is the text about and what is it that it wants to tell us?', students mostly use the five elements of textual analysis to reason about a text: theme, characters, narrative voice, plot and setting. We found that poor student texts contain these elements but elaborate on them superficially: they describe theme and characters but fail to go beyond the world of the story; they often omit narrative voice and restate elements of the plot instead of relating it to the world at large. In medium and good student texts these five elements are approached through 'critical reasoning' along three underlying content categories:

social justice, emotions and conflict. While medium critical texts put the literary text in a broader social justice context by relating theme and characters to the world at large, good critical texts also tend to emphasize the importance of discourse in social justice (cf. Dervin, 2017). While medium critical texts approach characters and narrative style through a lens of emotions, good critical texts also describe the reader's empathic concern with human suffering (cf. Porto & Zembylas, 2020). While medium critical texts approach the plot and setting through a lens of conflict, good critical texts tend to pay attention to cultural opposing viewpoints and see conflict as inherent to cultural communication (cf. Hoff, 2016).

As evaluating a literary text (objective B) mostly involves formulating a judgement, we found that students mostly discussed what the text can mean for themselves and others. In answering these questions, students mostly used three elements: personal response (what do I think of the text?), cognitive gains (what can you learn from the text?) and literary imagining (what did the text reveal?). What we have observed in our analysis of objective B, is that to 'critically evaluate' literary texts two categories are to be considered: cultural representations and transformation. Regarding the first we found that medium texts pay attention to cultural representation in the text, good texts tend to examine and question these representations. Regarding the second, we observed that both medium and good texts evaluate literary texts with eudemonic arguments, describing how the text provided insight into human nature (Schrijvers et al, 2019b). While medium texts merely describe how a literary text has offered greater insights into others, good texts also emphasize the text's potential for reflection on the self. In addition, what we have observed in our analysis of objective B is that all good texts render both a reasoned personal opinion and a reasoned recommendation to other readers. As we rated all student texts lacking a reference to other readers as poor, we expect a critical evaluation of literary texts also to consider other readers' views and preferences, and not to merely provide an evaluation based on personal preferences. As Hoff (2016) argues that intercultural literary reading is a constant interplay not only between text and reader, but also between other texts and other readers, we can argue that a critical evaluation of a literary text involves explicit references to other readers.

Based on our findings, we propose a rubric as presented in Table 8.1, as having five criteria (social justice, emotions, conflict, cultural representation and transformation), divided over two objectives (critical reasoning and critical evaluation), and with three levels (poor, medium, good). While one might object to a distinction between good

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and poor in intercultural learning, Holmes and MacDonald (2020) point out that when referring to 'good' interculturalists, one must be critical about its meaning and make explicit what this constitutes. Our rubric does not generate a grade (poor, medium, good) without further feedback, but makes explicit what CCA entails: it can thus be used to identify strengths and weaknesses, to provide evidence for critical learning but also as guidelines to embed critical interculturality more strongly in the domain of literature teaching. When looking at the column with criteria for good student texts, the CCA definition of Guilherme as quoted in the introduction (2002), although quite long, seems to cover the results of this study very well. Nevertheless, our redefined conceptualization of CCA as 'the ability to critically reason about a literary text through a lens of social justice, emotions and conflict, and to critically evaluate it, taking into account its cultural representation and its potential for transformative reading', is even more specifically operable in its context.

Table 8.1 Rubric for critical cultural awareness in student texts about literature

	POOR	MEDIUM	GOOD
A. Critical reasoning: theme, characters, narrative style, plot and setting	*Students reason about a literary text through a textual analysis that contains some of the five elements.*	*Students reason about a literary text through a textual analysis that contains most of the five elements.*	*Students reason about a literary text through a textual analysis that contains all five elements with a focus on subjectivities.*
1: social justice	Students describe theme and characters as they merely appear in the story.	Students explain theme and characters relating it to issues of social justice in the world.	Students analyze theme and characters through juxtaposing various discourses in social justice issues.
2: emotions	Students describe the characters' roles in the story and sometimes mention the narrative style.	Students describe how they could understand the emotions of characters and explain the effect of the narrative style.	Students problematize characters with a focus on emotions, explain the narrative style in terms of affect and address also their personal engagement.
3: conflict	Students describe setting superficially, and plot as an enumeration of events.	Students describe setting and plot through a lens of conflict.	Students explain setting and plot paying attention to conflictual dimensions and constructively analyze cultural conflict.

Table 8.1 Continued

	POOR	MEDIUM	GOOD
B. Critical evaluation Literary imaging, cognitive gains and personal response.	*Students evaluate the literary text with respect to what they have learned from it and how they liked it.*	*Students evaluate the literary text with respect to what they have learned from it, how they liked it and what it had showed them.*	*Students evaluate the literary text with respect to what they have learned from it, how they liked it and what it had showed them and also include how it can be of value to other readers.*
4: cultural representation	Students mostly omit that the literary text is a mere representation of culture.	Students pay attention to the fact that a text is a representation of culture but do not question cultural representations in the text.	Students question and examine cultural representations in the literary text, often explicitly addressing stereotyped images.
5: transformation	Students apply story-driven or hedonic reasons.	Students apply eudaemonic reasoning, explaining how the text gave greater insight in fictional others and others in the world at large.	Students apply eudaemonic reasoning, explaining how the text gave greater insight in fictional others, but also to insights in the self.

8.5.2 Limitations and implications for future research

As Hoff (2020) has argued that the intercultural competence needs new conceptualizations for the 21st century and that such conceptualization must 'provide a framework for both explicit and implicit notions of conflict' (p. 63), we argue that the three content categories we found in our analysis of objective A can accomplish that. Explicit notions of conflict are addressed because students are stimulated, firstly, to approach plot and setting through a lens of conflict, and secondly, to approach narrative voice and characters through a lens of human suffering. As students are also stimulated to approach characters and theme through a social justice lens, thereby paying attention to conflicting discourses or symbolic power, implicit notions of conflict are also addressed. If we consider the value of our findings through the framework of criticality (Barnett, 1997), in which three purposes of criticality are proposed, –to take up a stance against the world (*world*), to evaluate a proposition (*knowledge*), and to attempt to understand oneself (*self*) (p. 66) – we can argue that our two categories for 'critically evaluating' have explicitly

addressed the domain of *knowledge* and *self*. It has shown what is discipline specific critical thinking skills entails for literature education: evaluating a proposition in this context consists of analyzing cultural representations in a foreign language literary text. It has also shown what reconstruction of the self is for literature education: to attempt to understand oneself consists of describing how the literary text has contributed to new insights in the self. What this study has lacked is to describe how it has affected the domain of the *world* (critique in action). For future studies, we propose to complement this research with 'action in the world' or often referred to as 'community engagement', where the emphasis is on engaging students at all levels of education in becoming socially and civically involved in their environment, investigating how this rubric can be complemented with categories for 'action in the here-and-now'. Further, as this study used only written book reports as data, we suggest to use also other data, such as social media (cf. Porto et al., 2021) or online interaction (cf. Yulita, 2018) data for this aim.

In addition, Hoff (2020) has argued that most new conceptualizations of intercultural competence have been theoretical and not tangible; we can argue that the coinage of our CCA definition, specifically investigated in its context, is highly concrete and has large implications for the 'implemented' and 'attained' levels of curriculum design (van den Akker et al., 2006). Regarding the former, we argue that these criteria can support teachers as guidelines for how to approach critical pedagogy in the literature lesson, actively stimulating their students' critical stance. Teachers who are interested in using literature in the language classroom not just for language proficiency or literary analysis but also with more social objectives, can use the criteria as tool to inform their teaching or assessment, turning 'language teachers into agents of social change' (Kramsch, 1996, p. 8). When we look at the attained level, we can argue that students use these criteria as guidelines in preparation of task execution. It can show them that critical interculturality is not about simply comparing cultures, but implies juxtaposing cultural discourses and representations and analyzing these to identify unequal power relations, and that literature can be a mean to touch upon them. As we focused specifically on the content and not on the linguistic features of the student texts, the criteria can also work as guidelines for other types of tasks, such as speaking tasks, or for oral assessment. Thus, independent of how teachers and students make use of the proposed tangible categories for either lesson content, assessment criteria or as guidelines for writing and speaking about culture in literary texts, using them will embed literature teaching more strongly in critical interculturality because they promote a type of literature education that is not so much focused on cultural information, but rather on cultural transformation.

The findings of this study also have to be seen in the light of some limitations. As the rubric has arisen from a specific Dutch secondary education classroom setting, this assessment scale will not automatically be appropriate to evaluate all written products in any foreign language literature class. In this study, only two specific Spanish language texts with a migration theme were used, both written from an anti-discriminatory perspective toward refugees. Different types of literary texts, with other themes, written from different perspectives, might yield another type of rubric. Although this is a methodological limitation to be aware of when interpreting the results, we argue that migration is an important global human rights issue to consider in critical intercultural education. Moreover, the rubric is generic in such a way that it can also be applied to foreign language literary texts with other social justice issues. Another methodological limitation to be aware of is that the intercultural attitudes of the teacher panel and the researchers involved might have influenced our rubric. This limitation is inherent in qualitative analysis when personal experience may influence observations and conclusions. Nevertheless, although the rubric has arisen a from Spanish-as-a-foreign-language class in the Netherlands, the development of these criteria potentially has widespread implications, as the rubric can also be used for other language teaching settings. These cutting-edge criteria may serve teachers worldwide for any L2 when examining a students' intercultural comprehension of a foreign language literary text through the critical argument that is made. Another limitation to be aware of was that the research was conducted with students with A2-B1 level writing skills. This has limited the extent to which they were able to formulate a critical argument in a refined or detailed way. Although some of the students (medium-good texts) were able to articulate a fair deal of CCA even at this level, our rubric would have yielded different criteria when this research was performed among students with higher L2 levels, and even more so if we had analyzed L1 texts. It is therefore relevant to do further research at level B2 and above. Moreover, it may be interesting to compare texts written in L2 and L1 on the criteria from the rubric.

As they are intertwined with the limitations of our specific rubric, we do not wish to neglect some limitations of using rubrics for literature teaching in general. A rubric is merely a tool, and may guide, but not prescribe, literary interpretation. We wish to emphasize that every text allows different kinds of interpretations, and readers are entitled to their own. In addition, every teacher has different purposes for reading a text in class. Nevertheless, when teaching in the classroom focuses on criteria as described in a rubric, and that rubric is used to determine to what extent these criteria are reflected

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in student outcomes, the rubric has a significant impact on pedagogical practice as both teachers and students tend to pay more attention to the key objectives of a task focusing on what is considered most important. As opposed to instrumental uses for psychometric testing, the purpose of our rubric is educational, and guides students and teachers in conceptualizing literary reading as a doorway to critical interculturality. Thus, despite the limitations of our study, two promising lines of future work are suggested by the present results. As a first line, we suggest to explore how teachers make use of the described categories in their lessons and to investigate empirically how to investigate empirically how such pedagogical practice can contribute to higher levels of criticality. Secondly, we suggest to investigate how this rubric can be applied or improved to also cover other types of literary texts. Setting out these lines of research may elaborate more in depth on how the notion of critical interculturality can be adapted in pedagogical practice and eventually embed our field of research – literature teaching – even more strongly in this paradigm.

This study has explored how CCA is embodied in student texts and formulated a set of tangible criteria – presented in a rubric with five categories (see Table 8.1) – as to what a critical student text entails. As it has been addressed by many scholars that a critical intercultural stance will not be developed by merely exposing students to foreign language literary texts, this study has translated general principles of critical interculturality into concrete descriptors which are suited to serve the secondary foreign language teaching. It is exactly the product that resulted from this study, the rubric, that may facilitate foreign language teachers to guide their students with a clear expectation of what critical literary reasoning and evaluation consists of, and that CCA in a literature teaching context can be expressed through various parameters. While we are fully aware that various scholars have questioned the need to assess levels of intercultural communicative competence (Borghetti, 2017; Hoff, 2020), and that educators tend to teach literature for reasons of *subjectification*, more than for *qualification*, we believe that the development of this rubric can offer guidance for literature education in which the notion of critical interculturality is preeminent.

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General conclusions

9.1 Introduction

This dissertation is dedicated to literature teaching for intercultural competence. As much of the research on this topic to date concerns higher education, we focused explicitly on the secondary education level. Although the research was mainly conducted in Spanish as a foreign language class, the context is broader and focused on foreign language education in general in the upper forms of Dutch secondary education. While an earlier dissertation in this same context (Bloemert, 2019) pointed to a sharp separation between language teaching and literature teaching in the Netherlands both in curricula and in practice, we were especially interested in the integration of language and content within literature for intercultural learning. As such, we wanted to gain insight into Content and Language Integrated Learning (CLIL) approach to literature teaching for intercultural competence with an explicit focus on the secondary level. One aim was to investigate theory to come to a conceptual model, but we also had a more practical aim, i.e., designing and validating materials that teachers can use directly in their daily teaching practice. In addition to investigating integrated intercultural literary pedagogy (IILP) from a theoretical and practical perspective, we also wanted to investigate its value over a longer period of time. Thus, the main question we followed was:

> *How can intercultural competence development be best supported through CLIL-based literature teaching at the secondary education level?*

As indicated above, the objective of this dissertation was threefold: (1) to analyze and to explore IILP, (2) to design and construct teaching materials for IILP, and (3) to evaluate and reflect on IILP in classroom settings. Addressing these three stages of educational design-based research (McKenney & Reeves, 2018) with a clear focus on the learning and teaching of the school subject Spanish, makes the project presented in this dissertation a typical example of subject-pedagogical research. Subject-pedagogical research is conducted at the intersection of the academic discipline of a school subject, in this case Spanish or foreign languages in general, and the educational sciences, and provides a necessary space where more practical research can be combined with longitudinal quasi-experimental research in classroom settings. The relevance and implications of such ecological research is evident as it contributes greatly to both scholarly theory and daily teaching practice and can be regarded as a step towards diminishing the gap between educational science and teaching. This final chapter starts with summarizing the main findings by addressing the six research questions based on the three phases

of educational design research. The conclusions of each Chapter will be discussed in light of the subsequent chapters and their relevance for the next phase. Subsequently all seven Chapters are brought together in a general discussion in which the results are addressed in an integrative manner and interrelationships are elaborated on. Finally, we will discuss the limitations and directions for future research, and we conclude this thesis by discussing implications of the research and presenting some recommendations for teaching practice and curriculum development.

9.2 Main findings

9.2.1 Conceptualization: analysis and exploration

Considering that the first step in an educational design research project is to explore the context and analyze the constructs involved, we started our research project with a survey study and a theoretical investigation. The data collected in Chapter 2 was aimed at exploring the most important constructs of this dissertation – intercultural competence, literature teaching and CLIL – in their specific educational context. The results of the survey provided the foundation for the conceptualization of CLIL-based literature teaching for our context in Chapter 3. The research question that guided Chapter 2 was *What are the beliefs and practices of foreign language teachers in the Netherlands regarding intercultural competence, literature teaching, and CLIL?* The research question that guided Chapter 3 was *How can intercultural competence be conceptualized from dialogical literary education for the foreign language classroom and what accompanying learning goals can be formulated?*

Concerning intercultural competence, we found that teachers regarded the development of an open *attitude* most important, as compared to *knowledge* and *skills.* Considering 'culture' in teaching practice, teachers reported paying most attention to teaching *knowledge.* They tend to focus not so much on relational knowledge, which is emphasized in the intercultural communicative competence model (Byram 1997; 2021), but more on fact-based knowledge about the foreign language culture which is taught mainly through informative texts about geography, history and traditions of the target language countries; in other words, the 'traditional' cultural elements in textbooks (Sercu et al., 2005). Participants also identified a lack of support for successful approaches to teaching intercultural competence in guidelines, textbooks, materials and testing. Regarding literature, teachers rated attainment target 7 – reading for personal and literary development – (Meijer & Fasoglio, 2007) as most important, but their reported practice

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showed the opposite: literature was mostly used for developing reading comprehension. Concerning CLIL, we found that although a majority of teachers were not familiar with CLIL, there was strong support for an intercultural, language-based approach to literature teaching. However, the data obtained on teaching practice also showed that literature teaching to promote productive language skills is rather rare in the foreign language classroom.

In sum, the survey revealed that foreign language teachers in the Netherlands view literature education and intercultural learning as highly important elements in foreign language teaching, but little is implemented in practice due to the lack of a knowledge base and exemplary documents. The results of the study clearly identified a research gap. This lends support to this project that aims to investigate how we can use integrated literature education to prepare students for interaction with people from cultures that we recognize as being different from our own. Even more, it confirmed the practical relevance of my PhD project, as other teachers also indicated a need for teaching materials. After the first study, I was therefore even more driven to develop integrated literary tasks for teaching practice. At the same time, intercultural competence became more important in the Dutch curricular debate on foreign language teaching. Whereas not much had been published about intercultural competence for the Dutch context at the start of my project in 2017 except one survey study (Fasoglio & Canton, 2009), in 2019 it was named a key objective in the plans of Curriculum.nu.

In addition, the finding that teachers experienced a scarcity of (1) guidelines, (2) materials and (3) testing tools also provided a clear set up for the rest of this PhD project. Following van den Akker's curricular spider web (2006, p. 22), as shown in Figure 2.2 (see Chapter 2), the first logical step in thinking about the design of a curriculum is to describe a rationale (why are they learning/center) and to formulate aims and objectives (towards which goals are they learning/first thread). Thus, in Chapter 3 we aimed to develop a framework and formulate learning objectives in order to provide teachers with guidelines for CLIL-based literature teaching. The next steps would be to think about content (what are they learning/second thread), learning activities (how are they learning/third thread) and assessment (how is their learning assessed/ninth thread). This is what we aimed at in Chapters 4 and 5: to develop an evaluation instrument and materials.

Based on the finding that teachers would like to do more with productive language skills and literature, but in practice often focus on extensive reading, we decided to frame our 'to be developed' model in dialogic literature education. Dialogic literature teaching starts from the idea that students reflect on themselves and the world through engaging in dialogue with a text and with others. These dialogues explicitly do not focus on correct answers, but on personal feelings, thoughts, ideas that students experience through a text. A dialogic approach not only suits positioning attainment target 7 (reading for personal literary development), which was preferred above the other targets by the participating teachers, as a central aim of the literature program, but also offers the possibility to pay attention to language skills development, both receptive and productive. Thus, in Chapter 3 we developed the Intercultural Literary Competence (ILC) model, a conceptualization of intercultural communicative competence through 'dialogue with literature' and 'dialogue about literature'. Framing intercultural competence in dialogic literature teaching enabled us to include all elements considered essential by the participating teachers in our survey – attitude for intercultural competence, reading for personal development, and productive language skills – in our rationale. In addition, it responds to Byram's encouragement (2014; 2021) to be critical about his model and to develop it further.

The ILC model guided the formulation of learning objectives for each dimension. In addition to the learning objectives for intercultural communicative competence (Byram, 1997, pp. 57-64), we decided to use Witte's (2008) model of literary competence as a foundation. In formulating objectives, we stayed close to Byram's original objectives but focused specifically on what a student can do with literary texts in the foreign language class. As one of the main objectives of this project was to design tasks, and thus primarily investigates classroom activities, it specifically used the dimensions and indicators for the reading assignments, which is one of the three parameters within the operationalization of literary competence (Witte, 2008, pp. 175-176). Although Witte's model was originally designed for L1 teaching, the addition of these specific reading assignment descriptions helped us not only to concretize desired student behavior, but also to adapt Byram's objectives to the specific Dutch literature teaching context. The findings of Chapter 3 also seem to indicate that Witte's literary competence model may be applicable to the domain of foreign language teaching (van der Knaap, 2015; 2018). The formulation of these objectives (first thread) and the completion of our conceptualization (center), enabled the next step of the project.

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9.2.2 Realization: design and construction

The design and construction phase is the second and most crucial phase in an educational design research project. As teachers had reported a lack of teaching materials, the next step was to develop materials for classroom use (content and learning activities/threads 3 and 4), and to describe classroom pedagogy (threads 3-8) that would contribute to the ILC learning objectives as formulated in Chapter 3. In addition, we wanted to investigate how ILC could be assessed (assessment/thread 9). Thus, the data collected in Chapter 4 was aimed at developing and validating a self-evaluation instrument to assess levels of ILC. Apart from its value as classroom material, an instrument to map intercultural development was also required to investigate the outcome of this project. Chapter 5 is a description of various iterations of formative evaluation with teachers and students to estimate the relevance, practicability and expected effectiveness of our classroom interventions with three selected literary texts. The data collected in Chapter 5 helped us to refine our design principles for an Integrated Intercultural Literary Pedagogy (IILP). The research question that guided Chapter 4 was *What are the required characteristics of an instrument used to evaluate ILC?* The research question that guided Chapter 5 was *How can foreign language literature materials with CLIL characteristics support secondary students in developing their intercultural competence?*

After conceptualization, a construct must be made measurable. While the need to assess intercultural competence has been questioned (Borghetti, 2017; Hoff, 2020), the quasi-experimental setup of the main intervention specifically demanded a tool to map progress. Due to the difficulties of assessing intercultural competence – being an affective, cognitive, and behavioral ability in one – in a direct manner, we decided to develop a self-evaluation instrument to assess ILC. We must be mindful of the reliability of such tools, as measures rely on subjective self-reflection. It is therefore advised to always use multiple instead of singular measures for intercultural development. As developing and validating such assessment tools always requires a fair amount of time and analysis, we were not able to develop an accompanying direct assessment tool in this phase of the project. However, at a later stage in the project, as described in Chapter 8, student texts were used as data and analyzed to develop such an instrument. Furthermore, results of Chapter 4 have shown us that the ILCQ was a valid and reliable measure and an easy-to-use classroom tool to assess levels of ILC. Now, in the initial stage of the project, we had at least one instrument for pretest, posttest and delayed posttest measures and possibly statistical evidence to support our hypothesis, that a CLIL-approach to literature teaching adds to intercultural development.

The results of Chapter 5 strongly relate to the core of CLIL programs, the Language Triptych (Coyle, 2010; 2015). The Language Triptych (see Figure 9.1) is a conceptual figure that identifies the three types of language needed for effective CLIL in each corner of a triangle: (1) language *of* learning, which refers to the content-obligatory language related to understanding the subject (e.g., key phrases, expressions, lexis and content-specific language); (2) language *for* learning, which refers to functional language required for enabling learning to happen in class (e.g., language for carrying out tasks, language for group work); (3) language *through* learning, which refers to new language linked to deeper conceptual understanding on an individual level (e.g., language that arises during the learning process, language that students need to articulate in order to reiterate their own learning) (from Coyle, 2015, p. 91). The Triptych helps teachers to distinguish the various 'languages' in a classroom and also to stimulate their students to use these 'languages' in various contexts, rather than learn vocabulary in isolation. In Chapter 5, which focused on the development and evaluation of materials and the formulation of design principles for IILP, we found that students experienced a lack of expressions to talk and write about literature (language *of* learning) and functional language to carry out the developed tasks (language *for* learning). Taking into account that the textbooks often used in the Dutch foreign language teaching context have strong foundations in communicative language teaching, it is not surprising that the students lacked these specific language demands.
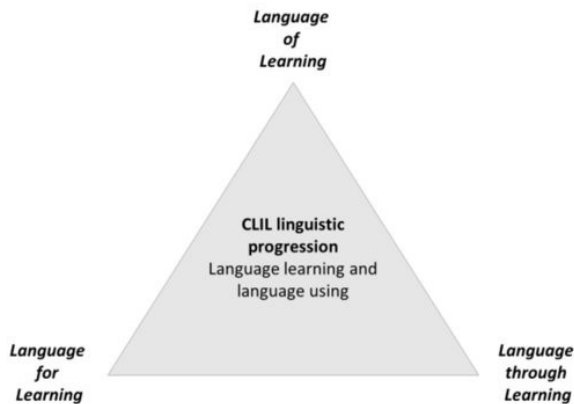
Figure 9.1 Coyle's language triptych (From Coyle et al., 2010, p. 36)

Thus, if the aim is to develop materials and tasks with literary texts for a classroom where culture is the subject content and Spanish the language to be learned, providing access to concepts and skills for that particular field of knowledge is recommended. Our language

teaching needs to focus on 'how do we write and talk about literature in Spanish?' and 'how do we write and talk about culture in Spanish?', which are language demands that require much more than vocabulary. Paying attention to literacy development concerning literature and culture is a requirement for implementing more content-based programs (language *of* learning) such as IILP. In addition, students need support to help them function effectively in dialogic activities in an IILP environment (language *for* learning). This includes classroom language as well as speech acts necessary to go through the steps of intercultural language learning. If we take this to dialogic literature learning, students need language demands such as asking others about their reading experience (*interact*) concerning what draws their attention in a text (*notice*), how they can relate it (*compare*) and what they take away from it (*reflect*). This encouraged us to provide key expressions in task instruction as well as add a 'culture' compendium to the developed workbooks. With materials improved, instruments validated, and design principles adapted to context, we could move to the next phase of the project, i.e., yields.

9.2.3 Implementation: evaluation and reflection

The last part of this dissertation focused on learning outcomes. According to McKenney and Reeves (2014), formative evaluation – mostly carried out in earlier stages of an educational design research project – is a required element, but 'summative evaluation may also be conducted in design research, typically after interventions have matured, with the goal of assessing intervention quality' (2014, p. 2). Thus, while *gamma testing*, which investigates the extent to which the intervention meets its goals when implemented – effectiveness – and the extent to which the intervention produces a measurable change in the target setting –impact –, is not mandatory, it can strengthen the final trajectory with empirical arguments (McKenney & Reeves, 2014, p. 4). After having designed the ILCQ and evaluated various prototypes of the materials, we set up a pilot intervention and experienced working with the materials in actual practice. The data collected in Chapters 6 and 7 was aimed at investigating ILC and language proficiency development with quantitative measures. While Chapter 6 was a short intervention that also aimed to test our designed products in an ecological setting in preparation for the main intervention, Chapter 7 reports on the effectiveness over two school years. Chapter 8 also focuses on the yields of IILP but in a qualitative manner. The research question that guided Chapter 6 and Chapter 7 was *What effects do CLIL-interventions in Spanish literature classes have on the development of intercultural competence and language proficiency of students?* The research question that guided Chapter 8 was *How is critical*

cultural awareness manifested in student texts and how do these manifestations relate to the quality of the student texts?

In the initial plan of the project, we intended to measure language proficiency in two ways: through writing proficiency and reading proficiency – as we wanted to measure both receptive and productive language skill development. However, the consequences of the Covid-19 pandemic made measuring writing proficiency very difficult. We experienced some difficulties with data collection for our main intervention as circumstances varied per sequence and per school. In school year 2019–2020, the first sequence was carried out on-site at all seven schools. Because the second sequence was set during a period of confinement in the Netherlands and students were not allowed to go to school, two schools were not able to participate, and data collection was conducted entirely online. In school year 2020–2021, Dutch schools could decide between on-site, online, or a hybrid form of education. The third sequence was therefore conducted in various ways, and the form it took differed from school to school and in time of administration. At one school, teachers were only allowed to teach from home, two schools had to offer the intervention in a hybrid way due to a period of lockdown, and other schools were able to carry out the last lesson sequence entirely at school. As our workbooks were also available online – students were able to perform the tasks in an online environment – and reading materials were sent to the students' home addresses, few difficulties were experienced with the implementation of the intervention. Nevertheless, test administration of writing proficiency became complicated, as some writing tests were delivered digitally and others on paper. Various meta-analysis studies (Bangert-Drowns, 1993; Goldberg et al., 2003) on the use of word processors have shown that students writing by means of word processing tools outperform students' handwritten performance in quantity and quality. As some assignments were written using technological tools and others were not, the collected writing data were not reliable measures of writing proficiency Thus, unfortunately, this project could not provide evidence for gains in productive language proficiency and could only measure language proficiency through available reading tests data.

Nevertheless, the results of Chapters 6 and 7 have shown that IILP can contribute to intercultural development. In both the pilot intervention and the main intervention, teachers implemented the IILP intervention in their regular course program, whereas the classes in the control condition read the same literary texts but based on a text-comprehension approach. Results of the pilot intervention showed that intercultural

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development in the experimental conditions was significantly higher than in the control conditions. In the main intervention the setup was similar to the pilot, but the treatment was repeated the following school year with switched conditions. Again, we found that intercultural development was significantly higher in the experimental conditions. The findings that the IILP-based program has a positive effect on the intercultural competence of secondary school students and that the intervention was equally effective in both phases of the experiment, also showed that the effect found can be replicated and does not hinge upon this specific sample.

In addition, we found in both the pilot and the main intervention that an IILP approach and a text-comprehension approach were equally effective for reading proficiency. As we were not able to find significant interaction effects for reading proficiency – but did find several significant main effects – the results of Chapters 6 and 7 demonstrate that it makes no difference for the development of reading comprehension whether literature programs emphasize text comprehension or intercultural learning. Nevertheless, the fact that we did find main effects may lead us to the cautious conclusion that using literary texts is beneficial for upskilling reading proficiency. Although we cannot provide evidence for this statement, as this would have required a different research design with an extra control group that did not make use of literary texts at all, this finding may add to the growing body of research that advocates the broad inclusion of literary texts in foreign language teaching (cf. Paran, 2008). In addition, we found in both Chapters that IILP has strong effects particularly on the development of *critical cultural awareness* and *skills of discovery and interaction.* Thus, IILP has been proven beneficial for 'dialogue about literature' and although we have not been able to investigate gains for writing proficiency, it can be tentatively suggested that IILP stimulates productive language skills. As such, we can tentatively conclude that our intervention has reached one of its aims – as expressed by the teachers in Chapter 2 – i.e., to support the productive skills in the field of literature teaching. Inclusion of literary texts has converted the instrumental communicative classroom into a true communicative classroom where students have meaningful interaction about relevant content.

As both the pilot intervention and the longitudinal study with pretest, posttest and delayed posttest design have shown that participants perceived IILP to have the most profound effect on their *critical cultural awareness* as compared to the other four *savoirs* of intercultural communicative competence, the final study of the dissertation aimed to investigate how *savoir s'engager* was manifested in texts about literature and what

levels could be distinguished. Based on the results of this study we developed teacher rubrics with six criteria, two categories and three levels. As it is strongly recommended for intercultural competence assessment to use multiple measures in which direct assessment is combined with indirect assessment, the creation of this rubric adds to the value of the ILCQ. When the combination of both is used in class, teachers can access student levels of intercultural competence while students may get a clear understanding how literature education can contribute to preparing for interaction with people from other cultures. In my opinion, the data used in this last study best illustrated the whole project. The wording chosen by the students to express their evaluations of the literary texts and the criteria on which they based their reasoning, are actually the core elements of this dissertation. It is not about statistical evidence expressed in effect sizes, but about the intercultural language and the intercultural subject content that students apply in dialogue about literature.

9.3 General discussion

The language-culture nexus
While the conclusions of Chapter 2 and Chapter 3 helped us to conceptualize CLIL-based literature teaching through the schematic model of ILC, and Chapter 4 helped us to operationalize ILC, the formulated dimensions and measures also raised questions. To what extent do high levels of language proficiency predict high levels of ILC? And to what extent do high levels of ILC depend on high language proficiency? With regard to our aim to teach language as culture in a fully integrated way, we found that it is actually impossible to separate target language proficiency and intercultural competence within the construct of ILC. The model is grounded in CLIL foundations, resting on the idea that content and language are learned in an integrated manner, and that spoken and written L2 output about cultural content is essential to learn a foreign language. In addition, students need appropriate reading proficiency in the target language to understand and interpret the literary text. Thus, in this specific CLIL-based conceptualization of intercultural competence, language proficiency is essential and intercultural literary development is not easily measured separately from foreign language proficiency.

This raises the question what kind of language is necessary for ILC. Chapter 5 and Chapter 8 focus strongly on this concern as the results of both relate to the Language Triptych, which is at the core of CLIL-based programs. Where Chapter 5 showed that IILP needs to pay attention to language *of* learning and language *for* language, Chapter

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8 has shown the importance of the language generated in the process of learning and the language students need to put into words their own learning processes, language *through* learning. As a new concept is learned, new language is required and acquired. Exemplary excerpts showed that IILP promotes argument literacy in the classroom and the language developed to critically reason about cultures (language *through* learning). This study has shown that the CLIL framework is also valuable to language teaching environments and it can offer guidance in the transition from a functional communicative paradigm to an intercultural paradigm where language is taught as culture.

Moran & Lu (2001, p. 39) argue that in classrooms 'where culture is the topic and language the means to comprehend it, analyze, and respond to it', students need four kinds of language functions: (1) language to participate in the culture, (2) language to describe the culture, (3) language to interpret culture, and (4) language to respond to the culture. Where the first can be seen as objectives of functional communicative language teaching and the second and third as content-based language teaching about culture, the fourth can be viewed as highly integrated teaching where profound language- and culture-integrated learning happens through writing and speaking tasks that manifest high levels of *critical cultural awareness*. Whereas traditional (or communicative) language teaching in the Netherlands often focuses on the communicative language-culture functions, this study has underlined the importance of paying attention to the second and third language-culture commands (see Chapter 5). It has also presented concrete examples of the kind of language learning it leads to, i.e., language for critical reasoning about cultures (see Chapter 8). So while the overall results of this study for the understanding of the teaching of language and culture, or culture in language, and language as culture can be interpreted from a CLIL perspective, it must also be interpreted from the perspective of the two other nexuses in which this research is embedded.

The literature-culture nexus
While we acknowledge that the place and value of literature is profoundly cultural, one conclusion in this dissertation is that reading canonical texts that apply to culture with a capital C is not required to stimulate intercultural development in foreign language secondary education students. Students can also read easier texts that do not related to highbrow literary titles or highly valued genres, but that do contain ample culture with a small c, featuring descriptions of daily life, popular culture, and social issues (Matos, 2019). Furthermore, we want to emphasize that the results of this dissertation disprove

often presented arguments to not include literary texts in secondary education, such as 'the language is too difficult' or 'the themes don't fit in with the world perceptions and interests of the target population'. While some literary texts may not be suitable to read in the foreign language due to the linguistic capacities of the learners, this should not restrict the use of target language literary texts in the classroom, but should instead encourage teachers to select other types of literary texts.

As can be seen throughout the dissertation, our text selection has included juvenile literature, children's literature and even an easy reader. We are aware that this raises questions about our using the term 'literature education'. Although Language Learner Literature (Hill, 2008 p. 186) is not known for its literariness and polysemy, in our opinion easy readers can be used as introductory pieces of fiction, paving the way for more elaborate forms of literature once the students are able to understand them. Research has shown 'that second language acquirers can move from modified texts such as graded readers to challenging texts in English' (McQuillan, 2016 p. 7). Thus, in order to enhance meaningful learning-teaching trajectories for literature it might be necessary, taking into account the descriptors of the CEFR for creative texts (Council of Europe, 2018a), to embrace literature in a non-essentialist and broader way, and to start making use of literary texts at A1-level language teaching. The benefits of starting with literature in junior secondary education have been investigated thoroughly and has strongly been recommended by Lehrner-te Lindert (2018).

Above all, this thesis has shown that the development of intercultural competence does not result from reading eloquent literary texts, or that texts with specific intercultural content are a sine qua non for intercultural development, but rather that communication with others about literature is most influential. As both Chapter 6, the pilot intervention, and Chapter 7, the main intervention, have shown that IILP had stronger effects for 'dialogue about literature' than for 'dialogue with literature', we can argue that intercultural competence can be actively stimulated in the lesson by noticing, comparing, interacting, and reflecting. As texts with cultural content can definitely provide an opportunity for intercultural engagement, it is important to note that creating an opportunity does not necessarily mean the opportunity is utilized; in other words, the intercultural connection needs to be created through the tasks involved. So while we have long focused on text content for intercultural literary development, it is the dialogic reading and writing tasks that contribute most to profound intercultural reflection. Considering the Dutch, heavily text comprehension-oriented educational context, this conclusion requires a change

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in practice. Literature teachers should focus on tasks leading to reflection on the self instead of reading about the other. As described in the introduction, the initial impetus of this dissertation stemmed from a personal experience lacking tasks with literary texts, this dissertation has shown that the *literature-culture nexus* is not so much found in the culture 'as residing primarily in text itself' (Liddicoat, 2004, p. 299), but rather in culture within tasks.

The language-literature nexus

Closely linked to the above is the value of literature for language learning. While literature has always been defined as profoundly cultural, it is also profoundly linguistic. All kinds of literary texts are authentic and linguistically rich texts for language learning. While the MLA reform has had an impact on higher education, and there seems to be less of a dichotomy between the study of language and the study of literature (Lomicka & Lord, 2018) this study was an attempt to show how one can also teach and learn language through literature at the secondary level. Bloemert (2019) argues that the dichotomy between the specifically defined program for language skills based on the CEFR (Council of Europe, 2001) on the one hand, and the literature component on the other hand, is also visible in daily teaching practice: the lessons either focus on language acquisition or the topic is literature. Based on this reasoning we have to conclude that the attainment targets for literature are outdated and need to be revised. At the moment of writing, the Ministry of Education, Culture and Science has authorized the National Institute for Curriculum Development (SLO) to start updating the curricula of Dutch and Modern Foreign Languages for upper secondary education. Teachers, subject matter experts, and curriculum experts have recently been invited to participate in subject renewal committees. SLO expects to start developing draft examination programs and new targets in March/April 2022.

In my opinion, these new targets should relate the use of literature to writing and speaking proficiency. This is line with the prominent position of 'mediation' in the CEFR Companion Volume (Council of Europe, 2018a). In our daily communication, we make use of mediation to enable communication across language and cultural barriers, or when we use a combination of two or more language skills or two different languages or language varieties, such as formal and informal register (Taalunie, 2019). Mediation of a text refers to passing on the content of a text to another person or making it accessible by, for example, talking about it, making a summary, explaining something, taking notes. Unlike traditional communicative language teaching, where students often train

the language skills separately, students are now expected to mediate between various types of texts and between receptive and productive language skills. The research in this dissertation has shown that mediating a literary text through various writing and speaking tasks not only contributes to intercultural development, but also yields the same results for reading proficiency as a text comprehension training. Thus, in order to prepare for the national reading exam, which often takes the form of repetitious reading comprehension training using past exams with closed multiple choice questions, and on which many lesson hours are spent, we can also engage in dialogue and focus more on writing and speaking proficiency.

Besides a focus on productive language tasks, it is essential that the 'new targets' also include reading proficiency. Van der Knaap (2014) identifies a paradox: given the major role of reading skills in the examination program, it is surprising that there is so little integration between literature teaching and reading skills. Literary texts have a role to play for reading proficiency and are more relevant textual environments, linguistically and culturally, than informative texts. As Swaffar and Arens (2005, p. 79) comment: 'increasingly, foreign language acquisition research suggests that literature is the necessary textual environment for creating strong readers, readers who have the cognitive strategies and linguistic resources to comprehend and interpret a work as well as an aesthetic object as a complicated act of communication within a culture'.

Why do we focus endlessly on informative texts and tricks to uncover those texts, while these hours could also be spent exploring the culture(s) of the target language and its languages in creative texts while simultaneously stimulating reading proficiency? I definitely do not want to advocate the exclusive use of creative texts –I believe, in line with a genre-based approach that secondary students should be exposed to various types of texts (e.g., Derewianka, 2003). It is essential that those texts are not chosen for their utility to practice 'tricks' but rather for the relevant content about the target language culture, their discourse or their appropriateness for learning language as culture. This also touches upon the current discussion in the Netherlands about reading comprehension (in Dutch: begrijpend lezen) for L1 (Rooyackers et al., 2021) where it is argued that students grow to dislike reading because most of the time is spent analyzing texts by means of closed questions.

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9.4 Limitations and future research

A first limitation of a PhD project that uses the intercultural communicative competence model (Byram, 1997) as a foundation, is the critical stance it unfolds and develops with respect to the model. Byram has always encouraged PhD students to be critical and not quote the model without critiquing it (Byram, 2012; 2021). Therefore, a first limitation of this project might be its level of criticality in the sense that it kept the five dimensions and did not add a new *savoir*, nor has it addressed the model's weaknesses by explicitly describing the various critiques developed over the years of intercultural research in a separate Chapter. Nevertheless, Penuel and Gallagher (2017) point out that this is a problem often encountered in educational research: researchers work in a system that rewards them for coming up with new frameworks and theories to supplant their own and colleagues' old ones, not for tackling problems of how to apply frameworks to practical problems faced in educational practice. By approaching our topic from an educational design perspective, we were able to adapt Byram's model to the domain of literature teaching, implicitly addressing some of the critiques, and we improved the model for this specific context in various ways.

First, at the theoretical level, through the reconceptualization of dialogic teaching (see Chapter 3), our adapted model takes into account other forms of dialogue, addressing critiques by Hoff (2016; 2020), and stimulates questions such as 'what does this text mean for your life?' instead of 'what is this text about?. Second, at the realization level, our model approached the complex relationship between language and culture in a literary classroom through the language Triptych and through the design of a simple compendium with language *of* learning and language *for* learning (Schat et al., 2021b; see Chapter 5). This also enabled us to address to a certain extent the critiques of the poor elaboration of the language–culture nexus (Risager, 2007). At the level of a secondary school student, we made explicit what is (1) language to participate in the culture, (2) language to describe the culture, (3) language to interpret culture, and (4) language to respond to the culture. Third, by uncovering content categories for *critical cultural awareness* (see Chapter 8) for domain-specific reasoning in a literature class, our adapted model responded to allegations of Byram's model being structuralist (Matsuo, 2012) and converted it into a subject-pedagogical model emerged in domain-specific learning.

While this research project can be seen as contributing substantially to subject-pedagogical learning on a theoretical and pedagogical level (Béneker et al., 2021), some limitations with respect to this field of research must be discussed. In an effort to bring together the results of subject-pedagogical research, the Dutch national research agenda (Béneker et al., 2021) states that research in this specific field often relates to one of the four following questions: (1) What is important to learn and why?, (2) How can instruction best fit the learner?, (3) How can learning goals be achieved and outcomes evaluated?, and (4) How can (prospective) teachers develop and enhance their subject teaching skills? Thus, four pillars of subject-pedagogical research are distinguished: (1) objectives, (2) students and diversity, (3) teaching learning activities, and (4) teacher professionalism. The yields of this subject-pedagogical research clearly relate to the first and the third pillars. Answering the questions of what is important to learn and why, we developed a model and learning objectives. We also responded to the question how learning goals can be achieved and outcomes evaluated by formulating design principles for learning activities and by developing a teaching rubric and self-evaluation instrument. What our research did not focus on were the second and fourth pillars, i.e., student and diversity, and teacher professionalism. Further limitations will be discussed with respect to these pillars.

Regarding the second pillar, we can argue that, within school settings, real life encounters with students from diverse backgrounds are probably the most valuable for intercultural learning. Diversity in a classroom can substantially enhance intercultural learning experiences. While I have experienced that these encounters between students of different cultural background took place on many occasions during the project, we did not include real life dialogues as data in this dissertation, which is a limitation to be aware of. It would have added to the research to have included real life dialogues between students, and especially those between culturally diverse students. More specifically, although this research viewed 'the teaching of culture as a dialogic process of coming to terms with the often conflictive encounter between two or more cultures' (Kramsch, 1996, p. 13), it has not been able to illustrate this with spoken data. In addition, for reasons of time and sampling, we did not include student diversity as a variable in statistical analyses. Although some of the participating classes had highly diverse class populations and others far less, we did not probe differences between them. Moreover, while it would have been interesting to find differences between individual students, we did not investigate that either.

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Another limitation of the research concerning the second pillar, student and diversity, is that this research has only focused on pre-university students. Generally, subject-pedagogical research has paid a lot of attention to students at the pre-university level, while research projects that focus on vmbo students (prevocational level) appear to be less common. This pattern is also visible in subject-pedagogical research on the topic of literature education (e.g., Bloemert, 2019; van Keulen, 2021; Koek, 2022). The dissertations of Lehrner-te Lindert for L2 (2020) and Schrijvers for L1 (2019) are among the few that focus also on havo (preprofessional level) students in foreign language literature classrooms. Studies that focus on literature education at the vmbo level seem to be absent, as if literature is not considered relevant for vmbo. However, it is just as important to vmbo and havo teachers that their students read, develop intercultural competence and deal with differing moral views in speaking and writing tasks about literature. Thus, although literature is not compulsory at those levels and this dissertation has not explored those opportunities, I do hope teachers at all levels will be inspired and use the principles of IILP for a variety of students, not just the 'smartest' ones.

In connection with the above, we also recommend that future research focuses on how IILP can work at the junior levels of secondary education. Our study has shown that IILP enhances the intercultural development of students aged 15-18; it should also be investigated to see what works for the ages 12-15. Given the importance of intercultural competence, we believe it is important for teachers to encourage this skill from an early age, creating a continuous learning trajectory. I hope that this dissertation will provide directions for research on using literary text in its various forms from the start of language instruction. Although this study has focused solely on students in the upper forms, we are strongly in favor of continued attention to language and intercultural development through critical engagement with texts across the whole language curriculum. We propose IILP from the first years until the end of students' schooling, rather than an exclusive focus on communicative language teaching in the lower forms and on literary concepts and history in the upper forms only.

Concerning the fourth pillar, teacher professionalism, another limitation needs to be discussed. Although teacher participation was an important element of this project, we did not set up the research as a professional learning community. We did not explore how teachers benefited personally from participation and how it contributed to their professional development. A related limitation is that, although this research may be considered an example of educational design-based research, it lacked a collaborative

design approach. Materials were evaluated by teachers in an iterative process, with feedback on various prototypes from various teachers in various stages of the project, but involvement of teachers as co-designers for task design (Bakker, 2018) would have added value to the project. As researcher I formulated and adapted the design principles based on teacher feedback, but participating teachers were not able to use them on their self-selected literary texts. It would be valuable if follow-up research investigated how other teachers apply them.

9.5 Implications and recommendations

The implications of this research I want to discuss based on the three curriculum levels described by van den Akker (2006), i.e., the intended, the implemented, and the attained curriculum (see Table 9.1). While the intended curriculum refers to the level of curriculum policymakers, and the implemented level to teachers, the attained curriculum level focuses on students. Although we will discuss the levels top-down, starting with the intended and ending with the attained, we want to emphasize how various studies in this dissertation influenced the other levels in a bottom-up direction. The involvement of students and teachers in this study led to a rationale for IILP. Thanks to their contributions of formative evaluation and constant input, we were able to develop a theoretical model which may have far-reaching implications for the intended level. In a publication in *Intercultural Communication Education* (Schat et al., 2021a; see Chapter 4) we defined objectives that can be used as intentions in curricular documents and/ or materials. We recommend that curriculum developers take note of these objectives and hope they can be of use to formulate new attainment targets for the field of foreign language teaching, with more prominent positions for intercultural competence and creative texts.

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Table 9.1 Typology of curriculum representations (From van den Akker, 2006, p. 19)

Intended	Ideal	Rationale or basic philosophy underlying a curriculum
	Formal/written	Intentions as specified in curriculum documents and/or materials
Implemented	Perceived	Curriculum as interpreted by its users (especially teachers)
	Operational	Actual process of teaching and learning (also, curriculum-in-action)
Attained	Experiential	Learning experiences as perceived by learners
	Learned	Resulting learning outcomes of learners

Evidently the implemented curriculum level is where the implications of this research have most to contribute. One can formulate an ideal curriculum and describe the intentions in detailed curricular documents, but most important is a practical transfer to the implemented level, as teachers are the ones who will translate these ideas into teaching. Lack of attention to the 'implemented curriculum' often results in major gaps between ideals and outcomes. We therefore carefully described both the perceived curriculum and the actual process of teaching. Responding to the question how teachers interpret the curriculum, we explored our context and have reported in detail on beliefs and practices about interculturality and literary pedagogy of foreign language teachers in the Netherlands in a contribution to *Levende Talen Tijdschrift* (Schat et al., 2018; see Chapter 2). As this Dutch journal is often consulted by teachers, teacher educators and teachers in training, this analysis of the perceived curriculum has been used as point of departure for various students' master theses (e.g., Brinkman, 2021; de Quay, 2020) and as a resource for other educational research at the implemented level, such as a professional development project aimed at teachers and teacher educators in foreign language teaching (Mearns & Platteel, 2021). It has also been used for explorations on the intended level (Tammenga-Helmantel et al., 2020).

In a publication for *Language Teaching Research* (Schat et al., 2021b; see Chapter 5) we focused on the actual process of teaching and learning. We presented four easy-to-implement recommendations for text selection and learning activities and evaluated these in 'curriculum in action'. For these design principles to have far-reaching implications for teaching practice, it is essential that they are picked up by teachers and teachers in training, and implemented in actual classrooms. In order to transition from skill-based foreign language classrooms towards more integrated foreign language classrooms where teachers are experts who teach subject-specific knowledge about 'their' languages interwoven with the language, it is essential to include CLIL-pedagogy in the curricula of teacher training institutions and in teacher professional development projects (e.g., Mearns & Platteel, 2021). To make sure the principles described in the scholarly paper (2021b) will reach the target population, I presented these general pedagogical principles at various teacher education institutions, also for other languages than Spanish, i.e., University of Amsterdam (ILO), Leiden University (ICLON), Utrecht University (GST), and also at teacher professionalization days, i.e., Teacher Academy Radboud University, Dutch Association for Spanish Teachers (VDSN), and I will continue to do so after completing this doctoral thesis. In this way I hope to keep contributing to strengthening the connection between research and practice beyond this project.

On the attained curriculum level, our research has extensive implications for students. First, on the experiential level by means of developing relevant teaching materials that they used in class and will continue to use, as we will make the workbooks available on a website. Second, also on the learned level, investigating and monitoring the learning outcomes of students over a period of two years and analyzing these learning outcomes in such a way that it contributed to the implemented level. Based on what students wrote in their evaluative texts about literature we designed an assessment rubric for teachers. With a strong emphasis on this reciprocity between teacher level and student level, I would like to conclude this dissertation by stressing how much students contributed to all phases of the project. Listening to their opinions on the materials I developed, observing how they acted in class, and delving deep into what they wrote in the tasks, was a constant source of feedback on the research process and also on myself as a teacher-researcher. That said, I can conclude that the central aim of this project – to reflect on the Self through thorough investigation of 'perspectives, practices, and products' of the Other – has also applied to myself.

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Appendix A. An example of an IILP task (this is lesson 3 of Los ojos de Carmen)

PASO 1: NOTAR

In Chapter 3, Daniel talks about Fernando and Isabel, his cousins. In three sentences, describe what you have noticed about Fernando and Isabel and their daily lives. Write down in at least three sentences and look on page 22 for language support for noticing.

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PASO 2: COMPARAR

In Chapter 3 (p.10), Daniel experiences a 'choque cultural' when he goes to a party. In Chapter 2 (p. 6), he also experiences a 'choque cultural' when his family greets him. Compare these customs with customs in the Netherlands. Write down in at least three sentences and look on page 23 for language support for comparison.

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PASO 3: COMUNICAR

In the last sentence of Chapter 3, Daniel's mother asks on the phone, '¿has tomado fotos interesantes?' y '¿cómo está tu español?' (p.12). Prepare a telephone conversation with your classmate where one is Daniel and the other is Daniel's mother. In the conversation, Daniel answers the questions above, talks about his cousins' daily lives, and mentions differences and similarities between Ecuador and the US. Write down in at least ten sentences each and look on page 24 for language support for interaction.

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PASO 4: REFLEXIÓN

What do you take away from this assignment? Can you relate the daily life of the characters Fernando and Isabel to your own life in the Netherlands? Write down in at least three sentences why yes/no or no and look on page 24 for language support for reflection.

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Appendix B. Overview of IILP tasks for each lesson sequence

Phase 1: tasks for book 1 and 2		Phase 2: tasks for book 3
Los ojos de Carmen (A2)	*Caravana al Norte (B1)*	*Abdel (B1+)*
Lesson 1: the students write a letter from the perspective of the protagonist about his experiences in other cultures.	Lesson 1: the students write an argumentation in which they set out how the book relates to social justice.	Lesson 1: the students prepare a presentation about the society in which the protagonist grew up.
Lesson 2: the students prepare a dialogue from the perspective of two characters about daily life in another culture.	Lesson 2: the students prepare a dialogue in which they discuss if they can relate to the protagonists and how.	Lesson 2: the students write a letter from the perspective of the protagonist on experiences in other cultures.
Lesson 3: the students prepare a dialogue from the perspective of two characters about communication and interaction.	Lesson 3: the students prepare a dialogue from the perspective of two characters about their reasons to emigrate.	Lesson 3: the students choose a quote and argue why they think the quote is a good representation of a cultural perspective.
Lesson 4: the students have a conversation in pairs about the book in which they express their opinions.	Lesson 4: the students have a conversation in which they compare Mexican Christmas traditions to their own practices.	Lesson 4: the students have a conversation in which they juxtapose their and the main character's life.
Lesson 5: the students prepare a dialogue from the perspective of two characters about dysfunction in an interaction.	Lesson 5: the students have a conversation in which they juxtapose different perspectives on migration in the book.	Lesson 5: the students prepare a presentation about differences and similarities between certain cultural practices.
Lesson 6: the students write a short argument as to why they think the book contains or not contains stereotypes of social groups.	Lesson 6: the students write a review on the book.	Lesson 6: the students write an argument in which they reflect on stereotypes in their culture about migrants.
Lesson 7: the students prepare a presentation in which they discuss plot, characters, and opinion.		Lesson 7: the students write a newspaper article about a character and an important event in the book.
Lesson 8: the students write a review on the book.		Lesson 8: the students prepare a dialogue from the perspective of two characters about everyday life in another culture.
		Lesson 9: the students write a short essay in which they relate the theme of the book to their own lives.
		Lesson 10: the students write a creative text in which they rewrite a part of the book from a different narrative perspective.
		Lesson 11: the students prepare a presentation in which they discuss the book in a social justice context.
		Lesson 12: the students write a review on the book.

Summary in Dutch/ Nederlandse samenvatting

**Integratie van interculturele literaire competentie in het vreemdetalenonderwijs:
Een interventiestudie**

Esther Schat (2022)

Inleiding

In onze huidige samenleving, waarin globalisering, migratie en online communicatie zeer actuele thema's zijn, is 'het vermogen om effectief om te gaan met mensen uit culturen die we als verschillend van de onze herkennen' (Guilherme, 2000, p. 297), beter bekend als interculturele competentie, van onmiskenbare waarde. Niet verwonderlijk krijgt interculturele competentie – vaak onderverdeeld in houding, kennis en vaardigheden – een steeds prominentere positie in het onderwijs; niet alleen op internationaal niveau (Council of Europe, 2018a) maar ook als leerdoel van MVT in het voortgezet onderwijs in Nederland (zie Curriculum.nu, 2019; Meesterschapsteam MVT, 2018). In de wetenschappelijke vakliteratuur wordt beschreven dat het gebruik van literatuur in de vreemde taalles zeer bevorderlijk kan zijn voor het ontwikkelen van deze competenties. In tegenstelling tot de traditionele tekstboeken voor taalonderwijs, waarin veelal het eenzijdige idee van één cultuur als gebonden aan één bepaalde taal verankerd is, is literatuur vaak meerstemmig en meerduidig. Literaire teksten zijn daarom niet alleen geschikter om leerlingen inzicht te geven in complexere culturele identiteiten (Burwitz-Melzer, 2001; Hoff, 2016) maar kunnen ze ook bewust maken dat cultuur niet iets statisch is gebonden aan land of een taal, maar meer een dynamische constructie die voortdurend aan verandering onderhevig is en wordt gecreëerd in sociale interactie (Heggernes, 2021; Matos, 2019). Bovendien kunnen leerlingen, mede omdat het lezen van literatuur een subjectieve ervaring, zich echt 'onderdompelen' in culturele werelden die zij als verschillend herkennen (Porto & Houghton, 2021; Matos & Melo-Pfeifer, 2020a) in plaats van hiermee 'kennis te maken' aan de hand van 'objectieve' feitjes uit de tekstboeken. Waar veel van de wetenschappelijke vakliteratuur zich richt op het hoger onderwijs, richt deze dissertatie zich specifiek op het voorgezet onderwijs.

In talencurricula wordt veelal het model van interculturele communicatieve competentie van Byram (1997; 2021) gehanteerd. Hierin wordt interculturele competentie onderverdeeld in vijf *savoirs* (*houding; kennis; vaardigheden tot interpretatie en relatie; vaardigheden tot ontdekking en interactie; en kritisch cultureel bewustzijn*).

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De eerste dimensie, *savoir être*, verwijst naar 'nieuwsgierigheid en openheid', evenals een 'bereidheid om ongeloof over andere culturen en geloof over de eigen cultuur op te schorten' (Byram, 1997, p. 50). De tweede dimensie van het model, *savoirs*, verwijst naar kennis van 'sociale groepen en hun producten en praktijken in het eigen land en in het land van de gesprekspartner, en kennis over de algemene processen van maatschappelijke en individuele interactie' (Byram, 1997, p. 51). De derde dimensie, *savoir comprendre* heeft betrekking op iemands 'vermogen om een document of gebeurtenis uit een andere cultuur te interpreteren, uit te leggen, en te relateren aan documenten uit de eigen cultuur' (1997, p. 52). De vierde dimensie, *savoir apprendre/faire* betreft het 'vermogen om nieuwe kennis van een cultuur en culturele praktijken te verwerven en het vermogen om kennis, attitudes en vaardigheden te hanteren onder de beperkingen van real-time communicatie en interactie' (Byram, 1997, p. 52). De centrale dimensie, *savoir s'engager*, verwijst naar 'een vermogen om kritisch en op basis van expliciete criteria, perspectieven, praktijken en producten in de eigen en andere culturen en landen te evalueren' (Byram, 1997, p. 53).

In deze dissertatie zijn wij uitgegaan van het idee dat een dialogische benadering van literatuuronderwijs kan bijdragen aan deze vijf *savoirs*. Hierover stelt Janssen (2009, p. 12) het volgende: 'bij het (leren) lezen van literatuur spelen twee soorten dialogen een grote rol: de dialoog met de literaire tekst en de dialoog met andere lezers. De eerste dialoog gaat over de interactie tussen leerling en tekst: de individuele leerling die een gedicht, verhaal of roman leest en daar allerlei ervaringen, bedenkingen en vragen bij heeft. Bij de tweede dialoog gaat het om sociale interactie over de tekst, om het uitwisselen van leeservaringen met anderen, bijvoorbeeld met de docent en medeleerlingen tijdens de literatuurles'. Wij veronderstellen dat de 'dialoog met de literaire tekst' kan bijdragen aan de eerste drie dimensies: de innerlijke dialoog kan ervoor zorgen dat leerlingen zich inleven in andere culturele perspectieven (*savoir être)*, dat ze meer te weten komen over sociale groepen en maatschappelijke interactie in andere samenlevingen (*savoirs*) en dit te relateren aan eigen ervaringen (*savoir comprendre*). De 'dialoog met anderen' kan juist bijdragen aan de laatstgenoemde dimensies: externe dialogen over literatuur stimuleren leerlingen om te communiceren en te ontdekken in een vreemde taal (*savoir apprendre/faire*), maar ook om boeken kritisch te beoordelen en verschillende interpretaties van een boek kritisch te onderzoeken (*savoir s'engager*). Dit idee is uitgewerkt in het Interculturele Literaire Competentie model (Figuur 1) dat centraal stond in deze dissertatie.
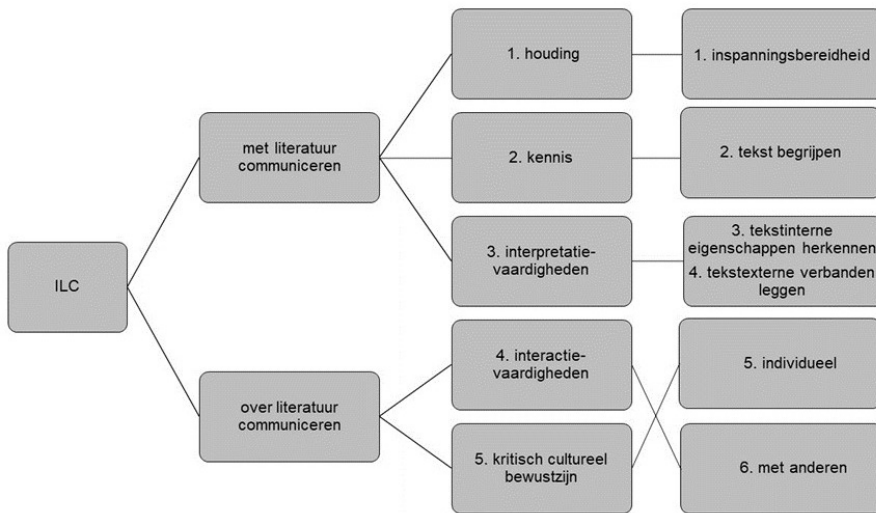
Figuur 1. Schematische weergave van het Interculturele Literaire Competentie model

In eerder onderzoek naar literatuuronderwijs in het voortgezet onderwijs in Nederland (Lehrner-te Lindert, 2020; Bloemert, 2019) is er gewezen op een scherpe scheiding tussen taalonderwijs en literatuuronderwijs in Nederland. Deze scheiding is zichtbaar in zowel de eindtermen, waarin literaire vaardigheden lijken te zijn ontkoppeld van taalvaardigheden (cf. Fasoglio & Meijer, 2007) als ook in de praktijk. Onderzoek heeft uitgewezen dat leerlingen vaak een boekverslag met 'literaire analyse' in het Nederlands moeten schrijven, en als literatuur wel wordt gebruikt voor de ontwikkeling van taalvaardigheden, worden literaire teksten vooral gebruikt om leesvaardigheid in de vreemde taal te bevorderen waarbij de nadruk ligt op 'tekstbegrip' en 'leeskilometers maken' (Bloemert, 2019). Ondanks dat literaire teksten zeer geschikt zijn als leerstof voor culturele inhouden (Barrette et al., 2010) of als talige *input* voor spreken en schrijven (van der Knaap, 2019), gebeurt dat in de praktijk weinig, en onderzoek naar hoe taal en inhoud optimaal geïntegreerd kunnen worden in literatuuronderwijs voor intercultureel leren is er niet.

Meer dan 25 jaar geleden introduceerde Marsh de term Content and Language Integrated Learning (CLIL) (zie Coyle et al., 2010) voor de didactiek van tweetalig onderwijs. Terwijl de term CLIL gewoonlijk staat voor een tweetalig programma waarin een vreemde taal wordt gebruikt als medium voor het geïntegreerd leren van een (inhoudelijk) vak zoals natuurkunde of aardrijkskunde en die taal, verwijzen recentere

interpretaties naar een variatie van pedagogische benaderingen waarin vak inhoud en een vreemde taal geïntegreerd worden geleerd (Llinares & Morton, 2017). CLIL blijkt in veel onderzoek bij te dragen aan verhoogde spreek- en schrijfvaardigheid (Ruiz de Zarobe, 2010) en ook aan het ontwikkelen van interculturele competenties (van Kampen et al., 2018; Rodríguez & Puyal, 2012). De vraag is wat deze didactiek kan bieden voor literatuuronderwijs bij de MVT? In deze dissertatie onderzoeken we hoe een CLIL-benadering van literatuuronderwijs bij de MVT de interculturele competentie van VO-leerlingen kan bevorderen. De hoofdvraag van deze dissertatie luidt daarom als volgt:

Hoe kan de ontwikkeling van interculturele competentie het best worden ondersteund door middel van CLIL-literatuuronderwijs bij de MVT op het voortgezet onderwijs?

Deze hoofdvraag hebben we geprobeerd te beantwoorden op drie niveaus: het beoogde niveau, het uitgevoerde niveau en het bereikte niveau (van den Akker, 2006). Naast het doel om theoretisch inzicht ('beoogd') te krijgen in hoe een inhouds- en taalgerichte benadering van MVT-literatuuronderwijs bij kan dragen aan interculturele competenties van middelbare scholieren en de waarde van een CLIL-benadering ('bereikt') te onderzoeken, wilden we ook lesmaterialen ontwerpen die docenten direct konden gebruiken ('uitgevoerd') in hun dagelijkse lespraktijk. Dit project kan worden opgevat als een typisch onderwijsontwerponderzoek (Bakker, 2018; McKenney & Reeves, 2018; Plomp & Nieveen, 2013) waarin drie onderzoeksfases worden onderscheiden: (1) een fase waarin het onderzoek zich richt op analyseren en verkennen van de context; (2) een fase waarin een interventie wordt geconstrueerd op basis van ontwerpprincipes; (3) en een fase van evaluatie en reflectie waarin het effect of de impact van een interventie wordt onderzocht.

Zoals te zien is in Figuur 2 doorloopt dit proefschrift deze drie fases; in drie delen worden zeven empirische studies beschreven. In deel 1 (hoofdstuk 2 en 3) staat het verkennen van de context centraal. Op basis van docentervaringen, theorie en *input* van experts werd in deze fase van het onderzoek een suggestie gedaan voor het centrale model van de dissertatie. Vanuit dit ILC zijn we in de volgende fase van het onderzoek materialen en instrumenten voor onze interventie gaan ontwerpen (hoofdstuk 4 en 5). In de laatste fase hebben we de effectiviteit van de interventies onderzocht (hoofdstuk 6, 7 en 8). In deze samenvatting worden de belangrijkste bevindingen uit de zeven studies beschreven in drie delen. Hoewel het onderzoek voornamelijk is uitgevoerd in de lessen

Spaans, zijn de resultaten van het onderzoek relevant voor een bredere context en zijn de implicaties van toepassing ook voor de andere MVT.
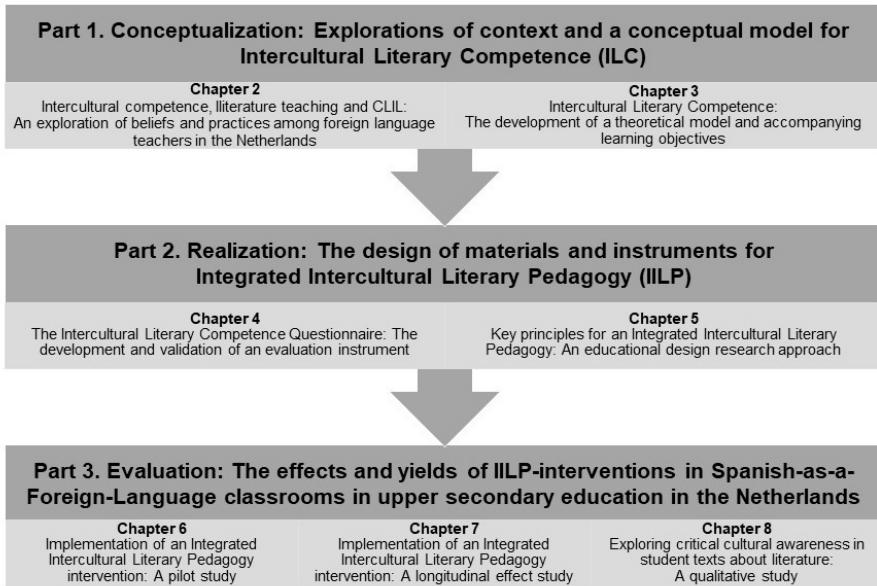
Figuur 2. Overzicht van het proefschrift

Resultaten deel 1: verkenning en analyse

Omdat het eerste gedeelte van het proefschrift in het kader stond van verkenning en analyse van de context, zijn we dit project begonnen met een vragenlijstonderzoek (hoofdstuk 2) naar opvattingen en praktijken van MVT-docenten in. We hebben een digitale enquête uitgezet waaraan in totaal 363 docenten deelnamen. Hieruit bleek dat MVT-docenten in Nederland literatuur en interculturele competentie zeer belangrijke elementen van het vreemdetalenonderwijs vinden, maar dat er in de praktijk weinig van terechtkomt door een gebrek aan kennisbasis en voorbeeldmateriaal. Wat betreft interculturele competentie bleek dat docenten, in vergelijking met kennis en vaardigheden, de ontwikkeling van een open houding het belangrijkst vonden. Echter, in een eerste vraag naar hun lespraktijk gaven docenten aan de meeste aandacht te besteden aan kennis. Zij gaven aan dat zij cultuuronderwijs vooral vormgaven door middel van het lezen van informatieve teksten over geografie, geschiedenis en tradities van de doeltaallanden, de 'traditionele' culturele elementen in tekstboeken (Sercu et al., 2005). Wat literatuur betreft, beoordeelden de leerkrachten eindterm 7 – lezen voor

persoonlijke en literaire ontwikkeling – (Meijer & Fasoglio, 2007) als het belangrijkst, maar uit hun gerapporteerde praktijk bleek het tegenovergestelde: literatuur wordt vooral gebruikt voor het ontwikkelen van leesvaardigheid. Wat CLIL betreft, stelden we vast dat de meerderheid van de leerkrachten niet bekend was met CLIL, maar er toch een sterke wens bestond om taalgericht en intercultureel literatuuronderwijs aan te bieden, maar dat er in de praktijk nog maar zelden aan productieve taalvaardigheden wordt gewerkt in de literatuurles.

Uit deze eerste studie (Schat et al., 2018; zie hoofdstuk 2) bleek kortom dat docenten in Nederland interculturele competentie als een belangrijk doel van MVT beschouwen, maar dat zij een gebrek aan richtlijnen en materialen ervaren. Deze bevindingen brachten dus een leemte aan het licht en benadrukten de praktische relevantie van dit project. Ongeveer tegelijkertijd met de publicatie van deze deelstudie kreeg interculturele competentie een steeds prominentere positie in het Nederlandse debat over vreemdetalenonderwijs. Terwijl er bij de start van mijn project in 2017 op één overzichtsstudie na (Fasoglio & Canton, 2009) niets gepubliceerd was over interculturele competentie in het Nederlandse MVT-onderwijs, werd het in 2019 als 'Grote Opdracht' opgenomen in de plannen van Curriculum.nu (Curriculum.nu, 2019). Het vragenlijstonderzoek had echter niet alleen tot doel om de praktische relevantie van dit proefschrift te onderkennen, maar ook om de opvattingen van docenten te gebruiken als basis voor een verdere conceptualisering van CLIL-literatuuronderwijs. Op basis van de bevinding dat docenten meer zouden willen doen met spreekvaardigheid en literatuur, maar in de praktijk vaak de nadruk leggen op extensief lezen, besloten we ons 'te ontwikkelen' model in te kaderen in dialogisch literatuuronderwijs. Zoals eerder uitgelegd, worden leerlingen hier gestimuleerd tot een dialoog 'met' en 'over' de tekst die uitdrukkelijk niet gericht is op goede antwoorden, maar juist op gevoelens, gedachten en ideeën die leerlingen tijdens het lezen ervaren en het met elkaar uitwisselen hiervan. Een dialogische aanpak past niet alleen bij eindterm 7 (lezen voor persoonlijke literaire ontwikkeling) – die door de deelnemende docenten als het belangrijkste werd gezien –, maar biedt ook de mogelijkheid om aandacht te besteden aan de ontwikkeling van productieve taalvaardigheden.

In hoofdstuk 3 hebben wij daarom onderzocht hoe interculturele competentie kan worden geconceptualiseerd vanuit dialogisch literatuuronderwijs voor de MVT-les en welke concrete leerdoelen hiervoor kunnen worden geformuleerd. Op basis van analyse van Byram's model (Byram, 1997) en Witte's Literaire Competentie Model (Witte, 2008) hebben wij het Interculturele Literaire Competentie model ontwikkeld. Bij iedere

dimensie van het model hebben we vervolgens vijf leerdoelen geformuleerd, die zich specifiek richten op wat een student kan doen met literaire teksten in de MVT-les. Vervolgens zijn deze 25 leerdoelen gevalideerd door middel van expertanalyse. Het ILC-model is in vele opzichten vruchtbaar gebleken. Niet alleen is het model gebruikt in verschillende masterscripties en lijkt het gebruik ervan in de lespraktijk erop te wijzen dat Wittes literaire competentiemodel ook toepasbaar is vreemdetalenonderwijs (van der Knaap, 2015), ook komt het tegemoet aan Byram's aanmoediging (2014) om kritisch te zijn over zijn model en het verder te ontwikkelen. Maar het allerbelangrijkste, met de voltooiing van ons centrale model en de formulering van bijbehorende leerdoelen werd de theoretische basis voor de rest van het proefschrift gelegd en de volgende stap van het project mogelijk gemaakt.

Resultaten deel 2: ontwerp en constructie

De tweede en meest cruciale fase in een onderwijsontwerponderzoek is de ontwerp- en constructiefase. De vraag die direct volgde na de ontwikkeling van ons ILC-model was: hoe kunnen we dit construct meetbaar maken? Hoewel velen het 'meten' van interculturele competentie in twijfel trekken (Borghetti, 2017; Hoff, 2020), is het zichtbaar maken van interculturele ontwikkeling van groot belang en vroeg de quasi-experimentele opzet van de derde fase van dit project specifiek om een instrument om deze voortgang in kaart te brengen. Gezien de moeilijkheden om interculturele competentie, bestaande uit houding, kennis en vaardigheden, op een directe manier te beoordelen, besloten we om in hoofdstuk 4 een zelfevaluatie-instrument te ontwikkelen, de Interculturele Literaire Competentie Vragenlijst (ILCQ). Met exploratieve factoranalyse hebben we het instrument ontworpen en vervolgens hebben we het gevalideerd middels confirmatieve factoranalyse. Nadat we het instrument ook hebben uitgeprobeerd in de klas, bleek de ILCQ een valide en betrouwbaar instrument om ILC-ontwikkeling in kaart te brengen. Hoewel we voorzichtig moeten zijn met het gebruik van zelfevaluatie-instrumenten, omdat leerlingen ze niet altijd serieus invullen of zichzelf heel hoog of laag inschatten, is het raadzaam om altijd meerdere meetmethodes (indirect en direct) te gebruiken om de interculturele ontwikkeling in kaart te brengen. Echter, omdat het ontwikkelen en valideren van dergelijke instrumenten altijd veel tijd en analyses vergt, konden wij in deze fase van het project niet ook nog een direct evaluatie-instrument ontwikkelen om te gebruiken naast de ILCQ. In een latere fase van het project deden wij dit alsnog, zoals beschreven in hoofdstuk 8.

Omdat docenten hadden aangegeven een gebrek aan lesmateriaal te ervaren, wilden wij in deze fase van het project op basis van ontwerpprincipes interventies maken die bij zouden dragen aan ILC-leerdoelen. Afgaande op de bestaande theorie over literatuur en interculturele competentie, hadden wij vier voorlopige ontwerpprincipes geformuleerd voor Taalgerichte en Interculturele Literatuur Didactiek (IILP), twee voor tekstkeuze en twee voor leeractiviteiten (zie Tabel 1). Op basis van die voorlopige ontwerpprincipes, hebben wij drie literaire teksten geselecteerd en daarbij drie werkboekjes gemaakt. Voor het evalueren van materiaal, onderscheiden Plomp en Nieveen (2009) vier kwaliteitscriteria: (1) relevantie (2) consistentie, (3) bruikbaarheid en (4) (verwachte) effectiviteit. In hoofdstuk 5 hebben we drie iteraties van formatieve evaluatie met docenten en leerlingen beschreven. We wilden niet alleen onderzoeken of de leerlingen en docenten de materialen relevant en logisch ontworpen vonden, maar wilden ook analyseren hoe de gekozen teksten en materialen zouden bijdragen aan het ontwikkelen van de vijf ILC-dimensies. Op basis van hun suggesties hebben we onze materialen op de kwaliteitscriteria getoetst en de ontwerpprincipes kunnen verfijnen. Het bleek namelijk dat leerlingen moeite hadden met de uitvoering van het vierde ontwerpprincipe, waarin wij voorstelden dat leerlingen in de doeltaal steeds de cyclus van opmerken, vergelijken, communiceren en reflectie zoals beschreven door Liddcoat & Scarino (2013) zouden doorlopen. Leerlingen gaven aan dat ze het überhaupt lastig vonden om over literatuur te praten, maar dat ze de taal ontbeerden die ze nodig hadden om die vier stappen van intercultureel taalonderwijs te doorlopen: bijvoorbeeld hoe kun je vertellen wat je is opgevallen in een tekst (*opmerken*), hoe kan je dat bespreken met je klasgenoot (*vergelijken*), hoe kun je anderen vragen naar hun leeservaring (*interactie*) en hoe kun je vertellen wat je van de taak hebt geleerd (*reflecteren*)?

Tabel 1. Voorlopige ontwerpprincipes

CLIL parameters	Ontwerpprincipes (OP)
Cultuur	OP1: Selecteer teksten die een niet-essentialistisch begrip van cultuur en identiteit hebben (Matos, 2019).
Content	OP2: Selecteer tekst met maatschappijkritische thema's die de leerlingen in verband kunnen brengen met onderwerpen die ook actueel zijn in de Nederlandse samenleving (Hoff, 2019).
Communicatie	OP3: Ontwerp een variatie van dialogische taken na het lezen, waarin leerlingen worden aangemoedigd om een persoonlijke reactie te formuleren in dialoog met de tekst en met anderen, mondeling en schriftelijk (Janssen, 2009; Kramsch, 1996; Fenner, 2001).
Cognitie	OP 4: Structureer deze dialogische taken met de vierstappencyclus, waarin leerlingen een proces doorlopen van opmerken, vergelijken, interageren en reflecteren (Liddicoat & Scarino, 2013)

Deze conclusie verbaasde ons niet; gezien de tekstboeken die vaak worden gebruikt in het Nederlandse vreemdetalenonderwijs, met een sterk communicatief karakter, is het niet vreemd dat het de leerlingen aan deze specifieke taaleisen ontbrak. De bevindingen uit dit hoofdstuk hebben in hoge mate betrekking op de kern van CLIL-programma's, de Language Triptych (Coyle, 2015), een conceptueel model dat drie soorten taal onderscheidt die nodig zijn voor effectief CLIL-onderwijs: (1) taal *om* te leren, bijv. sleutelzinnen en uitdrukkingen (2) taal *van* het leren, bijv. taal voor het uitvoeren van taken, en (3) taal *door* leren, bijv. de taal die leerlingen moeten verwoorden om hun eigen leerproces te beschrijven. Het gebrek dat leerlingen ervoeren aan uitdrukkingen om te praten en te schrijven over literatuur (taal *van* het leren) alsook aan de functionele taal om de cyclus te doorlopen (taal *om* te leren), stimuleerde ons om in onze werkboeken een cultuur/literatuur compendium op te nemen. Op basis van deze studie doen wij ook de aanbeveling om meer aandacht te besteden aan de ontwikkeling van geletterdheid op het gebied van literatuur en cultuur. Ons taalonderwijs zou zich meer moeten richten op 'hoe schrijven en praten we over literatuur in de vreemde taal?' en 'hoe schrijven en praten we over cultuur in de vreemde taal?' Met alle materialen verbeterd, instrumenten gevalideerd, en ontwerpprincipes aangepast aan de context, konden we overgaan naar de volgende fase van het project, de opbrengsten.

Resultaten deel 3: evaluatie en reflectie

Het laatste deel van dit proefschrift is gericht op het onderzoeken van leeropbrengsten. Na het valideren van de ILCQ en het evalueren van verschillende prototypes van werkboekjes, hebben we een pilot-interventie opgezet om te ervaren hoe het was om met de materialen in de praktijk te werken alvorens de hoofdinterventie uit te zetten. Hoofdstuk 6 doet verslag van een korte interventie ter voorbereiding op de hoofdinterventie en hoofdstuk 7 beschrijft een longitudinale studie die de effectiviteit over twee schooljaren in kaart brengt. In beide hoofdstukken hebben we de ontwikkeling van zowel interculturele literaire competentie als leesvaardigheid gemeten. In beide hoofdstukken worden significante interactie-effecten voor ILC gevonden, wat betekent dat onze IILP-interventies significant bijdroegen aan interculturele ontwikkeling. Voor leesvaardigheid werden alleen hoofdeffecten gevonden; hieruit maken wij op dat een IILP aanpak even effectief was als een tekstgerichte aanpak voor de leesvaardigheid. In het oorspronkelijke plan van het project waren we voornemens ook schrijfvaardigheid te meten, echter dit werd bemoeilijkt door de gevolgen van de Covid-19 pandemie.

In de hoofdinterventie was de opzet gelijk aan die van de pilot. In beide studies is gebruikgemaakt van een quasi-experimenteel pretoets-posttoets design met twee condities, en implementeerden docenten de IILP-interventie in hun reguliere lesprogramma. Dat wil zeggen dat alle leerlingen dezelfde boekjes lazen in ongeveer tien lessen. Echter, in de experimentele conditie kregen de leerlingen IILP-werkboekjes met daarin dialogische schrijf- en spreektaken op basis van de vier stappen-cyclus zoals beschreven in ontwerpprincipes voor taken. In de controleconditie kregen de leerlingen werkboekjes met begripsvragen. In de hoofdinterventie werd ook nog een switch-replicatie design toegepast, wat betekent dat de experimentele en controle-condities zijn gewisseld tussen het eerste en het tweede schooljaar. De bevinding dat de leerlingen in de experimentele condities meer interculturele ontwikkeling doormaakten dan de leerlingen in de controle condities in beide fasen van het experiment, toonde aan dat het op IILP gebaseerde programma effectiever is voor de ontwikkeling van ILC. Ook konden we met het switch-replicatie design aantonen dat het gevonden effect gerepliceerd kan worden en dat het niet steekproef afhankelijk is. Het feit dat we geen significante interactie-effecten konden vinden voor leesvaardigheid – maar wel significante hoofdeffecten – lijkt te benadrukken dat het gebruik van literaire teksten sowieso bevorderlijk is voor de ontwikkeling van de leesvaardigheid onafhankelijk van je benadering. Hoewel we die bewering niet kunnen staven, omdat we dan een andere onderzoeksopzet nodig zouden hebben gehad met een extra controlegroep – een die helemaal geen gebruik maakte van literaire teksten –, kan deze bevinding een bijdrage leveren aan het groeiende corpus van onderzoek dat pleit voor het breed inzetten van literaire teksten in het vreemdetalenonderwijs (cf. Paran, 2008; van der Knaap, 2019).

Opmerkelijk was dat in zowel de pilot- als in de hoofdinterventie sterke effecten werden gevonden voor een *kritisch cultureel bewustzijn* en *vaardigheden van interactie en ontdekking*. IILP is dus vooral gunstig gebleken voor de 'dialoog over literatuur', en – hoewel we de effecten voor schrijfvaardigheid niet hebben kunnen onderzoeken – kunnen we dus voorzichtig suggereren dat IILP ook de productieve taalvaardigheid stimuleert. Als zodanig kunnen we concluderen dat onze interventie een van haar doelen heeft bereikt – zoals verwoord door de docenten in hoofdstuk 2 – namelijk literatuuronderwijs zo vormgeven dat het de productieve vaardigheden kan versterken. Om de effecten op kritisch cultureel bewustzijn nader te onderzoeken, hebben wij ons in de laatste studie van het proefschrift gericht op hoe *savoir s'engager* tot uiting kwam in de boekverslagen die de leerlingen in de doeltaal over de boeken hadden geschreven en welke categorieën we daarin konden onderscheiden. Op basis hiervan ontwikkelden

we een *rubric* voor docenten met vijf categorieën, twee leerdoelen en drie niveaus. De implicaties van deze *rubric* zijn groot, aangezien het een eerste instrument is voor het voortgezet onderwijs waarmee op een directe manier interculturele ontwikkeling kan worden beoordeeld. Wanneer de *rubric* in combinatie met de ILCQ in de klas wordt gebruikt, kunnen docenten dus op meerdere niveaus de interculturele ontwikkeling van leerlingen in kaart brengen.

Waar de leeropbrengsten in hoofdstuk 6 en 7 op een kwantitatieve manier in kaart zijn gebracht, hebben we in het laatste hoofdstuk bewust gekozen voor een kwalitatieve benadering. De data die in dit laatste onderzoek zijn geanalyseerd, zijn het meest illustratief voor dit project. De bewoordingen die de leerlingen kozen om de literaire teksten te beoordelen en de criteria waarop zij hun redeneringen baseerden, zijn wezenlijk voor dit proefschrift en de onderwijspraktijk. Het gaat hier niet om statistisch significant bewijs uitgedrukt in effectgroottes, maar om de taal die ontstaat door een taalgerichte en interculturele benadering van literatuuronderwijs en de taal die de leerling gebruiken in de dialoog met anderen over literatuur (taal *door* het leren). Zodoende stellen we vast dat dit proefschrift niet alleen zeer bruikbare praktische implicaties voor de onderwijspraktijk heeft opgeleverd, maar ook van waarde is voor de theorievorming over taal- en inhoudsgericht literatuuronderwijs ter bevordering van interculturele competentie.

List of Publications

Peer reviewed publications

Schat, E., de Graaff, R., & van der Knaap, E. (2018). Intercultureel en taalgericht literatuuronderwijs bij de moderne vreemde talen; Een enquête onder docenten Duits, Frans en Spaans in Nederland. *Levende Talen Tijdschrift*, *19*(3), 13-25.

Schat, E., van der Knaap, E., & de Graaff, R. (2020). Literatuuronderwijs ter bevordering van interculturele competentie: een pilotonderzoek. *Levende Talen Tijdschrift*, *21*(2), 13-25.

Schat, E., van der Knaap, E., de Graaff, R. (2021). The development and validation of an intercultural evaluation instrument for upper secondary foreign language teaching. *Intercultural Communication Education*, *4*(2), 137–154.

Schat, E., van der Knaap, E., & de Graaff, R. (2021). Key principles for an integrated intercultural literary pedagogy: An educational design research project on arts integration for intercultural competence. *Language Teaching Research*, 13621688211045012.

Schat, E., van der Knaap, E., & de Graaff, R. (under review). Exploring critical cultural awareness in student texts about migratory literature: A qualitative study in foreign language education at the secondary level.

Schat, E., van der Knaap, E., & de Graaff, R. (under review). Implementation of an integrated intercultural literary pedagogy intervention in Spanish-as-a-Foreign-Language classrooms in the Netherlands: An effect study at the secondary level.

Popular publication

Schat, E. & Janssen, J. (2018). Past effectiviteit überhaupt bij daltononderwijs? Onderzoek in het vo naar effectiviteit als visitatiewaarde. *Daltonvisie. Tijdschrift voor Daltononderwijs*, 15, 2-9.

About the Author

When Esther Schat (1979) obtained her gymnasium diploma from the Sint Nicolaas Lyceum in Amsterdam (1996), she knew she wanted to study languages, but she could not decide whether it would be German or Latin and Greek. As she wanted to make up her mind, she took a gap year and left to travel in Mexico, Guatemala, Nicaragua, Honduras and Costa Rica. Upon arrival in Mérida she knew immediately what she wanted to study: Spanish or, even better, Latin American studies. When she came back from her gap year in Central America, she started Spanish Language and Culture in 1997 at Utrecht University and graduated in 2003 specializing in Latin American studies, and a thesis on Chicano identity in film and literature. During her studies she spent time working as a volunteer in Ecuador and studying Spanish in Barcelona. After graduation she spent several years traveling the world. First, she went to live in Australia for one year, and after she came back from travelling South-east Asia, she got inspired to get her TEFL diploma and head off to the other side of the world to teach English. While teaching at a school in Mexico City, Esther got inspired to become a teacher of Spanish.

When she came back in 2007 she started teacher training at the University of Amsterdam where she graduated in 2008. She got an internship at the Spinoza Lyceum in Amsterdam, which was an excellent match, as she continues teaching there until now. In 2012 she started to work as a teacher-researcher at Academic Training School Amsterdam (ACOA) for the University of Amsterdam. While doing educational research on the topic of prevocational level education, she realized that she loved combining teaching with doing research, preferably subject-pedagogical research. In 2014 she started working at CITO developing final exams for prevocational education (vmbo) and in 2015 she moved to the preprofessional level (havo). In 2016 Esther got in touch with Ewout van der Knaap, and together with him and Rick de Graaff she wrote a research proposal. In 2017 Esther applied for a Dudoc Alfa scholarship which resulted in the current dissertation. She has presented her work at national and international conferences (e.g., Germany, Mexico). Currently Esther works as subject pedagogical teacher educator for Spanish at the University of Groningen and as a teacher of Spanish at the Spinoza Lyceum in Amsterdam.

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