



UNIVERSITETET I AGDER

Exploring the potential of Teaching Literary
Texts Regarding the Fostering of Intercultural
Communicative Competence –
An Empirical Case Study

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1 Introduction

With the increase of immigration due to an economic recession in many countries and with the need to look for political asylum in other states, the promoting of closer interaction and the striving for more understanding between people seems more important than ever.

Xenophobia follows the process of immigration and negative attitudes are directed towards the immigrants. Kees Van der Veer states that these attitudes are usually based on “prejudices and stereotypes and sometimes on crude racism” (175). In his studies on immigration in the U.S., the Netherlands, Norway and Denmark, he shows that in several countries, political utterances like “Our Own First!” and “Access to our country is far too easy!” contribute to create an image of the immigrant as being criminal or a profiteer (175). Moreover, in his survey of young people’s attitudes towards immigrants, he finds that they are negative and that the majority wishes them to leave the country, and for that reason deny them social welfare and force them out of the country if necessary (182-183).

Van der Veer concludes, however, that to be able to integrate immigrants successfully, a stabilizing of young people’s orientation towards integration is required, and if this is established, susceptibility to nationalistic and extreme ideas will cease (186). After having worked at a lower secondary school for a few years where the pupils national and cultural background are rather homogeneous, and xenophobia is noticeable, I have experienced the negative attitudes that Van der Veer explains. To change them is not an easy task, but it is my job as a teacher to try. I have come to know literature as a tool which allows pupils to change perspective and widen their horizon. Moreover, I have observed how literature offers a way of increasing understanding and sympathy as opposed to, for example, factual texts and news articles, which (in combination with rumours and fake news) sometimes increase frustration, anger, and fear. My experience is that by working with narrative literary texts, pupils are able to develop Intercultural Communicative Competence.¹ However, it is difficult to find out whether this actually works. Although it

¹ Intercultural Communicative Competence (ICC) refers to the capability of understanding different cultures, including your own, and to use this understanding appropriately and effectively in order to communicate with people from different cultures.

has been done a few times, I want to explore this by an empirical approach to classroom work with literature, more specific, short-stories.

After having observed the potential that literature can offer, I believe there is a necessity to look at learning processes in the EFL-classroom regarding the use of literary texts. In my master thesis, I, therefore, want to draw on my own experience as a teacher? and on my empirical approach to a classroom - a colleague's 10th grade. In her extensive work, Eva Burwitz-Meltzer explains how literary texts have the potential of developing ICC to pupils (*Allmähliche Annäherungen* 1-37). Furthermore, she shows how a fictional text both enables the reader to consider a different culture subjectively and allows for an interchange of perspectives between the reader and the protagonist of the narrative (“Teaching ICC through Literature” 29). I hope to show that teaching literature has an important function regarding intercultural competence, and by acquiring ICC, pupils will be able to adopt more positive attitudes towards people from different cultures. I want to draw on the work of Eva Burwitz-Melzer where she uses the concepts of aesthetic reading and literary receptionist theory, and use appropriate methods of before-, during-, and after reading tasks. In the same way that she does, I wish to aim at a combination of abstract criteria such as Michael Byram proposes together with the objectively observable behaviour (Burwitz-Melzer, “Teaching ICC through Literature” 31).

To show an intercultural learning process in an EFL-classroom I will do a qualitative empirical study with video-analysis and interviews of teacher and pupils to show how pupils may react to a short story that bears intercultural content. Tasks and classroom discourse as well as pupils’ written work will show how learners react to the story and its characters, how they reflect on the intercultural conflicts in the story and how they try to negotiate meaning among themselves. The videos will also show how the teacher influences the leaning process of understanding the story and meaning-making.

Since this is high-inference behaviour which cannot be watched or made visible in all its facettes, retrospective interviews which are done within a week after the unit with selected pupils and the teacher (separately) will yield more information about the intercultural learning processes and also, if and how the pupils become aware of them. The empirical design is taken from Burwitz-Melzer (*Allmähliche Annäherungen*) and will be carried through in a 10th grade with the English short story “First Crossing” by Pam Muñoz Ryan.

2 German, British and Norwegian concepts of teaching Intercultural Communicative Competence ICC with literary texts

Literature plays an important role in the foreign language classroom and has done for decades. However, the role of literature has changed. Previously, the teaching of literature was supposed to introduce the pupils to a part of the high culture, which was important in terms of development and intellectual pursuits. Reading literature was heavily based on New Criticism, which emphasised literary analysis. The text was regarded as an object where the teacher possessed the correct answers and interpretations. Later, cultural understanding as part of communicative competence developed and became important with regards to teaching literary texts. Also, there have been changes in the fields of literary theory and learning theory. The relationship between the reader and the text, which was first emphasised by Louise M. Rosenblatt (*The reader, the text, the poem* 140), has become an important focus with regards to teaching literature in class. Theories such as reader-response theory and receptionist criticism are supportive of the reader and there has been a turn from focusing on the text itself to the process of reading and the reader's interpretation and experience. On the whole, the reader has been given more authority at the expense of the author and the text itself.

In Norway, the standards of L-97 introduced literary texts in English lower secondary classrooms. The main aims of teaching literature today are language skills, cultural knowledge, understanding of the Other, the joy of reading and personal development (Fenner, "Litteraturens rolle" 41). The term personal development, or *Bildung*, has been emphasised in the Norwegian, Danish and German curricula. Contributors, such as Karen Risager, Anne-Brit Fenner and Eva Burwitz-Melzer show in their work how literature serves an important purpose here. Furthermore, how personal growth and educating the whole human being are important aspects of *Bildung*, which can be achieved through teaching literature. When the Norwegian standards were revised in 2006 and again in 2010, the potential of working with literary texts with regards to *Bildung* and personal growth was mentioned (UDIR). When they were revised again in 2013, literary texts became a central part of both standards and teaching. In the main subject area, an important learning objective is working with literary texts, leading, among other aims, to the fostering of ICC. This is specified by the statement that it is "essential to develop knowledge about, understanding of and respect for the lives and cultures of other people."

(UDIR)² A very similar idea is expressed by Fenner when she explains how working with literary texts can enable pupils to develop personal growth, knowledge about Self and Other, and intercultural competence (“Promoting Intercultural Competence”, 379).

Intercultural communicative competence (ICC) is considered as one of the main aims that can be achieved by teaching literature. *The European Framework of Reference for Languages* uses Michael Byram’s terms *savoir*, *savoir-faire*, *savoir-apprendre* and *savoir-etre* to explain the concept of ICC (101-170). *Savoir-etre* is what resembles the Norwegian school tradition’s idea of personal development the closest, but *savoir* and *savoir-faire* are also of importance. In the foreign language classroom, cultural content and working methods are closely connected to personal development. Anne-Brit Fenner points to Wolfgang Klafki and his categorical theory of education which comprises both cultural content and methods, but which emphasises that the teacher must provide the pupil with the tools needed to take part, to engage and to share responsibility in order to develop new values and competences (qtd. in Fenner, “Litteraturens rolle” 41). According to Fenner, Byram’s term *savoir s’engager* is what explains this engagement required by the pupils the closest (“Litteraturens rolle” 41).

As explained, the learner’s participation is of high importance when teaching literary texts in the English foreign learning classroom. Some crucial questions have to be answered to come to terms with reading literature and fostering intercultural communicative competence in the EFL-classroom in Norway: What is the relationship between reader and text in the EFL classroom? What is it that literary and especially narrative texts can offer when culture is being discussed? How can this be achieved in the EFL classroom?

This chapter will attempt to answer these three questions by putting forward appropriate theories both with regards to literature itself and how it is taught. The following empirical case study will show whether the theoretical hypotheses may be observed in an EFL classroom in Norway. It is in its design based on an empirical study done between 1999 and 2003 in Germany by Eva Burwitz-Melzer (C.f. *Allmälliche Annäherungen*) which used qualitative research methods to find evidence about what happens between pupils and readers (lower secondary) and literary texts in the EFL classrooms.

² It should be mentioned that the Norwegian Standards are now being revised and renewed again. The new version will take effect by autumn 2020 (UDIR).

As mentioned initially, there has been a shift of focus from the text itself to the process of reading and the reader's interpretation (Burwitz-Melzer, *Allmälliche Annäherungen* 1-37). The reading experience becomes crucial, which has been emphasised in particular in receptionist theory and reader-response criticism³. For reader-response theorists, the centre of attention is always the reading process, as opposed to the author or the text itself. Louise Rosenblatt, one of the pioneers within this field, suggests that the reader's attitude towards the text is what decides how it is read and she raises awareness to the relationship between the reader and literary text, which she calls *transaction* ("The Literary Transaction" 268). Moreover, she distinguishes between two different attitudes with regards to reading, the efferent attitude, and the aesthetic attitude. The efferent attitude is what we use when we seek information and facts in a text, such as in an encyclopedia or a newspaper article; whereas the aesthetic attitude is what we use when our focus as a reader is what happens while we read (Rosenblatt, "The Literary Transaction" 269). Moreover, the centre of attention is the way we are affected by the text, its form, and content.

In the same way that Rosenblatt distinguishes between two reading attitudes, efferent and aesthetic, Jerome Bruner distinguishes between two modes of thinking as a justification for reading literature. In his work *Actual Minds, Possible Worlds*, Bruner writes about two modes of cognitive functioning, or rather, two modes of thought, which are the "paradigmatic mode" and the "narrative mode." These two modes of thinking each provide characteristic ways of "ordering experience, of constructing reality." (11). The paradigmatic mode, Bruner writes, is "logico-scientific" and concerns itself with theories, mathematical systems of description and explanation, categorisation, arguments, logical proof and seeing formal connections (12-13). The narrative mode, on the other hand, is concerned with imagination which leads to fictional stories, drama, and historical accounts based on intentions and actions, changes and consequences (13). According to Bruner, we know little about the narrative mode, and as an attempt to fill in the blanks he explains that stories must set up two landscapes at the same time. The first is the landscape of action,

³ The two literary theories are often used interchangeably, often with Wolfgang Iser as a common denominator. However, reader-response criticism is mainly associated with American criticism, whilst receptionist theory has had its main impact in Germany (Newton, 219).

which involves the characters' intentions and goals. The other is the landscape of consciousness, which is concerned with what the characters know or may not know, think or may not think and feel or may not feel (14). When young people learn to read literary texts in a foreign language, they also learn to imagine both landscapes on their own. It must be considered, however, that communication about these two landscapes is more difficult in the foreign language than in the L1.

In Bredella's article, *The Anthropological Significance of Aesthetic Reading*, he writes about how artists, through their work, offer the reader rewarding opportunities to make sense of the worlds they present (5). Human beings have enjoyed thinking and making meaning through all times. However, this creation of meaning and making sense seen as a part of aesthetic reading needs to be distinguished from the way we recognise habitually. Bredella draws on Dewey and his concepts of "recognition," where readers label things and which tends to seal off perception before it gets the chance to progress. This as opposed to "aesthetic perception," which is a "process in which [readers] learn to see and appreciate the individual object" (qtd. in Bredella, 6). Furthermore, Bredella refers to Victor Shklovsky and his well-known term "ostranenie," defamiliarisation or making strange. According to Shklovsky, an artist aims to make us feel like we encounter an experience for the first time, as opposed to a habitual experience. Thus, we will be obstructed from simply recognising (15-16).

Bruner also emphasises the creation of meaning when reading a literary text, and writes that by recruiting the reader's imagination, discourse is what enables the reader to "write" his own text, and he distinguishes between three types of discourse. The first one is that of *presupposition*, which requires implicitness, as opposed to explicitness which shuts down the reader's interpretability. The second one is that of *subjectification*, where reality is depicted through the protagonists' consciousness, rather than through an omniscient filter that knows how the world really is. The third discourse is the *multiple perspective*, which sees the world through several different perspectives at the same time and offers multiple codes of meaning in a story (*Actual Minds, Possible Worlds* 26). These three discourses together subjectivise reality. In Bruner's own words, he explains that to be in the subjunctive mode means "to be trafficking in human possibilities rather than in settled certainties" (*Actual Minds, Possible Worlds* 26). Although they use different terms, Rosenblatt, Bruner and Bredella all offer concepts that support the authority of the reader. Signe Mari Wiland also emphasises this, and states that without the reader "the literary text

will remain silent or even dead" (15). The school context shows that by reading literature aesthetically young learners are enabled to create their own, subjective meanings based on the different worlds they encounter.

When Fenner writes about the creation of meaning, she links it to cultural understanding and ICC, and points to dialogic literary theories. She explains how, in the EFL-classroom, the pupils encounter the target cultures through reading a literary text. The reading process becomes a dialogic process which involves the creation of meaning "based on the multiple voices of the text." ("Promoting Intercultural Competence" 379) Rather than being an object to analyse, the text is now considered a "cultural language item," which the reader interprets both individually and as a member of a cultural community. Moreover, by reading an authentic text, "the learner enters into a dialogue with the text and the foreign culture[s] in a productive subject-subject relationship." ("Promoting Intercultural Competence" 379) Thus, the learner participates in a creative dialogue. By using literary texts such as "First Crossing", teachers enable the pupils to enter into a communication process with the text, but also a dialogic process with the foreign culture. Here, the individual learner's self is developed, in addition to that the text and the culture is being interpreted, like a double process. By being influenced by the foreign culture, their own understanding change, and cultural awareness develops. (Fenner, *Cultural Awareness* 22).

Bredella emphasises the importance of attempting to open up and listen to what a text wants to convey. Moreover, he stresses the importance of listening to others "because one's own beliefs are recognised as not being absolute" (10). Importantly, the beliefs of others, not least from other cultures, are of great significance when it comes to broadening pupils' experience in the EFL-classroom and regarding changing of attitudes, which again are crucial with regards to cultural understanding and ICC in multicultural classrooms.

In the EFL-classroom, a tradition has been to focus on the *native speaker*, and use him or her as a model for measuring their linguistic skills. However, this model does not enable the pupils to understand the different culture properly (Byram, 5). Rather, Michael Byram suggests the *intercultural speaker* as a model, which refers to "someone who has the ability to interact with "others," to accept other perspectives and perceptions of the world, to mediate between different perspectives, to be conscious of their evaluation of difference." (5) Furthermore, Byram focuses on intercultural competence and writes about five different components of intercultural competence, which were briefly mentioned in the

introduction. The first is intercultural attitudes (*savoir etre*), which means that one is curious and has an open mind about different cultures. Also, that one is aware that one's attitude, opinions, and values, are not necessarily the only ones, or the most correct ones, and that one is able to see how one's own attitude could be looked at from a different perspective. Byram refers to this as the ability to decentre (5). The second component is knowledge (*savoir*) about how one's own and other's social groups and identities function. The third is the skills of interpreting and relating (*savoir comprendre*), which refer to the ability to interpret documents and events from other cultures and to compare them to one's own. The fourth is the skills of discovery and interaction (*savoir apprendre/faire*) which enable the reader to acquire new knowledge and to integrate it with their existing knowledge. The fifth component is critical cultural awareness (*savoir s`engager*). One has to control one's reactions, and moreover, be critical towards how one reacts to other people's values and attitudes (Byram, 6-7). According to Byram, the most important aspect of teaching a foreign language is not to provide facts and information about a foreign country. Rather, it is to develop "skills, attitudes, and awareness of values" (7). As Byram states, "All language teaching should promote a position which acknowledges respect for human dignity and equality of human rights as the democratic basis for social interaction" (Byram, 7).

With regards to ICC, literature serves a great potential. An authentic literary text, as opposed to a factual text, presents characters who live within a particular culture. Through these characters and their voices, young readers are given the opportunity to relate to them and, moreover, identify themselves with the characters from the text. Furthermore, experiences, feelings, and values are presented within a language that needs to be interpreted by the reader. Not only does the reader become involved in the characters, but also, he or she involves himself or herself in the other culture which the text represents. This is because the text represents what is general through what is individual and special (Fenner, "Litteraturens rolle" 42). Bredella states that the reader needs to take his or her experiences and bring them into the text. Thus, the text becomes a part of him or her. With reference to Dewey and Wolfgang Iser, he points out that the aesthetic experience can start only when the reader's projections and experiences are subjected to a change where they are remade and placed into a new pattern. Furthermore, the literary text does not confirm past experiences; rather, these past experiences are challenged (qtd. in Bredella 4-5). With regards to education, this should be the main aim; when the pupils interact with a text, they

learn to change their attitudes and values, and thus, reflect on their own opinions. As explained above, the pupil will read the text as a member of the cultural community in question, but at the same time, he or she will use his or her existing knowledge and experiences, which results in an encounter between at least two cultures, often more. Thus, the text serves the purpose of affecting the way pupils perceive the foreign culture and has the ability to make them change or reconsider culturally based prejudice and stereotypical perceptions which are common amongst young learners. Through such cultural encounters and through literary discussions in a multicultural classroom, the pupils are given the opportunity to view themselves from the outside. With regards to personal development, this “outside perspective” is important to obtain. Through the actions of the literary characters, the pupils are able to recognise themselves within the foreign culture, yet, on a personal level. By doing this, the pupils are introduced to new situations and new ways of dealing with them (Fenner, “Litteraturens rolle” 42).

Bruner writes about how culture is a concept of constant change, and that it is being reshaped by its members through sharing of interpretations and meanings. Moreover, he argues that in the same way that cultures are being reshaped, so should education and learning, in particular when working with a text. Culture is continuously being recreated because members of the particular culture always interpret and renegotiate it. According to Bruner, a culture is, indeed, a “*forum* for negotiating and renegotiating meaning and for explicating action as it is a set of rules or specification for action.” (Bruner, *Actual Minds, Possible Worlds* 123) Moreover, Bruner explains how stories also provide ways of exploring possible worlds in the same way as we do with culture, and at the same time, stories intensify the function of recreating a culture, or the forum aspect of a culture, as explained above. He then draws a line to education and emphasises the importance of performing this function in class. Furthermore, he states that culture should be taught in order to prepare young pupils for life and adulthood and where they should take an active role as participants in the same “forum-manner,” where negotiation and recreation of meaning are in focus. What’s more, he emphasises the importance of negotiation and sharing and explains how learning is a communal activity where one shares the culture which he refers to as joint culture creating (Bruner, *Actual Minds, Possible Worlds* 127).

To consider the classroom as a negotiatory forum runs counter to older traditions of pedagogy, interpretations of culture and with regards to the authority of the teacher, where transmitting knowledge from the ones skilled to the ones who are not, is considered

correct. Here, the pupils take on roles as performing spectators rather than as active participants (Bruner, *Actual Minds, Possible Worlds* 123). Talking in terms of worlds, Bruner provides examples where teachers present worlds that are insufficiently negotiatory with the result that the process of wondering, the creation of facts and interpretation, in general, are shut down. He also shows examples from other teachers, who rather than informing the pupils, invite them to extend their world of wonder to encompass the teacher's own. Moreover, the teachers negotiate the world of wonder and possibility, and thereby invite the pupils to think, reflect, elaborate, and to use their imagination. Instead of shutting down an active process, the teacher opens up to a given theme where speculation and negotiation are encouraged, and the pupils become "agents of knowledge making and recipients of knowledge transmission." (Bruner, *Actual Minds, Possible Worlds* 126)

Anne-Brit Fenner also emphasises the teacher's role when it comes to working with literary texts and argues that the way the pupils encounter the story determines how they will participate and engage themselves personally. She, like Bruner, refers to more traditional ways of teaching, which she calls instrumental, where the pupils read a text and then work with summing up tasks and questions afterward. In an instrumental manner, the literary texts are treated like factual texts where the pupils are meant to learn something particular such as vocabulary, knowledge about literary devices, language or culture, or they are simply expected to give feedback on what the text was about like a résumé or a summary. Fenner points out that this way of teaching will not do the trick with regards to ICC. Contrarily, the pupils should be encouraged to read the text as participating subjects and interpret it based on their pre-knowledge and experiences. Close reading of the text is required, and through personal engagement, the pupils must be given the opportunity to involve themselves. Also, they must be encouraged to share their understanding of the text with other pupils and the teacher. By working like this, the foreign learning classroom will have the potential of functioning like a community of interpretation, or, to use Etienne Wenger's term, "a community of practice" (qtd. in Fenner, "Litteraturens rolle" 42). Here, the pupils' individual interpretations can be shared and discussed in order to promote a better understanding of the text, but also of the foreign culture that is presented in the text. Equally crucial is the conversation in the classroom which will increase understanding of the text itself but also the cultural context, the literary characters' ways of thinking and their values. Appropriate tasks for the pupils to work with are of great importance. A

dialogue with the Other is the main focus, and the pupils' ICC is allowed to flourish (Fenner, "Litteraturens rolle" 42-43).

With regards to tasks that can be carried out in the EFL-classroom when working with literature, one's imagination is the only limit. What is important to keep in mind is that the tasks should be open ones which encourage the pupils' meanings and support the cooperation of the reader. This way the reader will be able to supplement what is left unsaid in the text (Bredella, 18). Burwitz-Melzer shows how giving good pre-reading tasks as a warm-up activates the pupils' pre-knowledge and are a good way of entering into the topic of a text. As an example, one can read the case study of a tenth grade (lower secondary) preparing for a short story (Eva Burwitz-Melzer, *Allmälliche Annäherungen* 431-436). This can be videos, cartoons, pictures, etc. While reading, or as post-reading tasks, Bredella puts forward examples such as to introduce the pupils to a certain part of a text and then ask them to imagine what happens next. One could also direct the pupils to gaps in texts and ask them to bridge them, or ask the pupils how certain parts of the text affects them (19). The Socratic seminar is a task that can be valuable for such discussions, and that will allow for the sharing of meanings that Bruner and Fenner also stress (Bruner, *Actual Minds, Possible Worlds* 132; Fenner, "Litteraturens Rolle" 42). Bredella also mentions tasks that ask what the pupil would do in the character's position (19). This is something that Eva Burwitz-Melzer also emphasises in her work, and she provides several examples of tasks that allow for pupils to change perspective and put themselves into the shoes of the Other. In the same case study as mentioned above, (Eva Burwitz-Melzer, *Allmälliche Annäherungen* 438-445) Burwitz-Melzer writes about conversation, about putting oneself in someone else's shoes and writing texts as somebody else (450-453) and later (456-457) in the reflective phase at the end of the unit. The Hot Seat is a good example of such a task. Both Bredella and Burwitz-Melzer writes about how pupils could make their own scenes and interpretations of a text into a role play or a video, make interviews with the characters, etc., or to write their own endings or continuations of a story or a letter to one of the characters (Burwitz-Melzer, *Allmälliche Annäherungen* 34-35; Bredella, 19). The presentation of the pupils' work, such as role plays or interviews, or reading their alternative endings or letters to each other becomes equally important with regards to the negotiatory classroom, sharing meanings and reflections and participating in discussions.

So far, the concepts of Bruner and Bredella have outlined what happens between a reader and a text and how pupils may profit from reading texts from other cultures. The concepts have also shown which pedagogical and intercultural objectives may be linked to teaching literature in an EFL classroom. It has been pointed out by Fenner how a multicultural classroom may be a good platform for the fostering of intercultural competence. Moreover, how literary texts and appropriate teaching of literature in the EFL-classroom can promote a deeper understanding of oneself and the Other, and have the potential of widening the horizon which enables pupils to reconsider their existing values and attitudes. Furthermore, the importance of appropriate tasks for achieving intercultural objectives has been emphasised, and examples by Bredella and Burwitz-Melzer have been put forward.

My empirical case study in a tenth grade lower secondary will try to show whether this really works in a Norwegian classroom. The next chapter will focus on my research interest and the research design, and it will shortly sketch what has already been done in other countries in this field.

3. Research interest and research design

3.1. Qualitative research design, ethnographic approach and intercultural learning objectives

The preceding chapter has pointed out three main areas of interest when it comes to regarding the interplay between the work with fictional texts in the FL-classroom and the fostering of ICC:

1. What is the relationship between reader and text in the EFL-classroom, and what exactly happens between them when literature from a foreign culture is being read?
2. What is it that literary texts can offer, as opposed to other texts, which proves so vital when it comes to developing new values and personal development, cultural understanding, and ICC?
3. Which methods are most useful when it comes to teaching literary texts in the EFL-classroom?

The research has also shown that only few empirical studies are available today on the complex proceedings in foreign language classrooms dealing with literary texts and the fostering of ICC (c.f. Burwitz-Melzer, *Allmälische Annäherungen* 130-132; Risager, 159

“Languaculture as a Key Concept”). Drawing on the experience and research design of Burwitz-Melzer who offers fifteen case studies in the lower secondary school in Germany, I formulated the research questions for this empirical case study in a tenth grade in Norway. This chapter will introduce my research questions in detail, offer arguments for the research method used and draw up the research plan.

In the book *Classroom Teachers and Classroom Research*, David Nunan discusses the relationship between language learning and research. He stresses the importance of research and how teachers can learn from it in order to improve what is played out in the classroom. He refers to research as “articulating “puzzles” relating to practice (14).

Nunan writes about the two traditions of research, qualitative and quantitative method, and argues that they are competing to a certain extent. While the quantitative method is known for being “obtrusive, controlled and concerned with established generalizable relationships between variables” (Nunan, *Classroom Teachers* 14), the qualitative method is of a different character. Rather than establishing “truths” or proof, it concerns itself with gaining insight and understanding. When Nunan is confronted by people who regard research as esoteric, he refutes this and argues that, on the contrary, research has been vital in order to understand underlying processes of language acquisition. Moreover, research is helpful despite the fact that it does not always bring clear answers and results can be both contradictory and inconsistent, and it offers an empirical basis for practice (*Classroom Teachers* 15). Nunan has compiled a list of ten principles which shows the advantages of research with regards to teaching and language pedagogy. Although he is mostly concerned with language and vocabulary acquisition, I wish to argue that these principles are also highly applicable to the acquisition of ICC. All of the ten principles are interesting, however, four of them are more appropriate concerning my thesis, and these will be highlighted here.

Firstly, Nunan lays stress on the importance of encouraging active communication through sequenced, achievable tasks (*Classroom Teachers* 16). The importance of communication and sharing of meanings and interpretations have been emphasised by Bruner and Bredella earlier, and the research of Burwitz-Melzer has shown the prominence of choosing suitable and challenging tasks. Also, Nunan shows how the pupils’ motivation increases when the tasks make sense to them, which also is a crucial and noticeable factor. Secondly, Nunan argues that research provides opportunities for pupils to apply their skills beyond the classroom (*Classroom Teachers* 16), which also is a long term goal regarding

ICC. Thirdly, in the same way as Bruner, Bredella etc., insist on the fact that traditional and instrumental instruction has to give way to communicative classrooms, so does Nunan. What he refers to as declarative knowledge does not necessarily lead to procedural knowledge. On the contrary, pupils have to be given the opportunity to activate knowledge through output activities (*Classroom Teachers* 16). Fourthly, Nunan highlights the great potential of working cooperatively with tasks in smaller or larger groups rather than teacher fronted tasks (*Classroom Teachers* 17). He points to research by Viljo Kohonen, which shows that cooperative learning leads to positive interdependence but also individual accountability, extensive face-to-face interaction, and the development of social skills (Kohonen, 14-39).

Altogether, Nunan shows how active communication, the ability to apply skills outside the classroom, communicative classrooms and cooperative work all are researched-based aspects of teaching that can enhance the work of a teacher. Furthermore, he encourages teachers to continue to explore the field of research, and highlights its importance as something contextualised and played out in the classroom (*Classroom Teachers* 17-18).

As discussed in chapter 2, it is desirable to know more about the proceedings in a foreign language classroom dealing with literary texts and intercultural competence. Literature pedagogy and the pedagogy of intercultural learning are two areas which have discussed what kind of effects literary texts have on pupils of different cultural background and how the teaching approach may positively influence the learning objective of intercultural competence (Bredella, 15-18; Fenner, "Promoting Intercultural Competence" 374-376). Researchers and teachers today would also like to know whether a certain progress has been achieved in the field of intercultural learning and find some suggestions how to assess the pupils' achievements during lessons. It is however, very difficult to get at the relevant data about processes of understanding (c.f. Bredella, 18-19; Bruner, *Actual Minds* 33-37), since these processes refer to a subjective understanding of fictional matter or to cultural concepts which are not observable, but belong to the high-inference behaviours (c.f. Nunan *Research Methods* 60). High-inference behaviours on cultural and fictional topics in classrooms can only be made observable by pupils' manifestations of thought in discussions or in texts.

Like Burwitz-Melzer's study this empirical study, therefore, follows an ethnographic approach which looks at the classroom from the inside. It does not describe a

laboratory situation but the researcher observes teachers and students in their natural ‘habitat’, looking for qualitative data. It is my hypothesis that high-inference behaviour may thus be made visible as Burwitz-Melzer’s study before. High-inference behaviour may be observed when pupils formulate hypotheses on fictional characters, accomplish changes of perspective with these fictional characters in an oral or written form, or utter opinions about racial discrimination etc. Whenever the pupils fill the “gaps” that the fictional text offers them, whenever they construct meaning with the text (Bredella 5-8; Bruner *Actual Minds* 33-37) valuable information is given in an oral or written form which can be evaluated according to a set of intercultural objectives which is oriented on the observable behaviour. As Burwitz-Melzer points out in an article on her study, it is very difficult to formulate distinct and detailed learning objectives for an intercultural competence, though some attempts have been made in the 1990’s. Knapp and Knapp-Potthoff were the first to introduce a list of intercultural objectives in 1990, which caused important discussions about what was most important, sociolinguistic aims and political awareness or linguistic and discourse competence (Burwitz-Melzer, “Teaching Intercultural Competence” 30-31). In 1997, Byram published his catalogue of objectives, which is mentioned above and which has been considered the most extensive one, regarding the assessment of pupils’ ICC. However, as Burwitz-Melzer points out, Byram’s comprehensive model proves somewhat difficult to fit into European school curricula (Burwitz-Melzer, “Teaching Intercultural Competence” 30-31). Other attempts have been put forward, for example by Bredella (17-26) which aims at special methods for teaching intercultural communication and the assessment of such (Burwitz-Melzer, “Teaching Intercultural Competence” 30-31). Altogether, these previous attempts of sketching out objectives that will assess and evaluate pupils’ intercultural communicative competence have not proved satisfactory with regards to teaching as they remain relatively vague. What to expect from their pupils, how to structure their lessons and how to assess the pupils’ achievements have been difficult for teachers to grasp.

Burwitz-Melzer has therefore drawn up some learning objectives for the literature-based EFL classroom. The objectives venture out from the pupils’ observable behaviour and offer objectives which are oriented on Michael Byram’s concept of ICC taking stock of, above all, knowledge, attitude and behaviour. In Burwitz-Melzer’s study awareness of intercultural topics and opinions is also included. In this case study I draw mostly on these intercultural objectives

which have already been tested in fifteen case studies in lower secondary school in Germany (c.f. Burwitz-Melzer “Teaching Intercultural Competence” 32-3).

Objectives: the learners...	Observed behaviour: the learners...
1. can identify and recognize elements from foreign cultures in the literary text	name these elements and relate them to various cultures; they also discuss their decisions
2. can identify a conflict/misunderstanding/dichotomy between cultures in the literary text	name and explain the conflict/misunderstanding/dichotomy and its (culturally determined) causes
3. understand the fictional characters in the literary text	talk about the fictional characters, their living conditions, their situation and their problems, taking into consideration their different cultural origin, if necessary
4. express their own feelings about the fictional characters	<ul style="list-style-type: none"> • identify their own feelings towards the fictional characters in the text • reflect upon their own feelings towards these characters and their actions and decisions • reflect upon their own empathy with the fictional characters
5. identify national stereotypes, culturally based prejudice and overgeneralisations in the text	name these stereotypes, culturally based prejudices and overgeneralisations and explain them
6. compare their own culturally determined opinions and attitudes towards the text and its fictional characters with that of other learners in their class; if the learners are of different cultural origins, they take this fact into consideration	compare their differing opinions and attitudes about the text and the characters, looking for culturally determined reasons (‘You as a Turk have a problem with the behavior of this girl, while for me her behavior seems absolutely normal. But...’); they discuss their differing attitudes
7. write their own short fictional texts/scenes/title or adaptations according to the creative task that was proposed	<p>according to the task, the learners</p> <ul style="list-style-type: none"> • write their own short prose text • suggest a title for the literary text • write a poem • write a new scene etc. <p>taking the model text and its characters with their specific culturally determined</p>

	behavior into consideration
<p>8. use different perspectives while writing the new text, scenes, in a Hot Seat task and in a Socratic seminar etc.⁴; they can</p> <ul style="list-style-type: none"> • use their own cultural perspective, which looks at the text and its characters ‘from the outside’ • coordinate their own perspectives with that of a fictional character in the model text, thus arriving at both an insider’s and an outsider’s point of view • take over the perspective of a character belonging to a different culture, thus sharing his/her view ‘from inside’ 	<p>for the various creative tasks the learners must choose</p> <ul style="list-style-type: none"> • suitable personal pronouns and verbs • emotions and actions for their fictional characters that correspond with their emotions and actions in the model text • a suitable sociolect or dialect, if necessary • suitable proxemic and non-verbal behavior • a suitable situation • a suitable location • a suitable background • a suitable (historical) period • suitable costumes
<p>9. discuss the texts, scenes, titles, etc. written by the class taking into account cultural differences between the model text, their own text and their own cultural origin</p>	<p>comment</p> <ul style="list-style-type: none"> • on their own texts in relation to the model text • on texts by other pupils and the model text • on differences, especially culturally determined differences, between their own and the other pupils’ achievements
<p>10. show the pre-knowledge required to identify a relevant conflict, and they are able to compare it to other conflicts relevant to the literary text</p>	<p>must name and explain these conflicts and make comparisons</p>
<p>11. can identify and recognize similar elements between the main text, and the intertextual elements used by the author</p>	<p>talk about the intertextual elements, discuss them, and compare them to the text</p>

⁴ I put in the Hot Seat task and the Socratic seminar as new tasks which are not mentioned in Burwitz-Melzer I refer to the objectives as 8.1. a, b and c, and to the observed behavior as a-i.

12. to be able to reflect upon their own way of reacting towards cultural differences and conflicts ⁵	talk about <ul style="list-style-type: none"> • what they have learnt, • how they have learnt it and • talk about about their own reactions when working with the text
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TABLE 1 (C.F. BURWITZ-MELZER, *Allmähliche Annäherungen* 136)

As shown above by the cells boxed in grey, I have, however, made some small changes in the array of the learning objectives by adding tasks and inserting objectives of my own, and enlargening two of the objectives in Burwitz-Melzer’s model. This is shown in table 1.

- 1) The first objective inserted is 10, which is of relevance when it comes to assessing the pre-reading task..
- 2) The next change is related to the naming of intertextual references in the text. The inserted objective is called 11.
- 3) Another change concerns learning objective 8. Here, the model of Eva Burwitz-Melzer is being followed, but her ICC objective 8, “the learners can use different perspectives while writing the new texts, scenes, etc” (33) has been enlarged to include scenes/roles that are played out. This learning objective is therefore not only used in writing, but also in talking about the text and staging scenes from it. In my lessons this objective was used in the Hot Seat and the Socratic seminar (lessons 4 and 5).
- 4) The fifth change is an additional objective inserted for the retrospective interviews with the pupils where they are asked to reflect upon what they have learnt, how they have learnt it and about their own reactions to the text. The objective is called 12, and is “to be able to reflect upon their own way of reacting towards cultural differences and conflicts.”

⁵ These objectives can be found in the research of Burwitz-Melzer, but they are not included in the table of objectives.

3.2 Research Design and development of research steps

In the following sub-chapter the research design is shown and commented upon.

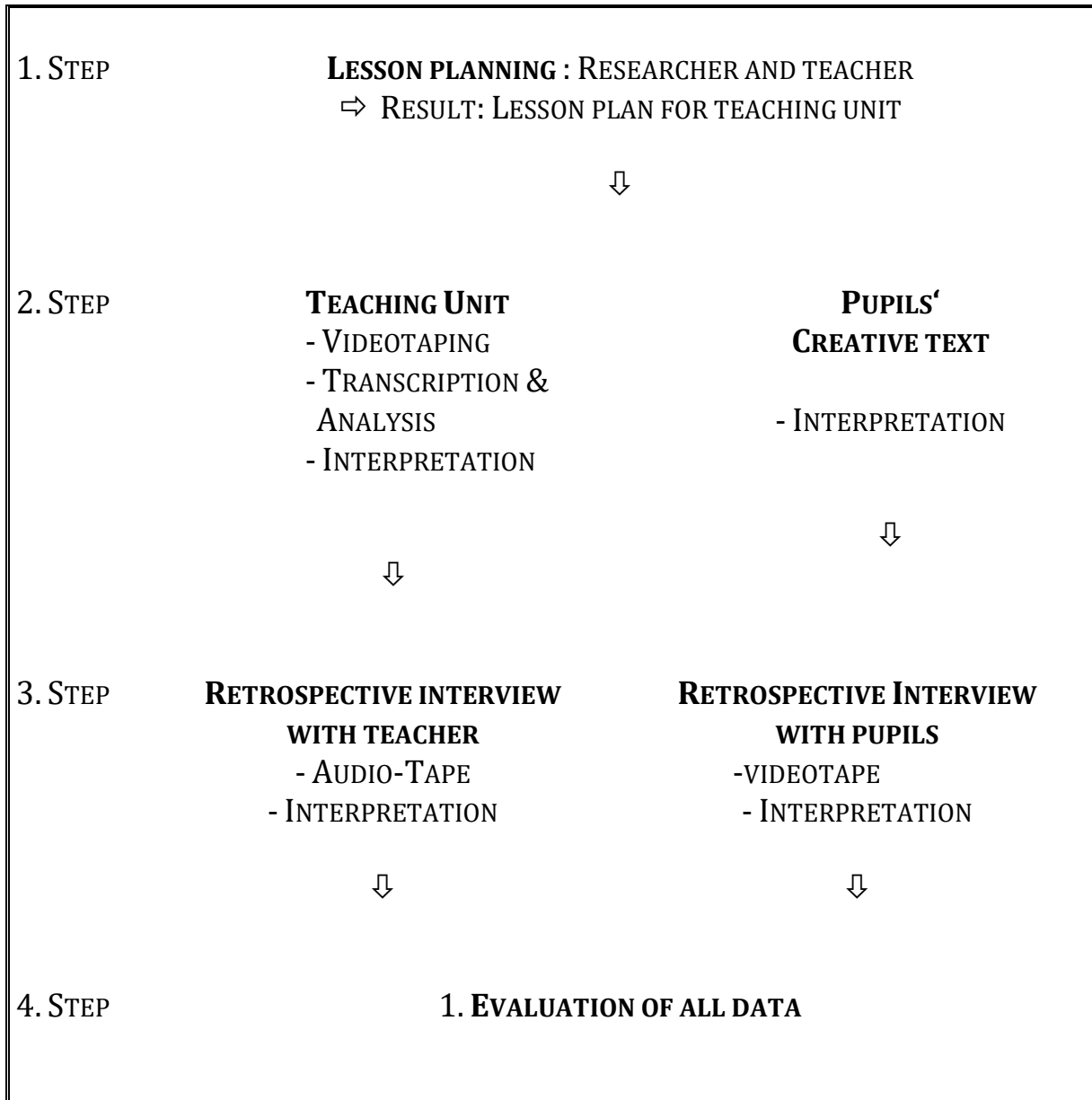


TABLE 2 RESEARCH DESIGN OF THE CASE STUDY (C.F. BURWITZ-MELZER, *Allmähliche Annäherungen* 136)

In the first step of the research a lesson plan was drawn up which was based on the article “Teaching Intercultural Communicative Competence through Literature” and the research study *Allmähliche Annäherungen: Fiktionale Texte im interkulturellen Fremdsprachenunterricht der Sekundarstufe I* by Burwitz-Melzer. As mentioned above,

her research interest was taken as a starting point for this study and her design was followed with a few alterations. Therefore the lesson plan was introduced to an English teacher working in a lower secondary school in Southern Norway, who was interested in this kind of study and in the fostering of intercultural competence. We both agreed on carrying out the research unit in a tenth grade. The teacher was willing to carry out the lesson plan in a classroom of her choice while I observed and videotaped it.

During the second step, I observed and videotaped most the unit (c.f. table 1 on page 32 with all tasks). While the unit was being carried out in the usual classroom, the researcher was sitting in the back and taking field notes. The camera was positioned at a suitable angle to videotape the teacher and the pupils. Special attention was given to those learning phases and tasks which might present discourse on intercultural topics, on the fictional characters and their situation. And on phases which demanded writing, presenting and discussing creative texts. In this way three different kinds of data were generated: the audio-visual data of the videotapes showing the learners' oral discussions, commentaries etc., their actions and interaction, the fieldnotes by the researcher, and the creative texts. These three sets of data were supposed to limit the researcher's bias and subjectivity to a minimum (c.f. Burwitz-Melzer *Allmähliche Annäherungen* 143-4). All interaction between learners, their actions and oral and written utterances can, therefore, be reconstructed and understood from the perspective of the researched field and the research objects.

Step three followed the principles of triangulation of data which is recommended by Burwitz-Melzer ("Teaching Intercultural Communicative Competence"; *Allmähliche Annäherungen*). To look at the field of research from a different perspective and, in fact, from the perspectives of the researched persons themselves, it is highly advisable to let them speak for themselves in retrospective interviews and comment on the lessons and the content of the unit. During the unit, the researcher had made some notes about pupils who might be good interview partners since they showed interesting behaviour in the classroom. Interesting here means, they were either very engaged and showed a lot of motivation, or not engaged at all, showing little interest, or they had produced significant oral or written output. The interview with the pupils was designed as a group interview with a mixture of structured questions and unstructured questions to allow for some liberty in the conversation. The interview took place within a week after the videotaping of the

last lesson. The pupils were asked questions about their discussions, their creative texts etc. The interview with the pupils was also videotaped to allow for an observance of their mimics and gestures during the conversation (c.f. Burwitz-Melzer *Allmähliche Annäherungen* 144-146).

The interview with the teacher was supposed to give her the chance to comment on her teaching behaviour and decisions she took while conducting the lesson, especially in those cases where she obviously did not follow the lesson plan. This interview was audio taped.

With both interviews the researcher wanted to add meaning and perspective to the data accumulated in step 2.

In the fourth step all the data were transcribed, categorised and interpreted. This was done in the following way:

The field notes were transcribed and commented on immediately after the lessons in which they were taken. They offer information on school data, pupils and proceedings in the classroom which might help to support the data of the videotapes. The videotapes with the classroom proceedings were roughly transcribed before the interviews, to give the researcher the chance to find out interesting details about the pupils' activities which might serve as topics in the retrospective interviews. Later they were transcribed in detail (c.f. Burwitz-Melzer *Allmähliche Annäherungen* 147-8; Nunan *Research Methods*). After this, two different kinds of analysis were carried through: first a sequential analysis was done with the transcribed data to make sure that all proceedings are looked at in their proper order in the classroom. This is important to create contexts in which the teacher's tasks and commentaries and the pupils' activities, discussions and texts can be reconstructed and perceived correctly and evaluated according to their proper importance in the course of action. Then it was necessary to reduce the data and focus on the learning objectives which had been chosen. To this end, a qualitative content analysis of the classroom discourse and the creative texts were done in which the learning objectives themselves served as categories and codes. The codes allow for a quick orientation in the transcription and show the reader at a first glance which learning objectives have been achieved by the pupils in which task. The written text were also analysed by a qualitative content analysis using the same codes. It becomes evident in this procedure that the researcher's attention lies

predominantly on the learners' side (c.f. Burwitz-Melzer *Allmähliche Annäherungen* 149-150).

The retrospective interviews were likewise transcribed and analysed according to a sequential analysis. Following the principles and interest of a triangulation of methods and data, the researcher now looked for contradictions or conformities between data from the lessons and the pupils' commentaries on them. Therefore three codes were chosen to indicate these cases:

- ⇔ for opposing views between the pupils' utterances in the interview and the findings of the unit,
- = for conformities between the pupils' utterances in the interview and the findings of the unit,
- ≈ a rough conformity between both corpora of data, which however is not an exact overlapping.

In the teacher interview the same three codes were used to show where the teacher confirmed the proceedings in the classroom, where she more or less confirmed them, or where she did not perceive the proceedings as the data of the lesson show them.

All in all, the data and the triangulation show that the researcher's subjectivity can be moderated by listening to the research objects and by using several sets of data to supplement a solitary view on the research proceedings (c.f. Burwitz-Melzer *Allmähliche Annäherungen* 152-3).

4. Material Analysis of Pam Muñoz Ryan's short story "First Crossing."

4.1 The text and its function in the EFL classroom

The short story "First Crossing" is part of an anthology about teen immigrants with the same title edited by Donald R. Gallo and published in 2004. Pam Muñoz Ryan is well known for her novel *Esperanza Rising*, which is based on the experience of her own grandparents, and how they were forced to leave Mexico and look for a better life in the United States. She lives near Encinitas, California, where they produce large quantities of flowers and rely heavily on Mexican workers, like Marco and his dad in "First Crossing" (Gallo, 22).

Ryan's "First Crossing" is an authentic fictional text, which means that it has not been created for pedagogic purposes, but rather offers a genuine view of the world with its

spontaneous language, real context and authentic needs (Newby, 16). With reference to Little, Dewey and Singleton, Anne-Brit Fenner points out that an authentic text “is created to fulfil some purpose in the language community in which it was produced” (qtd. in *Cultural Awareness*16). The story with its first person narration of a young boy crossing the border illegally for the first time, offers a personal insight into Mexican-American culture. Furthermore, it highlights experiences that are atypical for our own culture and asks for a different view on a foreign culture. Bruner explains how these views into different cultures tend to be hushed down in school, supposedly for reasons of delicacy (*The Culture of Education* 97). By neglecting to include different cultures in the curriculum, one presents a remote vision of the world, alienating children from different cultures. In contrast, “First Crossing” is arguably a text which can increase understanding of different cultures and provide intercultural competence, which is what this paper aims at examining. Also, the main theme of the text, which is the illegal crossing of the U.S. – Mexican border, is a highly debated political topic these days, and lends itself to working interdisciplinary between English and other relevant subjects like arts, sociology, etc.

Eva Burwitz-Melzer, in her empirical work on how to teach ICC through literature, shows how a text can both enable the reader to consider a different culture subjectively and allow for an interchange of perspectives between the reader and the protagonist of the narrative (“Teaching Intercultural Competence” 29) which are both crucial in order to develop ICC. Susanne Reichl, in her article about young adult literature, explains how these texts, in general, have great potential of initiating what she refers to as a transcultural learning process (110) which is a term similar to intercultural competence.⁶ Although, as Reichl points out, it is difficult to isolate certain generic features in the literature that evokes learning, in general, literature for young adults tends to provide emphatic understanding (110). According to Reichl, this emphatic understanding “is a result of the fictional world being in one way or another reconcilable with the learner’s world” (110). For the average European reader, the idea of having to go across a border illegally in a dangerous procedure in order to support your family is unsettling. However, there are several aspects in the text and in the character of Marco that the teenage reader can

⁶ The two terms intercultural and transcultural are often used interchangeably.

Transcultural follows recent developments in cultural theory which regards cultures as dynamic categories that transcend, rather than being stable (Reichl, 107)

identify with, such as being young, striving after being considered grown up, and loving one's family and friends.

Furthermore, characters in literary texts have the ability to evoke empathy no matter how different the culture is from the reader's own, and as Fenner argues, empathy is a good way to develop understanding regarding what is different (43). The way in which Marco and his father have to place their fate in the hands of the coyote and take the dangerous travel across the border and the fear, insecurity and humiliation that they experience makes a good example regarding the potential of developing empathy. In my opinion, the text lends itself well to the emphatic understanding that Reichl suggests and what Eva Burwitz-Meltzer writes about the interchange of perspectives.

4.2 The Plot

"First Crossing" is a short story about Marco, the main character, and his father. Marco's father has worked in Mexico as a *burro* (donkey) for years, struggling to make ends meet before he realises that the only way for him and his family to prosper is to go across to the U.S., although it means leaving his family for months at a time. After a few years, Marco, who has turned fourteen, is old enough to join his father and participate in supporting his family. This means that he has to leave everything that he knows and loves and make a dangerous crossing over the American-Mexican border. As soon as they arrive at the border city Tijuana, Marco's initial motivation to cross the border is quickly replaced with fear and the feeling of doing something illegal. Depending heavily on *coyotes*, Marco, his father are squeezed into a rebuilt, panelled van and driven out into the desert, only to be deported back to Mexico by the migration police. This happens several times until, eventually, they are successful. But the crossing changes Marco in several ways and makes him grow up overnight.

4.3 The Setting

In "First Crossing," there are three places which are elaborately described, the border town Tijuana, the desert, and the van which is used to take Marco across the border. The beginning of the story takes place on Revolution Boulevard in downtown Tijuana, which is frequently referred to as the world's most famous border city and has been nicknamed The Gateway to Mexico. The city is well known for its illegality, its drug violence, migrant deaths and human trafficking (Aparna, 281). The author manages to give the reader a feeling of what it is like in the city by depicting and, in a way, ridiculing the pushy, Mexican street vendors:

“Revolution Boulevard in downtown Tijuana swarmed with gawking tourists who had walked over the big cement bridge from the United States to Mexico. Shop owners stood in front of their stalls calling out, “I make you good deal. Come in. I make you good price.” [...]It appeared that no one ever accepted the first rebuff from tourists. The Mexicans simply badgered them until they pulled out their wallets” (1-2).

The second place described is the desert which they are taken to in the middle of the night when it is completely dark. The group of illegal immigrants walks into an *arroyo* without water, only rocks, dirt and dry grasses. They have to cross through a fence and walk along a dirt road before they are once again squeezed together in a van, only to be stopped by *La Migra*.

The third place is inside the hood of the rebuilt van which the immigrants have to hide inside. Marco has to be put in a particular position to avoid the motor, and as the hood closes all light disappears. The noise and the smell from the motor are painful and make it difficult to breathe. All three locations, Tijuana, the desert and the inside of the car are closely connected to the meaning of the story, the illegal crossing. They are dark and lonely places to which the characters are drawn against their will, just because they want a better life for their families.

4.4 The Structure

“First Crossing” has a linear structure where form and content with regards to Marco’s development go hand in hand. The story starts *medias in res* in the middle of Tijuana, where the crossing is about to take place. Then there is a flashback which sheds light on when things used to be in harmony back in Marco’s hometown Jocotepec. By making shifts in time, the author successfully increases the suspense which almost always works in a motivational way for the reader. The ending of the story is open, which allows for the reader’s own interpretation of how it all works out for Marco and his father in Encinitas.

4.5 The Protagonist

The protagonist of the story is Marco, a fourteen-year-old Mexican boy. His family has been living under poor conditions without enough money to pay the rent. However, when he is ten, his father decides to cross the Mexican-American border and starts to work in the U.S. With forty dollars a day instead of five, they manage to prosper, and their lives improve. “The money always preceded him. They made Mamá happy and made Papá seem godlike in her eyes. [...] they were able to pay the rent on time and had plenty left over for

things [...]” (5). Marco is curious about his father’s life in the U.S. and asks him to tell him about it (6). When his father leaves for California regularly, Marco only sees him twice a year, and he begs his *Papá* for permission to come along. When he turns fourteen, *Mamá* and *Papá* decide that Marco is old enough to cross and to help support the family. With the income from both, *Papá* and Marco, they will be able to buy their own house. However, when it is all settled, *Mamá* cries for days and tells Marco that things will never be the same again. She is worried that Marco is not going to return after all (7). Marco, on the other hand, is not worried:

“Marco knew he would return. He already looked forward to his homecoming, when he would be celebrated like *Papá*. As the bus pulled away from *Jocotepec*, Marco had waved out the small window to the women, and for the first time in his life, had felt like a man” (7).

Marco’s pride of crossing the border like a grown up is, however, quickly replaced by fear and anxiety over what could happen to him if he is let down by the *coyotes* or if he gets separated from his father. His head is filled with the worst imaginings of stories he has overheard, and he worries terribly. His father notices this and does his best to calm him down. The story is told in the first person narrative by Marco, which provides what Reichl describes as a “direct narrative perspective” (110). Here, the reader gets an insight into the protagonists’ thoughts and ideas, such as when Marco feels guilty even before he has done anything illegal. “Marco felt conscious of himself, as if everyone knew why he was there. For some reason, he felt guilty, even though he hadn’t yet done anything wrong” (2). The author makes use of subjective imagery, transferring the personal experiences of fear and anxiousness in the protagonists over to the reader. Sitting on a bench in *Tijuana*, while waiting for the *coyote*, Marco experiences a strong longing for home, “He already missed *Jocotepec* and his sisters playing in the cornfields behind the house. He even missed the annoying neighbour’s dog barking and *Mamá*’s voice waking him up too early for mass on Sunday morning when he wanted to sleep” (7).

The author successfully manages to depict Marco’s struggle between being a fourteen year old boy and his wish to become a man. Marco wants to become an admired man, like his father but realises quickly how difficult this is when he has to cross the border illegally. This struggle increases significantly when it becomes clear that Marco and his father have to separate to get to the other side without being picked up by the border police:

“Marco didn’t like the idea of being away from Papá. What would happen if Papá got across and he didn’t? Or what if he couldn’t find Papá on the other side? Then what would he do? He didn’t like this part of the journey. Suddenly, he wished he’d, stayed home another year in Jocotepec” (15).

Nevertheless, Marco manages to overcome, or, at least oppress his fear and goes along with the *coyote*’s plan. When he is finally released from the van, he feels molested and is terribly uncomfortable amongst the other Mexicans who are thrilled and show lots of joy about standing on US soil. However, this slowly changes, and after a while, Marco laughs together with the rest of the group and says to his father that he is ok. In the end, it becomes clear that the title “First Crossing” does not only refer to the hidden ride in the car to reach the States, but it also hints at Marco’s coming of age and how he crosses the threshold to adulthood.

4.6 Other characters

Marco is the only well-shaped character, and all happenings and other characters are seen through him, he is the lense. Marco’s father is an important character in the story, and Marco and his father have a close relationship. In the beginning of the story, Marco looks at his father and reflects on how similar they look. “Marco looked just like Papá but with ten times the hair. They had the same walnut-colored skin and hooked noses, but Papá’s body was muscular and firm while Marco’s was skinny and angular, all knees and elbows” (3). The description of how similar they look could be a foreshadowing of how similar their lives eventually will turn out, working illegally in the U.S. Papá is a nice man who does what he can to comfort his son and to make him feel as safe as he can. It seems as if he has accepted his situation of having to cross the border and work illegally to be able to support his family, he even accepts being humiliated by the coyotes. “Marco turned away so he wouldn’t have to see his father humbled in this manner” (16). While they are waiting to be taken across by the coyote, Marco asks himself “Why did Papá agree to do this? Why did he resign himself to these people? “It is the way it is,” Papá had said” (17). All the characters that have to do with migration such as *Coyote Lady* and *Flashlight Man* remain flat characters throughout the story. They do not reveal any feelings, but only carry out what they have been paid to do.

4.7 Style and Vocabulary

“First Crossing” is an authentic story; therefore language and grammar are not didacticised. No glossary is provided, and the version used is without pictures and will

most likely challenge some of the tenth graders regarding language, length, content, and understanding of meaning. The story is written in a rather informal style in the third person narrative. Furthermore, it consists of a lot of dialogue, mostly between Marco and his father, which also increases the feeling of authenticity and that the fictional world is real.

What also increases the feeling of authenticity in addition to raising language awareness and a plurilingual approach is the use of Mexican Spanish words and expressions.⁷ A close look at the Mexican Spanish words assembled in this story shows that they sum up some of the core issues in the text, and this is the reason for choosing most of these lexemes that refer to the word field of migration. In addition to the Mexican Spanish expressions, Mexican English is also used in some idioms, such as “I make you good deal” (1), “I make you good price” (1) and “¡Flores, flores! You buy cheap!” and thereby strengthen the authentic atmosphere.

As a teacher, it is easy to presume that the use of different languages can increase the reading challenge for the pupils. However, although neither the content nor the language is particularly easy or simple for the pupils to read, the topic is interesting which motivates the pupils. According to Reichl, a text should provide a certain degree of difficulty to be able to motivate the pupils and to give them learning opportunities (111). She also writes that even though some aspects of a different culture are difficult to identify oneself with, such as when Marco at fourteen has to help support his family, this should not be regarded as an obstacle to understanding the story. Rather, it serves as an opportunity to open up for a dialogue between different cultures and identities in the classroom (Reichl, 111). Anne-Brit Fenner also emphasises that teachers should not be afraid of introducing literary text of a certain difficulty. According to her, if the text is interesting enough, this provides motivation, and the pupils will be willing to strive hard to understand (*Cultural Awareness* 19).

With regards to motivation, Reichl explains how, in addition to the direct narrative perspective, short chapters and gripping narratives “enhance the sense of immediacy and the motivational power of the narrative, which seems to be a first step towards learning” (110). In her article, she uses novels as examples, but it can be argued that a short story is

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- ⁷ *No te apures, burro, los jefes, birria, capri rotada, compadres, fútbol, cervezas, gringo, callejón, escucha, m'ijo, ¡Mueva!, ¡Más!, La Migra, la casa del coyote, tienda, horrible, vámanos, abuelita, buena suerte*

able to enhance the immediacy and motivational power in the same way as short chapters can, and the immediacy and gripping narrative which she refers to, “First Crossing” certainly has.

Admittedly, the text does impose a certain degree of difficulty. However, as mentioned above, a fictional text should provide some challenges in order to both motivate the pupils and enhance the learning process. Given that it is an authentic short story with a gripping narrative and interesting content, there is a reason to believe that the motivational factors can surpass the obstacles that the pupils may experience, and offer a rich and purposeful reading experience.

4.8 Rhetoric devices

The most prominent rhetoric devices in the text are intertextuality and metaphors. The author uses intertextuality as a way of increasing the familiarity between the narrator and the reader, which again could increase the emphatic understanding that Reichl refers to as explained above (110). For this purpose, Ryan uses popular culture as a bridge into other cultures, which in this case is Norwegian culture. The story is, therefore, interspersed with references to well-known Disney-cartoons which in different ways appeal to the difficult situation Marco finds himself in. Firstly, Marco watches “Lion King,” where Simba loses his father, and he lingers over how terrified he is of losing his own (11). Secondly, he watches “Little Mermaid,” where Ariel wants to be free to go to another world (14), but which is not the case for neither Ariel nor Marco. Thirdly, after Marco and his father has to separate he watches “Alladin,” where he envies the ability to get on a magic carpet and fly wherever you want to go, wondering whether or not his father made it across (17).

Metaphors are also used as a way of enhancing the writing and bringing vivid pictures into the reader’s mind. One of the very striking metaphors is used when Flashlightman directs Marco, Papá and the other illegals out into the night. “Marco and Papá held back. They were the last in the group forming the line of obedient lambs walking over a hill and down into an arroyo. There was no water at the bottom – just rocks, dirt, and dry grasses” (22). By using “the line of obedient lambs” the reader can easily associate the group of illegals obeying their “shepherds” like lamb. Another place where the author uses a simile is when Marco is laying rolled up in the car, so afraid that he cannot move. “He watched the small crack between the car and the hood as if it was his lifeline” (18). This gives the reader a picture of how vulnerable he is, and how he clings on to hope as if

it was a lifeline. Similes like these two show how it is possible to enrich and strengthen the reader experience through the use of language.

4.9 Conclusion

“First Crossing” will undoubtedly be a challenge to read, especially for the weaker pupils. Its length and language are considered as quite long and difficult. However, the theme and the structure of the story are capturing, and I believe it has the potential of motivating the pupils to go on reading. Although some of the pupils are most likely to face a challenge regarding the level of difficulty that the text proposes, Reichl and Fenner amongst others have shown that choosing texts with a certain degree of difficulty increases the motivation. By offering something familiar to the Norwegian reader, the use of intertextuality serves as a bridge between Mexican and Norwegian culture. The story does highlight an important and ongoing political issue and provides an important insight into some of the aspects of this conflict. The way the reader can familiarise with some of the aspects of Marco’s situation will increase their ability to change perspective, and engage in a culture that is far different from their own. Altogether, there is a reason to believe that the text will offer potential for achieving ICC.

5 The Unit

5.1 The school, teacher, class

The lessons took place in a 10th grade lower secondary class at a public school, on November the 20th, 21st and 24th. The school is located in a small village near the city of Grimstad, on the south coast of Norway. 582 pupils attend the school, and out of these, 32 have a migrational background. The teacher, whom I asked to complete the lesson, teaches English and French at Fevik skole. She is born in the U.S. but moved to Norway seven years ago. Intercultural learning is a field she is unfamiliar with but finds interesting, and she, therefore, agreed to teach the text in class. The 10th grade consists of 31 pupils, 15 boys and 16 girls, who are between 15 and 16 years old. Five of these have a migrational background (Cuba, Germany, the US, and Pakistan).

5.2 The unit in transcription with commentaries

1. LESSON (20 mins):

TASK 1 Warm-up: Comment on a cartoon of Trump’s Wall in Mexico

Task 2	Read story
2. LESSON:	
TASK 1	Questions on the text
TASK 2	Find five adjectives for Marco
TASK 3	Draw a sociogram of the characters
TASK 4	Divide the text into five parts
3. LESSON: Word hunt for Spanish-Mexican words	
4. LESSON: The Hot Seat	
5. LESSON:	
TASK 1	Work with still-pictures from “Lion King”
TASK 2	Socratic seminar
6. LESSON: Write a letter to Marco’s mother	
7. LESSON: Read their letters to each other	

Table 3

5.3 The Lessons

The First Lesson

As a pre-reading task, and as a way of activating the pupils pre-knowledge, the pupils are asked to comment on a cartoon of Trump’s wall (see fig. 1). The cartoon shows, and ridicules, how the American president Donald Trump requires that the Mexican president shall pay what it costs to build the wall. Trump is being portrayed as Humpty Dumpty, an egg, which is a well-known character from an English nursery rhyme. The cartoon implies that when Trump as an egg will jump down and give the invoice from the building of the wall to the Mexican president, he will break like Humpty Dumpty does in the riddle.



Fig. 1. Donald Trump's Wall (Mercurynews.com)

The first task shows that Trump's wall is apparently well known to the pupils. They comment on how Trump resents all Mexicans, except his gardener and on how he claims that all criminals come from Mexico. But perhaps most interesting, they are able to compare this situation to the Berlin Wall, North and South Korea and the situation in Europe where borders are closed, and Syrian refugees (amongst others) are shut out. As an additional objective, 10 is inserted (see table 1 p. 19-21). To fulfill this objective, the learners must show that they have the pre-knowledge required to identify a relevant conflict, and that they are able to compare it to other conflicts relevant to the literary text. Here is a part transcribed from the first lesson: (All grammatical errors are kept authentic.)

00.00.01	Teacher	This is activating your pre-knowledge, right, so, look at this wall! Oh, no, it's supposed to start with, eh, well, no, no. Who's the guy on the wall? I know, he's very ugly. Eh, S7?	Stimulus (subjective) for classroom conversation
	S7	Donald Trump	10
	Teacher	Trump! How can you tell? S13?	Asks a follow-up

			question
	S₁₃	Because of his hair	10 (completion of S7)
	Teacher	His hair! Yes, his hair, and his tiny hands, just, ha-ha. His hair! And what is, what does it say on this box on the far left? Can anybody read that? S11?	Repeats and elaborates on pupil's thoughts
	S₁₁	Trumpty Dumpty sat on a wall	10
	Teacher	Yes! Trumpty Dumpty sat on a wall, does anybody know that poem? S4?	Stimulus
	S₄	Humpty Dumpty	10
	Teacher	Humpty Dumpty! What does that poem anybody, do you know the whole thing?	Stimulus repeated
	S₄	Eh, Humpty Dumpty sat on a wall, eh...	Tries to remember the riddle
	Teacher	Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall, and all the king's horses and all the king's men, couldn't put Humpty together again. And this version here, it's set up like a rhyme. Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall, and all the king's horses and all the king's men, couldn't put Humpty, Humpty Dumpty together again. And the riddle, the riddle is what is it that's sitting on the wall, well you can see it in the picture, and it gives you the answer at the bottom, right? An egg. That's the picture of, that's the rhyme of Humpty Dumpty, and I don't know where it comes from, and I don't know why I know it, but we all know it. Eh, so, Trumpty Dumpty is sitting on a wall, and what is he saying here? Somebody else want to read for me? S3?	Long input of cultural information

00.01.46	S₃	Eh, this is a really really great wall, I'm just going to ... Hop down,	Reads from the cartoon
	Teacher	Hop down yeah	Emphasises what the pupil reads
	S₃	And take this invoice	Continues
	Teacher	Invoice	Emphasises what the pupil reads
	S₃	To the Mexican president	Continues
	Teacher	Yeah. OK, what is he saying? What is that bit about this is a really really great wall? S4	Stimulus
00.02.15	S₄	He wants to build a wall between the U.S. and Mexico	10
	Teacher	Yes! Everybody knows, on the entire planet I think, that Trump wants to build a wall between the United States and Mexico. And, S3?	Feedback
	S₃	And get Mexico to pay the wall	10
	Teacher	Yes! That's what he says; I'm going to give the invoice to the Mexican president, I'm going to give him the bill so that Mexican people can pay for it. Ehm, what do we know about this wall that Trump wants to build? S6?	Repetition of pupil's thoughts
	S₆	Eh, it's going right to be in several states	10
	Teacher	Has to be through several states, yes, because several states border with Mexico. And?	Repetition of pupil's thoughts
00.02.52	S₆	And actually the wall, there is a wall standing there already so that (is cut off)	10
	Teacher	There is a wall there already! Some sections there's just chain link fence, right? You guys all know what a chain link fence is? Yes. And then some sections there's an actual wall, a wall between Mexico	A teacher echo. Input on cultural information,

		and the U.S.A., there we are. (Shows a picture on Google). Pictures. So some place it's an actual wall like this, you can kind of see through it, but, you know, anybody can climb it. It's not that difficult. And, in some places, it's this, chain link fence. And you can cut, cut the sections of the wall. But back to Humpty Dumpty. Humpty Dumpty is a story about is a rhyme or a riddle about a what again? S11?	and a stimulus in the end.
	S₁₁	An egg	Answers the teacher's question
	Teacher	An egg! If Trumpy Dumpty is sitting on a wall, most likely this wall is going to break him. The concept of sitting on the wall and jumping down or falling down. Now, some of us wouldn't mind to see Trump broken. Some of us think he has too big of a head already, but, if he, if Trump builds his wall, and it breaks him, what is it going to do to the American economy? Any ideas? S3?	Explains her interpretation of the cartoon, and asks a (leading) questions as stimulus
	S₃	Ruin it?	10
	Teacher	Yeah, anybody remember what the statistics are on how much the wall is going to cost? If Trump builds it the way he wants to build it? S6?	Asks a closed question
	S₆	Wasn't it more than 20 billion dollars?	10
00.04.45		Yeah, it's so insane amount plus several million every year, not just several million like 80 million every year to maintain it, right? (...)	Feedback

00.06.16	Teacher	Do we have anything similar to this in Europe? S6?	Stimulus
	S₆	Eh, we had the wall in Berlin	10 (not L1)

			or L2),
	Teacher	We had the wall in Berlin, and what was the wall in Berlin supposed to do? S1?	Repetition of pupil's thoughts
	S₆	Eh, deny people from the East to come to the West	10
	Teacher	Right! Why? What do we care? S6?	Feedback, asks the pupil to elaborate
	S₆	Because a lot of the people who lived in the East saw that in the West everything, everything was way better	10
	Teacher	Define better	Asks the pupil to elaborate
	S₆	Like, they had good jobs, and they could buy all things, but in the East, there was like communism	10
	Teacher	Mhm	
	S₆	And the Soviet Union said that they were going to be very rich, but it ended up that they were poor and they couldn't do anything	10
	Teacher	So, there was also an economic incentive for East Berliners to escape to the West, right? They could get better jobs; they could buy more stuff, eh, capitalism gave a certain amount of wealth, right, that communism didn't give the people like they had been promised. Eh, is this similar to the United States and Mexico? S13?	Feedback, adds cultural knowledge about a third cultural background
	S₁₃	Yes	10
	Teacher	How? How is the East and West Berlin situation similar to Mexico and the U.S.?	Stimulus

	S₁₃	Eh, because it's better to live in the U.S.	10
	Teacher	People are very poor, there aren't very many jobs in Mexico, and you can't buy things that you need, necessarily, especially if you don't have the money, Whereas in the United States there are more jobs, they get paid better, eh, there is an abundance, everything, in the United States. Eh, any place else that we have something similar to this? Besides Berlin, S9?	Teacher echo. Input on cultural information and a stimulus at the end.
00.08.21	S₉	North Korea?	10
	Teacher	North Korea?	Tries to understand what S9 is referring to
	S₉	Or	Tries to explain his thoughts but is cut off
	Teacher	North and South Korea, yes! Excellent, What else about North and South Korea can we say? What else do we know? S1?	Feedback
	S₁	People from the North can't go to other countries	10
	Teacher	Right, they are closed in, they are locked into the North Korea, they are not allowed to leave. Eh, why would they want to? I thought the glorious leader made everything fantastic. S20?	Repeats pupil's thoughts, and an (ironic) stimulus at the end
	S₂₀	There is a lot of extreme poverty in North Korea	10
	Teacher	Extreme poverty and what kind of information do they get from the outside world, do we know? S20?	Repeats pupil's thoughts

			and asks a leading question as stimulus at the end
	S₂₀	Almost nothing	10
	Teacher	Almost nothing!	Teacher echo
	S₆	Communist propaganda	10
	Teacher	All communist propaganda, yeah. Are there any other situations like this? What about a place where there's extreme poverty, and at the moment there's actually a war? And people are fleeing. S1?	Teacher echo, adds cultural information from L1
00.09.20	S₁	Europe is closing eh, eh (struggles to find the correct English word)	10
	Teacher	Their borders?	Helps the pupil to find the right word
	S₁	Yes,	10
	Teacher	To who?	Asks the pupil to elaborate on his thoughts
	S₁	To immigrants eh	10
	Teacher	From?	Asks the pupil to elaborate on his thoughts
	S₁	Syria	10
	Teacher	From Syria especially. And we all saw that, eh, everybody was there,	Teacher

		right? We all saw that “Anne Frank’s Søsken,” right? Awww, that was amazing and hard, and I don’t know you probably saw me afterward I was a mess right? Eh, but what is happening with Syria and how we are closing our borders. I mean, you can’t, Italy for example, tons of water, lots of boats can show up in Italy. How do they close a wall, I mean how do they, you can’t really build a wall to a coast right, that would kind of ruin all the tourism. S6?	echo, refers to a play which works as cultural input from L1 and talks about her reactions. Adds cultural information, and stimulus at the end.
	S₆	Eh, I think the E.U. sends several warships down there to catch the refugees on the water	10

00.11.23	Teacher	Eh, but, the concept of keeping you people over there, and us people here, it’s not a foreign concept, it’s not a new thing, I mean, when it comes to U.S. and Mexico, Trump is taking it to new heights, literally, right? He wants to build this huge wall that nobody can get through. People, of course, could climb it, and dig around it and under it and all kinds of things like that. But he (Trump) wants to stop people from coming from Mexico. Why does he want to do that? Why do we care? S1?	Input on L2 culture, and stimulus at the end
	S₁	Eh, he think that much of the criminal people come from Mexico	10
	Teacher	Yeah, a lot of the things that come out of Trump’s mouth are kind of like eeeeh, what’s the word? Amazing? Surprising? Shocking?	Feedback and personal

		Eh, disgusting? Ridiculous?	opinion on politics.
	S₃	Racist	10
	Teacher	Over the top, racist? Eh, maybe I could even go so far as to say evil sometimes? But things that come out of his mouth and that he tweets, nobody is filtering this man, he just should have this huge filter built around him. Ehm, but, what did he say about Mexicans, anybody remember exactly? S6?	Feedback, personal opinion on politics and a question at the end
00.12.36	S₆	Eh, that they're drug dealers and rapers	10
	Teacher	Yes! That they're drug dealers and they're rapists, drug dealers and rapists are coming they're not sending us they're best people, well, first of all, they're not sending them, they are coming illegally because they are desperate and they need jobs. But, S3?	Teacher echo and personal opinion on politics
00.12.53	S₃	I remember he said that he hate all Mexicans except his gardener because he was friends with him	10
	Teacher	Right, yeah, yeah, how can you say that in public? I mean how can that even come out of somebody's mouth, I hate everybody from this country except that one person that I actually happen to know, how can you do that? How could, yeah, I don't know. Brain explode, my brain explode! Over things like this. But, eh, so we got Berlin, we got North and South Korea, and we definitely got the issue right now for all of Europe with the Syrian refugees. Eh, we want to keep them over there and us over here (...)	Feedback, a personal opinion on politics and a summary of pupil's ideas in the end.

The political cartoon is a successful stimulus, paving the way into a classroom discussion on the culture and politics of L2, L1 and third nations. In analysing and interpreting the cartoon learners use their cultural and political pre-knowledge and world-knowledge thus preparing the following discussion on the short story. Particularly the boys, such as S6, S20, S1, and S13 are very concerned about the politics involved in these different conflicts. They show that they fulfill the objective which requires that the learners have the pre-knowledge to identify a relevant conflict, and are able to compare it to other conflicts relevant to the literary text. Yet, they do not get to talk much about it because the teacher has a lot of information that she wants to convey. At times, she even behaves inappropriately by forcing her own political opinion upon the pupils, offering them too much political and cultural details and gets quite carried away with her own opinion about the US president. (00.11.23 – 00.12.53)

The Second Lesson

Firstly, the teacher asks the pupils questions about the text. Secondly, they describe the main character with adjectives. Thirdly, they draw a sociogram of the relations between the different characters, and finally, they divide the text into five parts. This part that is transcribed is a part taken from the questioning on whether they liked the text or not. As Signe Mari Wiland emphasises in her book *Reading and Teaching English Literature*, the most important thing is to focus on the reader's experience of the text, even at the expense of the text itself. Reader-response theorists, such as Louise Rosenblatt, focus on the reading process, rather than on the text, and argues that the reader's attitude towards a text is what determines how it is read and what will come out of reading it (Rosenblatt in Wiland, 17). The main aim of this task is to establish the readers' experiences of "First Crossing."

00.00.40	Teacher	Did everybody like the story, or did everybody not like the story? Raise your hands if you liked it! Bob bob, OK, anybody who did not like the story? S10, can you close your laptop please, or are you looking at the story? Yeah, OK.	Stimulus for classroom conversation on the story
	The class	Ha-ha (laughter)	
	Teacher	Eh, anybody not like it? All right, tell me what you did like about the story.S1?	stimulus repeated
	S₁	Eh, it tells very much about the atmosphere and describes very	1

		much	
00.01.18	Teacher	There is a lot of description that makes the story feel more real to us, right? S3?	Feedback
	S₃	That we can understand the people in Mexico, how they feel when for example Trump are...	2, 6
	Teacher	We can put ourselves in their place more easily, S8?	Feedback-very suggestive
	S₈	Eh jeg skulle si at den var, eh, relatable	4b
	Teacher	Relatable, uh-huh, S4?	Teacher echo
	S₄	It gives us a perspective of what how they like are getting themselves over, in order to survive	3, 4a
	Teacher	Yeah, yeah, if they do survive, it's crazy. S2?	Feedback
	S₂	Eh, I thought it was kind of cool that, even though they're portraying him like he's going to get grown up now, that he of course is, he still watches children's movies, to calm down	2, 3
	Teacher	Yes, he watches children's movies to calm down	Teacher echo
00.02.01	S₃	And that the movies are kind of the same because all of them is about how to get into a new world	2,3
	Teacher	Uh-huh	
	S₃	So, that is so interesting	3
	Teacher	That is a thing we're going to pick up again, good, eh, good observation that. Is there anything in the story that you didn't like? It doesn't have to be something concrete; it could be something like, yeah?	Postpones idea, comes back to the first impulse
	S₁	I don't like the way people treat other people	4a, 4b, 4c
	Teacher	Yeah, yeah that would have been one of the things I would have said	Evaluates

		too. Yes?	
	S₄	I didn't like that he was put in the front of the car	3, 4a
	Teacher	That he was put into the front of the car, under the hood, awww, yeah, S9?	Repetition of pupil's thoughts
	S₉	That his dad worked and got five dollars for nine hours	3, 4c
00.02.53	Teacher	Yeah, the way that people are exploited, that he worked for nine hours for five dollars, that the coyote charged 1200 dollars per person, the way that they put them in danger, yeah?	Repeats pupil's thought and elaborates on it
	S₃	Uh I didn't like when they crossed the border that many people tried to stop them	3, 4a
	Teacher	Yeah, La Migra, right? The migration police stopped them, what was it, five times? They went out into the desert, and they walked across, and then they got caught. Marched across, it was just this triangle of going round and back and forth in the desert. Anything else that you didn't like? I would have said the same things, I don't like how people are exploited, that I don't like that they are so desperate, that they have to smuggle themselves across the border, that that they come to the United States and they still are working crap jobs for crap pay in comparison, you know, he lives, his dad you know he said he lived with eight other guys, and they slept on the floor, that's not a good living condition either. So they're still being used, still being exploited. Exploited, speaking of which. What does that word mean?	Repeats pupil's thought and elaborates (heavily) on it
	S₁₀	Utnyttet	Answers the question

	Teacher	Yes, the Mexicans are being “utnyttet” in their own country, and in the United States. All the time, over and over. Yeah?	Feedback
	S₃	I think it was some discrimination, because I think Marco was the only boy that, and his father, not his sisters	5
	Teacher	Oh, that could be, a certain amount of discrimination on that, the sisters were younger though, right?	Feedback and a question
	S₃	I don’t know	Answers the teacher
00.04.50	Teacher	In my head, they’re younger than he is	Discusses the pupil’s idea
	S₃	Why not the mother?	5
	Teacher	Why not the mother, why not the mother?	Chews on pupil’s question, and passes it on to the class
	S₂	But Marco went because he wanted to, not because they said it	3
	Teacher	That’s true; he had begged to go, he wanted to go to help, help care for his family. But why doesn’t the mother go?	Repeats pupil’s idea and adds stimulus
	S₆	She has to watch the kids	3
	Teacher	Who else is going to watch her kids?	Elaborates on the question
	S₃	Their dad	Does not want to give up on her thoughts about discrimination

00.05.12	Teacher	True, but what do we know about discrimination when it comes to pay for men and women?	Asks a leading question
	S₁₁	Men usually get more salary	Information from L1 culture
	Teacher	Men usually get more money, stupid, but it's true. Ehm, and the jobs that her husband could get paid slightly better than the jobs that she could get. Right, but we're working on this, OK? Hopefully, your children will never experience anything like that.	Teacher echo and cultural information

During this first task, the pupils unhesitatingly speak their opinion about the cultural differences and Marco's difficult situation and imply that through the text, they can relate to what it must have felt like for him, which is one of the main achievements when working with ICC. When they are asked what they do not like about the text, some of the pupils, such as S1, S3, S4 and S9, mention that they do not like the way Marco and his father are treated. Moreover, the way Marco's father is exploited when he has to work for five dollars a day and the way they were put under the hood of the car (00.02.01). The pupils' reactions show how they are moved by what to them seem very unfair. Thus, they show the ICC learning objective 4a, which is "to identify their own feelings towards the fictional characters in the text" (Burwitz-Melzer, "Teaching Intercultural Competence" 32). Also, they seem capable of putting themselves in Marco's place as they talk about the main character and are able to identify their own feelings and empathy towards him. By doing this, they show the ICC learning objectives 4b and 4c, which are "to reflect upon their own feelings towards these characters or their understanding or lack of understanding of their characters and their actions and decisions", and "to reflect upon their own empathy with their fictional characters" (Burwitz-Melzer, "Teaching Intercultural Competence" 32).

The conversation in the classroom takes some unexpected turns, such as when S3 states that she finds some of the elements in the story discriminating. It is interesting to hear what she thinks, and by introducing her perspective, she fulfills objective 5, which is to identify culturally based prejudice and overgeneralisations in the text. Unfortunately, the teacher becomes very eager to lead the conversation and does not allow for these kinds of

inputs and contributions. She sometimes cuts them off deliberately, but also tends to be suggestive in her feedback, and asks leading questions rather than open ones. The way in which she controls the pupils responses seems to make the pupils feel that she has the right answers, and they become more reluctant with their reflections and opinions. With regards to reader-response theory which focuses on the reader's experience of the text and his or her reading process, the teacher unfortunately disturbs the whole idea by cutting the pupils off and by placing the words in their mouths.

The next task is to divide the text into five parts and add titles to them. This task is suggested by Burwitz-Melzer (*Allmälliche Annäherungen* 432) in a unit with a short story. The purpose of the task is to make the pupils familiar with the structure, the characters and the plot of the story to such an extent that they can freely argue about the content and build up first hypotheses on the events. Since there is no right and wrong opposition, pupils may work with their imagination and lexical and topical schemata are opened up. The pupils become very eager when working with this task and it proves successful in order to familiarise the pupils with the structure of the text. Also, it is interesting to listen to their very different arguments about how and why they have divided it the way they have.

During the task, the pupils show a good understanding of the text and are eager to participate. In the beginning, the teacher points out who she wants to ask, but she does not have to, they all more or less participate anyway. It seems like this task requires an overview of the text, rather than insight. Some of the pupils, such as S3, tend to divide the text into parts based on changes in time and chronology, others based on the particular events. It does not prove useful with regards to providing ICC, but most of the pupils, regardless of level, can carry it out, and it is a good way for them to become familiarised with the text.

As their fourth task, the pupils are asked to describe Marco, the main character, with five adjectives. By describing Marco, this task has the potential of showing how the pupils understand him, his situation and his choices. It also gives the pupils an opportunity to identify their feelings toward the character, and to reflect upon their feelings or their understanding or lack of understanding of him.

00.00.00	S12	Skinny	3, Describes the main character
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	Teacher	He is! How does the text describe, describe him? About being skinny, specifically? S3?	Asks the pupil to elaborate
	S₃	Because, eh, the story told that the father was muscular,	3
	Teacher	Yes!	Feedback
	S₃	And then Marco was skinny	3
	Teacher	He's all knees and elbows, right? He's all kind of, ooooh, yeah and when you're really skinny your knees kind of stick out right? Obviously. He's skinny, yeah, and S8?	Feedback, tries to visualize pupil's thoughts
	S₈	He has stick straight hair	3, describes the main character
	Teacher	Straight hair, I have to say that stick straight means absolutely just, stick straight. Yes, eh, S15?	Feedback
00.00.47	S₁₅	He's fourteen	3, describes the main character
	Teacher	He's fourteen; he's not very old. S5?	Teacher echo
	S₅	He is desirous	3,4a
	Teacher	He is desirous, oh, good word, desirous, that means he desires things, he wants things, he's not content with the very, the little that he has	Evaluates, and elaborates on pupil's thoughts
	S₇	He is brave	3,4a
	Teacher	He <i>is</i> brave, all right, that was one of the first things I wrote down too. Why is he brave?	Teacher echo, asks the pupil to elaborate

	S ₇	He dares to take the risk to work for his family	2, 4a, 4b
	Teacher	He's taking a huge risk to care for his family, yeah, and he's leaving home. S ₄ ?	Feedback
	S ₄	Brown hair and bird of prey nose	3, describes the main character
	Teacher	Brown hair, and, what does a bird of prey nose look like? Anybody know? Bird-of-prey-nose (writes on the smart board) It's kind of big and kind of rounded, kind of like a beak, like a, like an eagle's beak, right. What else do we know, S ₁₃ ?	Evaluates
00.02.06	S ₁₃	Eh, he has the same walnut-colored skin as his father	Describes the main character
	Teacher	Walnut colored skin, sounds beautiful. Yes?	Teacher echo
	S ₁₄	He is Mexican	3, describes the main character
	Teacher	Yes! He is Mexican, absolutely, obvious and yet sometimes we forget that, S ₆ ?	Feedback
	S ₆	He is patient	3,4a
	Teacher	He is patient?	Follow-up question
	S ₆	Yes	3, 4a
	Teacher	At least he tries to be right? He does a lot of waiting. S ₃ ?	Feedback (suggestive)
	S ₃	He's adventurous	3,4a
	Teacher	He's adventurous, absolutely, he's adventurous, he's going on this journey, and he's leaving everything he knows, S ₁₃ ?	Teacher echo, evaluation of pupil's thoughts
00.02.47	S ₁₃	He is curious	3,4a

	Teacher	Curious, absolutely, he wants to know more, he wants to see what it's like on the other side, S3?	Evaluates
	S₃	Calm	3,4a
	Teacher	Calm? He tries to be at least, yeah, he keeps his calm, he doesn't freak out when he's under the hood of the car right, even though his legs are cramping he knows he can't move, he can't scream, he can't do anything he has to stay quiet, he has to keep his calm, and that's quite a feat I think, yeah, in that situation he was in, yeah?	Evaluates
	S₃	I don't know what it's called, but he was a papa-boy?	3

The pupils' choice of adjectives is manifold. Some of them, such as S14, S12, and S15 describe Marco mostly by his looks and respond with words like skinny, stick straight hair, bird prey nose and Mexican. Others, such as S7, S6, and S3 describe Marco more by his inner characteristics. Their responses are words like desirous, brave, curious, patient, adventurous and calm. They do show ICC objectives regarding being able to talk about the fictional characters and their situation. Also, they reveal their feelings towards the main character by their adjectives when they describe him as brave, desirous and patient. When S7 states that the main character dares to take a risk for his family, she shows how she is able to explain an important part of the conflict. She also shows the ability to reflect upon her understanding of the character. Although the teacher does not let them elaborate on this to a very large extent, their choices of adjectives do imply that they have achieved ICC.

The fifth task is to draw a sociogram which shows the relationships between the most important characters. The main purpose of this task is to establish that the pupils understand how the different characters are related. It requires an overview of the story rather than insight, and most of the pupils are eager to participate. The task has the potential of providing ICC with regards to showing understanding towards the characters, their situation, and the conflict. However, the pupils are more concerned with listing just about all the people in the story. They mention the eight guys that Marco's father lived together with in the U.S., the vendors, the children of Tijuana, the woman who smiled at Marco, *los Jefes*, *La Migra*, and Javier in addition to Marco's family, the Flashlight man, and Coyote Lady. They certainly show understanding toward how the characters are related, however, none of the ICC objectives are achieved during this task.

The Third Lesson

The third lesson is a short, 30 minutes' sequence where the pupils do a "word-hunt" and look for Spanish-Mexican words in the text. The Mexican Spanish vocabulary offers a network of lexemes on migration thus emphasizing the plot of the story, and the main goal of the task is to determine if the pupils are able to understand this. They find the words quite easily, and they are asked if there is meaning to the combination of words or if they see a connection between the words. Apparently, this proves quite difficult, and, initially, they are not able to see how most of the words can be related to migration. They do, however, mention that many of the words have something to do with being poor. They divide the words into groups, such as words that have something to do with food, words about Mexicans, words about Americans and so on. It is a good, linguistically oriented task with the main aim to make the pupils understand that the topic of migration permeates the text on all levels.

The Fourth Lesson

The fourth lesson presents the task of the 'Hot Seat', a teaching strategy where the teacher steps back, and where one pupil plays the role of one of the characters in a story which in this case is Marco, the main character in "First Crossing." The other pupils also play a role when they treat their fellow pupil in the Hot Seat as Marco and ask him or her questions to which they want to know the answer. The strategy has the potential of providing ICC due to the changing of perspectives that the task requires when the pupils take on roles.

The teacher has not tried this task before. When she asks if anyone wants to sit in the Hot Seat, several of the pupils volunteer, and she decides to have two pupils sit in the Hot Seat at the same time. To have two pupils in the Hot Seat instead of one is not a good idea, and the strategy is almost spoiled because the pupils in the Hot Seat, or hot seats rather, struggle to decide who will answer what, and it becomes confusing for the pupils who ask questions as well. However, the task results in some good questions and answers, and ICC objectives are achieved. The model of Eva Burwitz-Melzer is being followed, but her ICC objective 8, "the learners can use different perspectives while writing the new texts, scenes, etc" (Burwitz-Melzer, "Teaching Intercultural Competence" 33) has been enlarged to include scenes/roles that are played out, as well as in writing (see table 1). The teacher starts out by asking how it felt for Marco to leave his family. These are transcribed parts taken from the task.

00.00.16	S₁₁	Ehm, I felt kind of happy, but I was also a bit sad.	2,3, 8a, 8b
	Teacher	OK, anything more you want to say on that?	Asks the pupil to elaborate
	S₈	Eh, I was afraid of I would never see her [his mother] again. Eh, I was kind of proud to be able to help her financially.	3, 4a, 4b, 8a, 8b
	Teacher	Excellent answer. All right, somebody else?	Feedback
	S₁₂	Are you going to cross the border again?	3, 8a, asks about the future
00.00.45	S₁₁	Yes, I will try, many times	1, 8a

Here, S11 shows that he can understand Marco's inner conflict and his situation when he expresses his mixed feelings concerning the sorrow he feels when leaving his family, but at the same time the joy of going away with his father (00.00.16). He also provides his opinion on Marco's decision when he says that he will continue to cross the border in the future (00.00.45). S8 shows how he understands Marco's situation, and also expresses feelings towards him and reflects upon his understanding of Marco's choices by saying that he is proud to be able to help his family.

00.01.24	S₁₄	How was your mother?	3, Asks about feelings toward the other characters in the wrong tense
	S₁₁	She was very nice	3, responds in the wrong tense

	Teacher	Do you have a good relationship with your mother?	Elaborates on the question
	S₁₁	Yes (nodding)	3
	Teacher	All right, S1?	Feedback, leads the questioning
	S₁	What was very hard about the journey to the U.S?	3, 8a
	S₁₁	When I had to go pass the, hva heter det igjen da, border ja! And I was in the car, in the hood.	3, 8a, swiches to L1
00.02.07	Teacher	Ja. S15?	Leads the questioning
	S₁₅	Was there many Mexicans in the U.S?	3
	S₈	Yes, there was a lot of people when I was there	3
	Teacher	S16?	Leads the questioning
	S₁₆	What did you think about the Lady Coyote?	3, 8a, asks about feelings toward the other characters
	S₁₁	Eh, she was very harsh	3, 8a
	Teacher	Anything more?	Elaborates on the question
	S₈	Eh, she was kind of like the boss who knew everything that was going on	3, 8a
	Teacher	S17?	Leads the questioning
	S₁₇	Are you religious?	3, 8a
00.02.54	S₁₁	Are you religious?	Does not

			seem to be able to answer and passes the question on to S8
	S₈	Eh, yeah	3, 8a
	S₁₁	Jeg vet ikke hva the answer is	States that he does not know the answer to this question in L1, and fails to play the role as Marco here
	Teacher	Yes?	Leads the questioning
	S₈	Yes!	3, 8a repeats his answer, stating that Marco is religious
	Teacher	Yes! You think he is?	Teacher echo, repeats the question but ignores the role that S11 is supposed

			to play
	S₁₁	I don't know, or yes I think so	3
	Teacher	Probably, most Mexicans are, right?	Very suggestive cultural information

In this part, the pupils ask several questions about the other characters, such as Marco's mother and Lady Coyote. The first question is asked in the past tense, and S11 responds in the past tense (00.02.07). To respond in the past tense becomes awkward because it sounds like Marco's mother has passed away, which is not the case. Moreover, it implies that the pupils are not yet able to take on their roles or treat the pupils in the Hot Seat as Marco and fully change perspective. When they ask about Coyote Lady (00.02.07), and S11 responds, this is also done in the past tense, but here it is fine because they ask about the actual crossing, which is natural to refer to as a situation that has happened in the past. They also ask whether Marco is religious or not. Both S11 and the teacher seem to forget the change of perspective here. S11 says that he does not know the answer to the question, which indicates that he forgets his role, but so does the teacher when she asks "Do you think he is?" (00.02.54). S8 shows understanding of the character when he talks about how he sees Lady Coyote, and also when he states that he is religious, and thereby shows that he manages to change perspective. The next section is also interesting regarding the ability to change perspective.

00.03.15	S₂	Would you go back to Mexico or would you prefer to stay in the U.S?	Asks about the future in the wrong mode
	S₈	Yes, I would probably go back because I would miss my mother and my sisters, yes	1, 3, 4a, responds in the wrong mode
	S₅	Was Coyote Lady nice?	3, asks about the other

			characters
	S₁₁	Yes, a little	3
	S₈	We didn't really get to know her personally because she was doing her job	3, 8a
	S₁₈	Eh, what did you feel when you father was gone in the car, and you was alone?	3, 8a asks about the experience
	S₁₁	Eh I was quite scared, and I didn't know what to do	3, 4a, 8a
	Teacher	OK, S19?	Leads the questioning
	S₁₉	How did you feel when you were on the bus?	3, 8a, asks about the experience
	Teacher	That first bus from his hometown up to the border, yes?	Tries to explain the question
00.04.30	S₈	Ehm, I was kind of nervous, but also being sort of OK, it's a mixture of feelings	3, 4a, 4b, 8a, 8b
	Teacher	Mm, S20?	
	S₂₀	Was it worth to pay 1200 dollars to get to the United States?	3, 8a, asks about the experience
	S₁₁	Yes, it was definitely worth it because it's much better there	8a
	Teacher	S9?	
	S₉	How did you feel after you had gone over the border?	3, 8a, asks about the experience
	S₁₁	I was still scared, because if I was going to get caught, but it felt much better than Mexico	1, 8a
	Teacher	S4?	
	S₄	Eh, what type of feelings did you have on the first time and on the last time, the attempt?	8a, asks about the experience

	S₁₁	I was more nervous the first time because I didn't know what was going to happen if we got caught	3, 8a
00.05.37	Teacher	Yes, S21?	
	S₂₁	Were you scared when you first met Coyote Lady and all the new people?	3, 8a, asks about the experience
	S₈	Yes, I was a bit scared, but I had my Papá there, so it was kind of better, but I didn't know what was going to happen so...	3, 8a, 8b

In this section, S8 discusses his decisions for the future, as Marco, although he speaks in the wrong mode (00.03.15), which indicates that he has not managed to change perspective completely. However, he talks about his situation and reveals his feelings towards his mother and the longing for home. When he is asked about the bus trip, he responds that he was nervous, but that it also felt OK, and that he experienced a mix of feelings. The mix of feelings that he expresses implies that he manages to put himself into Marco's situation and shows how he is able to achieve the ICC learning objective which concerns talking about the fictional characters and identifying their feelings and reflect upon their understanding of the characters. Also, it shows how he is able to change perspective. He explains how the fact that he travels together with his dad makes the journey feel much safer, and that he did not want to stay in the U.S, but wants to go back to his family, which is the most important to him. S11 also shows that he can change perspective when he is asked about the crossing (00.04.30), and about the difference from the first attempt of crossing to the last. In the following part, what is most interesting is how they respond to questions about their life in the U.S.

00.06.16	S₃	How was the atmosphere in the coyote's basement?	3, 8a, asks about the experience
	S₈	It was quite tense because everybody was nervous,[disturbance on the tape] and everybody was focusing	3, 8a
	Teacher	S6?	
	S₆	How is it to live in the U.S., is it what you expected it to be?	3, 8a, asks about the experience

	S₁₁	Eh, It's much, much better than in Mexico, because it's a lot much more people, and because they are very rich, and because I 'm used to some crap people in Mexico. But it was much better.	3, 8a, changes tense
	Teacher	S1?	
	S₁	What was it like to live in Mexico?	3, 8a, asks about the past
00.07.19	S₁₁	Ehm, we were very poor, we didn't have a house, and our mother didn't have any money at all, and it was unstable all the time	3, 8a

When S6 asks about what it is like to live in the U.S., S11 responds in the same, present tense. However, he changes tense and finishes by saying that “it was much better.” His sudden use of the past tense could, of course, be regarded as a linguistic mistake, but it could also be considered a slip of the tongue in the Hot Seat, and indicate that he is not fully able to change perspective, or at least not be consistent about it throughout the whole lesson. When he is asked what it was like to live in Mexico, he shows understanding of the family's situation (00.07.19). Several of the pupils are very caught up in the fact that Marco's family did not own their own house, which is very unusual to them. Their concern about this implies that their Norwegian background is showing. In this final part, the pupils in the Hot Seat are asked about the crossing experience itself.

00.08.08	Teacher	Yeah, Marco, how did you feel when you got shoved into the van? By Flashlight man	3, 8a, asks about the experience
	S₁₁	It was very tight so that we couldn't move at all. It was really scary because [interference in sound] It was, I could hear people talking and I could hear what type of road we were driving on	2, 3, 8a
	Teacher	Tell me about being under the hood of the car, right next to the engine	Asks about the experience
	S₈	It was loud and quite hot actually. I was afraid to move much because I could get burnt.	1,2,3, 8a

Here, both S8 and S11 show that they are able to change perspective and talk about how Marco experienced the crossing in the hood of the van, both physically and emotionally.

During this task, all the pupils participate eagerly, the tension drops, and they seem more confident when the teacher steps down a bit. The pupils show interest, are curious about Marco and seem to enjoy this opportunity to ask questions. They ask a whole range of different questions and manage to take on a role where they treat the pupils in the Hot Seat as Marco. The way they participate and ask questions implies that they are able to change perspective. The questions that they ask can be put into four categories; 1) questions about Marco's future (S12), 2) questions about the past (S1), 3) questions about other characters such as Coyote Lady and Marco's mother (S14, S16, and S5), and 4) questions about the experience of crossing the border (e.g., S20, S9 and S4).

The two pupils who are in the Hot Seat respond differently. S8 seems to be more able to express his feelings. He is able to coordinate his own cultural perspective with that of Marco and arrives at both an insider's and an outsider's point of view. At times, he takes over the perspective of Marco and shares his view 'from inside'. It is worth mentioning that S8 has a multicultural background and a father who has migrated from Cuba.

S11, as opposed to S8, is eager to stay in the States, and see only advantages here. He draws a more black and white picture of the conflict, where the States is rich and wealthy, and Mexico is poor and crap (in his words). Like S8, he manages to change perspective but uses his own cultural perspective and looks at Marco 'from the outside' to a larger extent than S8.

All in all, the task is considered a success with regards to achieving ICC objectives. Both pupils in the Hot Seat manage to change perspective and put themselves in the shoes of the character Marco. Also, the other pupils manage to take on roles and change perspective by engaging themselves and asking interesting questions.

The Fifth Lesson

In this task, the teacher shows the pupils still-pictures (see fig. 1-4) from the film "Lion King," which is used as a reference in the story. Whereas the intertextual reference in the short story is a general one, these specific four scenes were chosen to mirror Marco's situation in the story, his growing up.



Fig. 2. “Mafusa and Simba” The Lion King (Glamour.com)



Fig. 3. “The harrowing moment Mufasa died” The Lion King (Mirror.co.uk)



Fig. 4. “Simba” The Lion King (Elitedaily.com)



Fig. 5. “Simba in The Lion King takes over Pride Rock” (Mirror.co.uk)

Figure 1 shows the tight relationship between father and son. Figure two shows how Zimba, as a child, is left to manage on his own when his father dies. Figure three

depicts how scared Zimba becomes when he is trying to adjust to his new situation, and figure four shows Zimba as the new king. He has come of age and is no longer a child.

The pupils are asked to work in pairs and make titles for the pictures. The main aim of this task is to see if the pupils can identify similarities between “Lion King” and “First Crossing,” and whether or not they were able to elaborate on the similar plots. They are eager about this task and participate easily. Most of the pupils are familiar with Lion King, and they mention a lot of different titles. Apparently, it is a reference that the pupils all can relate to, and it offers something familiar in spite of the severe cultural differences between Norway and Mexico. In the first part, they come up with different more or less appropriate titles: “Father and Son”, “The Trip Over”, “Insecure”, “The Next King”, “Idol”, “Mufasa and Simba”, “Hakuna Matata”, “The Same but Different”, “Wake Up Daddy”, “The Last Moment”, “Til Death Do Us Part”, “Daddy’s Gone”, “Someone’s Defeat, Another one’s Victory”, “Lost”, “I’ll Never Forget You”, “The Moment that Changed Everything”, “Will Meet You Again”, “When you hit the Global”, “Return from Military”, “Son follows his Father’s Footsteps”, and “On Top of the World”. It is not until 00.09.40 that the potential of acquiring ICC becomes noticeable when they shall compare the movie with the text. They show how they can understand the fictional characters, especially Marco and his father since they can relate the film to the text. Also, they see how the coming of age theme is present in both, as well as the strong relationship between father and son, and also the way they become separated. Following the model of Burwitz-Melzer, an additional objective has been inserted which is called 11: “Can identify and recognize similar elements between the main text, and the intertextual elements used by the author.” (see table 1 p. 19-21)

00.09.40	Teacher	All right! Ok, now, let’s think about these four pictures, how do they relate to our story? Are there any similarities between Marco and Simba? S3?	Stimulus
	S₃	They starts as afraid little boys	3, 11
	Teacher	Uh-huh	
	S₃	And turns out being a man	3, 11
	Teacher	Yes, he starts out as a boy, and becomes a man at the end, yeah, S8?	Feedback
	S₈	They both follow, follow their dad’s footsteps	3, 11

	Teacher	They both follow their father's footsteps, S1?	Teacher echo
	S₁	Ehm, he, ehm, look up to, the father is his idol, and he want to be like him	3, 11
	Teacher	Yeah, he looks up to his dad, mhm, S4?	Feedback
	S₄	They both leave home young	3, 11
	Teacher	They both leave home young, yeah, I mean it's after this that he goes off on his Hakuna Matata thing, right? S3?	Teacher echo, and follow-up question
	S₃	Eh, suddenly the father are gone, and he has to take care of himself	3, 11
	Teacher	Yeah, Marco's dad disappears in the trunk in the car, right? And he's like ooooh, where is he, will he come back, will I find him, will I ever see him again, kind of like this, he disappears, but, you know, ehm, why do you think the author uses these images not only, not only Lion King but she also uses... a whole new world (sings)	Feedback, evaluates and gives personal information about the text
	S₃, S₁₉	Aladdin	
	Teacher	Aladdin and The Little Mermaid, why does she use those images? S3?	Stimulus
00.11.26	S₃	Because all the movies are about how to get to a new and better world	11
	Teacher	Going to a new and better place? What else? S8?	Follow-up question
	S₈	But all the movies has happy endings	Reflection
	Teacher	They all have happy endings, yes, well they're Disney, right? S4?	Feedback
	S₄	They all have a father figure	11
	Teacher	They all have a father figure	Teacher echo
	S₄	Or, they don't all, because in Lion King the father dies, and in Aladdin, he don't have one, and in The Little Mermaid she is not great friends with her dad	Elaborates on her previous response
	Teacher	No, but she does have a strong father that she looks up to, and is a little bit afraid of, right? Anyone	Feedback

		else? S2?	
	S₂	Eh, they're all kind of exploring forbidden things	11
	Teacher	Yes, they all want something they're not supposed to have, yes, the street rat, he's not supposed to be rich, the mermaid is not supposed to walk on legs, and, eh, Simba he's, he's not supposed to disappear, right? He's not supposed to have that kind of freedom that he, you know, ends up taking. S3?	Feedback
	S₃	And it's also a problem that he has to solve	11
	Teacher	In every story there is a problem that needs to be solved, right? For Marco it's getting across the border, for Disney characters it's you know finding happiness or finding love or getting whatever it is that they need. But why in the beginning when we talked about the story, somebody said "relatable," and these pictures they kind of make it easier for us to relate. I mean when she uses the Disney pictures, it makes it easier for us to relate to the story, right? I mean it's relatively difficult for us, rich Norwegians that we are, to imagine what it is like to be a poor Mexican. It's difficult for us to imagine that I need to go to work, to help my parents, eh, because otherwise, we can't eat. Or we can't buy a house. If I go to work maybe, we can buy a house. That's something that we don't really think about. Any of us, we don't have to think about that. We're lucky; we're incredibly lucky that we, you know, live in this safe country, and rich rich country.(...)	Feedback, tries to round things up?

When the pupils are asked about similarities between the text and the story, firstly, they explain how both main characters, Marco and Simba, start out as a boy and turn into a man. Secondly, how they both leave home young and, thirdly, how they both want to be like their father. At this time of day, lunch is approaching and several of the pupils are

unfocused and make a lot of disturbing noises, sing, and the teacher does not manage to hold their attention. However, some of the pupils, such as S1 and S3, manage to keep on track and participate when the teacher asks questions. Also, they show that they understand the text as well as the movie and see the links here. Through this understanding, they talk about the fictional characters and their situation, which is acquired to fulfill objective 3, which is to understand the characters in the literary text (Burwitz-Melzer, “Teaching Intercultural Competence” 32). S2 and S3 also see the similarities between the three cartoons that Ryan makes use of, and draw links from all of them to the story, which is required to fulfill objective 11, to be able to identify and recognize similar elements between the main text, and the intertextual elements used by the author. Some of the pupils, however, do not achieve this goal, but they are enlightened by the other pupils’ contributions and altogether, the task is successful with regards to ICC objectives for about two thirds of the pupils.

The next task in this lesson is the Socratic seminar, which is a well-known task based on Socrates’ belief in the power of asking questions. In the work “Inquiry & the Literary Text, Constructing Discussions in the English Classroom,” Elfie Israel explains how the Socratic seminar is “a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others” (89). In this case, the text is “First Crossing” and the pupils sit in a circle and discuss and reflect upon their own and others contributions, starting off by discussing Marco’s situation. The pupils are very polite, though, and it is difficult to get a good discussion going, although they make several interesting comments. The teacher who is supposed to carry this out becomes sick, so I have to step in which puts me in an awkward position, being both the teacher and the researcher. Nevertheless, it is necessary to ask questions and lead the discussion to some extent, if not they all become quiet, but as the method requires, the questions have to be open ones. The last part of this tape was unfortunately damaged, so some of the pupil’s comments that I have in my field notes will be elaborated in the retrospective interviews. This transcription is a part taken from the seminar. Following the model of Eva Burwitz-Melzer, objective 8 a, b, and c has been enlarged to include when the pupils are able to use different perspectives while talking about the text, in addition to when they write new texts, scenes, etc. (See table 1 p. 19-21.)

00.00.21	S ₁₅	S8, what do you think about Marco's situation?	Asks a question
	S ₈	Eh, I think it's difficult to put myself in his point of view, but I think he did it good and was brave. What do you think?	4a, 8a
	S ₁₁	I agree with you, S8, he took it very good, and he was in a hard situation, so he handled it very good. S6?	4a, 8a
	S ₆	Well, I guess he was in a bad situation, but I think he handled it in a good way.	4a, 8a
	Teacher	Well, you talk about his situation, but what kind of a situation was it?	Stimulus to keep the discussion going
	S ₆	It was that he was in Mexico, he was poor, and he had they didn't have their own house, and he and his dad wanted to go into the states to get work or make more money so that the family would have a better life	Explains the plot
	Teacher	What would you have done if you were in his situation?	Stimulus
00.01.25	S ₆	Well, I guess I would have done the same, S22?	4b, 8b
	S ₂₂	S23?	Passes on the question
	S ₂₃	Ondskapsfullt. [disturbance on the tape] It is hard life in Mexico, and I see why he went to the United States. S20?	8a
	S ₂₀	I would have done the same (nodding). S3?	4b, 8b
	S ₃	Eh, It's a bad situation. I don't think I would have done it because it's a pretty big step to risk something like that, but I don't believe he know how dangerous it was because he didn't know the consequences really, so, yeah. S5?	4b, 4c, 8a
	S ₅	Eh, I think eh, I don't know what the question was?	
	S ₃	What do you think about his situation?	Repeats the question
00.02.33	S ₅	Eh, I think his situation was kind of bad and kind of good because the bad thing is that he can't stay in his country because he is not getting too much money and he can't afford food and give his family food. The good	3, 8a

		situation is that he has an opportunity to go to the United States and get more money. S15?	
	S ₁₅	Eh, I don't think we can really set us into his situation because we come from such a rich country, but he probably had a really hard time going through all that border and do the work in the U.S. S14?	4b, 4c, 8a
	S ₁₄	Eh, S19?	Passes on the question
	S ₁₉	Ehm, I think he is, ehm, because of his difficult situation he has a lot of emotions and he don't know what is about to happen.	8a
00.03.58	S ₇	Eh, I feel bad for him for being in this situation, eh, but I think he did the right thing.S16?	3, 4c, 8a
	S ₁₆	Well, it seems like a very difficult situation and it is like a bit hard to understand it because we are not really in any similar situations, because we were born rich and with a good life in Norway, and personally I'm not sure what I would have chosen if I was him or had been in his place, If I would have stayed with my family or chosen to go to the United States to make some money. S21?	6, 8a
	S ₂₁	Ehm, I think he is in a very difficult situation, and it is very hard to put myself into it. If it was me I would probably not go to the United States, yeah, I would probably not dare to so, S2?	4b,c, 8a
00.05.08	S ₂	When I first found out he was only fourteen, I was kind of shocked because I felt that he maybe should wait a bit longer until he was older, but I was kind of surprised that he was really mature about the situation and that he handled it really well and was more prepared than we would ever be because he has grown up much differently than we are here, so he is much more prepared than we would be. S24?	3,6, 8a
	S ₂₄	Eh, I think he is a poor guy, S9?	8a
00.05.51	S ₉	Eh, I think because his family didn't have any money, and they didn't live in a house so then he went with his dad to make money in America, the U.S., it was good to work for his family. S13	8a
	S ₁₃	Eh, I don't think he had that much to lose, other than his family, and he went to the states because of making some money for the family	8a
	Teacher	What would you have done?	Stimulus

	S ₁₃	I would probably have done the same	4b, 8a
	S ₁₁	Eh, I think I would have done the same as well, because I think he might be very desperate for the money he earns and I think he really needs it	4b, 8a

Even though the Socratic seminar as a method does not bring about the discussions that was hoped for, the pupils manage to show feelings towards the characters, especially Marco. They feel sorry for him, and particularly the boys acknowledge that they would have done the same thing if they were in his situation, which they consider as desperate. They show objective 4, which is to “express their own feelings about the fictional characters” (Burwitz-Melzer, “Teaching Intercultural Competence” 32). The girls, however, are more reluctant and would not have done the same thing as Marco. Some of them, such as S₂, believe that we are not able to fully understand his situation since we live so safely in a rich country. Rather, they believe that Marco, with his upbringing, is more prepared for such a crossing than us Norwegians would ever be. Here, they touch upon objective number 6, which is to be able to “compare their own culturally determined opinions and attitudes towards the text and the fictional characters with that of other learners in their class (...)” (Burwitz-Melzer, “Teaching Intercultural Competence” 32). S₃ emphasises that Marco does not seem to know what he is getting himself into and the danger of his journey. When S₆ and S₂₀ reflect on how they, in Marco’s situation, would have done the same thing, they “coordinate their own perspectives with that of the fictional character in the model text, thus arriving at both an insider’s and an outsider’s point of view,” (Burwitz-Melzer, “Teaching Intercultural Competence” 33) which is objective 8b. In this task, they fulfill objective 8, which is to “Use their own cultural perspective, which looks at the text and its characters ‘from the outside’ (Burwitz-Melzer, “Teaching Intercultural Competence” 33). All in all, the pupils show a strong ability to reflect upon this particular topic, it engages them and they have strong opinions with regards to Marco’s situation and choice. Even though the Socratic seminar was an unfamiliar method to the pupils which, ostensibly, made them slightly uncomfortable, it was an interesting session. Perhaps the most important thing is that, according to the pupils, they learned a lot from it. This is emphasised in the retrospective interviews.

The Sixth Lesson

The pupils are now asked to write a letter from Marco to his mum, three months after he managed to cross the border. In the letter he will explain what life is like in the U.S. This is

a task that has the potential of showing whether or not the pupils are able to change perspective, and put themselves in the shoes of the main character, Marco. It is also a task that can reveal the pupils' feelings towards the characters and the culture in question, which also can show ICC. The main objectives that are looked out for in this task are firstly, to "write their own short fictional texts/scenes/title or adaptation according to the creative task that was proposed" (Burwitz-Melzer, "Teaching Intercultural Competence" 33). Secondly, to be able to "use different perspectives while writing new texts, scenes etc.;" they can 1) use their own cultural perspective which looks at the text and its characters 'from the outside', 2) coordinate their own perspective with that of a fictional character in the model text, thus arriving at both an insiders and an outsiders point of view, and 3) take over the perspective of a character belonging to a different culture, thus sharing his/her view 'from inside'" (Burwitz-Melzer, "Teaching Intercultural Competence" 33). The way that this can be recognised is by the pupils' choice of a) suitable personal pronouns and verbs, b) emotions and actions for their fictional characters that correspond with their emotions and actions in the model text, c) a suitable sociolect or dialect, if necessary, e) a suitable situation, f) a suitable location and g) a suitable background (Burwitz-Melzer, "Teaching Intercultural Competence" 33). The writing follows the pupils' letters.

Here is a small selection of the letters. Length, language, and content of the letters vary to a large degree. However, all the pupils manage to use correct personal pronouns when it comes to writing a letter from Marco to his mother, which shows objective 8a and proves that they are able to change perspective when they write their new texts as a continuation of the original one, which is satisfying with regards to ICC. As mentioned, the content is very different from one letter to another. S26 shows understanding of parts of the story, and is able to write a short letter about how she thinks Marco's life is in the U.S., but she has not been able to fully understand the context, or to read the different layers of the text as mentioned earlier.

Dear mamá

What are you doing at home? I just hoping you all have a great time at home.

Papá and I have it fine here because it is so many great people here were smiling and talk to us. I have lot of friends already and they are so nice to me. My friends it is often whit me home and I home to them. We play games and we just have a great time together.

Papá said to me in the morning that we soon going home. I can't believe we soon going to hug. I miss all home so much!!
Papá has a job and I can go whit him sometimes.
-Marco

S26 does not write anything about Marco's dangerous journey and does not include anything about his work, which was the main reason why he went in the first place. The games and having a great time probably resembles her own life as a teenager more than it does for the fictional character Marco, and the Norwegian background is showing here. All the people that are smiling could represent her own images of the U.S., which apparently the work with the text has not been able to change. I believe this letter shows how crucial it is to read and understand literature to be able to achieve ICC. It is also worth mentioning that she does not participate in the oral tasks which give an indication with regards to both skills and confidence in English. She refuses to read her letter to other pupils in lesson seven and is absent on the day of the retrospective interviews. She does, however, manage to use suitable pronouns which implies that she uses a different perspective when she writes the text. However, she views the character from the 'outside.'

S5 has written the second letter. Like S26, S5 does not mention anything about the journey and shows no concern about how his mom is doing. He reveals only positive and lighthearted feelings, which seems somewhat too good to be true and artificial compared to the original story, and also here, the Norwegian background is evident.

Dear mamá

3 months

Hey mamá. I am now living in the USA, I have a job that pays well, and I live in an apartment. I live with my dad and he has a job that pays well. I work at a grocery shop and dad jobs in a carpenter shop that is called "Home Depot".

I have one girlfriend that also has crossed the border and also is Mexican. She lives across the street and she is very cute. We often go to each other and have dinner, sometimes we are ordering pizza, and that is very fun too.

I have gotten three friends after the crossing, their names is Luigi, Mario and Juan. I met Juan because I worked at a pizza place that I liked very much, but

I got fired because every time someone ordered a pepperoni pizza, I often ate one or two pepperonis.

Anyway, I just wanted to write this letter to tell you that everything is fine with us, and we are making mucho money. I think we will go home after 7-9 months, and then we will have money to have it real fine.

-The best greeting, Marco.

S5 uses the correct personal pronouns which show how he is able to change perspective and, like S26, he looks at the text and the characters from the ‘outside.’ He writes *I live with my dad*, which seems awkward and indicates distance from the perspective of Marco and his relationship with his mom and dad. Like S26, the situation and location that he mentions seem unrealistic, and the incident with the pizza restaurant I believe is based on his own view of the U.S., together with his carefree teenage life in Norway. The letter implies that he is not fully able to put himself in the situation of Marco, and understand the hardship of being a young Mexican boy living illegally in the U.S.. However, both S26 and S5 use their own cultural perspective and look at the characters from the ‘outside,’ which objective 8.1 a, requires.

Similar to S5, S8 also draws a positive view of Marco’s new life in the U.S., but it is more realistic than the letters of S5 and S26.

Té Amo Mamá

I feel like there is a decade since I last you and my sisters I miss Mexico.

Cannot wait to see the new house you have bought with the money we sent you. I look forward to taste your food again. I’m now working in a cinema and making around 7\$ an hour it’s quite nice because it’s right next to papá’s job so we meet up every break and eat together every lunch and at night we watch a couple of movies.

We finally have an apartment it even has separated rooms, it is not so big but it is perfect for papá and me it’s a 3-minute walk away from our jobs so we can leave just before it starts. Usually papa takes me for a walk every day before work so he gets to show me around in the city.

I have started playing for a soccer team here, but the people here are very bad and they are more into a weird kind of “football” where they use their hands instead of feet and the ball is oddly shaped. I have training 3 times a week and sometimes tournaments in the weekend, whenever I do not have training papá and I practice in a very beautiful park nearby.

What I have noticed is that everything is so big here in Los *Estados* and the gringos call me “wonder kid.” I have even found a beautiful *blancita* and papa says I should ask her if she wants to watch a movie with me.

I really miss you mamá *besos para todos*. See you soon. Marco

S8 uses references from the original story, such as Mamá’s food and their new house, and shows emotions when he writes about how much he misses her, which shows objective 8b. Also, he shows how Marco’s close relationship with his dad is maintained through sightseeing and football. He chooses suitable Spanish-Mexican words like *gringo* and *blancita*. The use of Spanish-Mexican words may be due to his Cuban background and shows objective 8c, which is “to use a suitable dialect or sociolect” (Burwitz-Melzer, “Teaching Intercultural Competence” 33). He does not only see the characters from the ‘outside,’ but rather manages to coordinate his own perspective with the perspective of the character, and arrives at both an insider’s and an outsider’s point of view, which is specified in 8.1b.

S6 is not as positive as the others but manages to show her emotions for Marco in the way she writes about the hardship of working long hours, the frustration of being away from his home and family, and in the way Marco assures his mother that he is safe. She also chooses a suitable situation and location.

Dear Mamá

After three months of hard work in the United States, I am really starting to miss you and my siblings. I think of you every single day, and I always say a prayer to you and the rest of my family waiting for Papá and me to come home. Papá and I have worked day and night for our future. I am tired and frustrated at times, but I know that it is all worth it in the end. I am excited to see what the future holds for our family. You won’t believe what it is like in the States. It’s like a whole new world

We live in a small apartment just outside Texas with eight other men. It is not much space, but not much time is spent here, so it does not matter. Papá got a new job at a factory some miles away from our apartment, and I have been lucky to get a job at a food court just outside the factory. I do not get to spend much time with Papá, the long working days takes up a lot of our time.

However, I am proud of myself from doing something to help our family, and I hope that you are as proud of me as I am, you will not regret the decision I made to leave Mexico. I promise that during the year we will have earned enough money to get a house in Mexico as you wanted.

Papá and I will soon take the dangerous trip back to Mexico, to visit you.

When we get home, can you promise me that we are going to celebrate? The journey has made me more independent, strong, and more appreciative of the little things in life. I want you to know that I am safe and that I love you. See you soon!

From Marco.

Rather than viewing the character and the text from the ‘outside,’ S6’s letter implies that she manages to take over the perspective of Marco, and sharing his view from the ‘inside.’ The taking over of perspective is evident, firstly, when she writes about how Marco is proud of himself for being able to help his family. Secondly, it is evident when she explains how the journey has made him stronger and more independent, which shows how she is capable of understanding the coming of age theme in the text.

Like S6, S2 also shows how she can take over the perspective of Marco and to share his view from the ‘inside.’

Dear Mamá,

It has been three months since I last saw you, but it feels like a whole lifetime. I think a lot about what you and the others are doing, but I am mostly busy working. I know I have not written you anything before, but Papá thought it would be a nice gesture. At first, I did not know what to write about, but soon I realized that was because I had gotten used to life on this side of the border. That is why I am going to write you about the things I have experienced that are different from Jocotepec.

Something I love about this country is the water. If I am thirsty, I can just tap water from the spring. Some of Papá's friends give me concerned comments when I do this, but Papá has told me that it is not dangerous for me. Most of the time we order Mexican food from a restaurant on our street, but sometimes Papá insists that I try some new foods. The first thing Papá wanted to show me when we arrived was a McDonald's. He ordered a bunch of burgers and some fries that we could bring back to the apartment. Surprisingly this made me sick, so I was not able to attend the first few days of work.

Our work is at a construction site, but I mostly do small work. We wear bright yellow helmets and orange vests. The first time I went to work I was honestly really scared, a lot of the men were screaming and telling each other what to do, but Papá promised me I would get used to it in no time. Which he was right about, even though I am still treated as a little boy considering I am the youngest one there. Papá does not like to talk about it, but we both know I am being paid half the salary everyone else is getting. I really do not mind, I did the math and within a month or so we would already have earned back the money we paid the coyote.

The only person I talk to besides Papá is the neighbor boy. His name is Carlos and he has some experience with the coyote smuggling too. He told me that he has been in the US for eight months, and that they are not going back to his hometown in at least six more. I spend a lot of time with him when Papá is drinking with his compadres. Since he has been here longer than I have, his English is better than mine, almost as good as Papá's. Speaking of, he does not talk much about Jocotepec anymore, he is more concentrated about working and maintaining our cover here in the States, but I know that he is as excited as I am to go back to Mexico.

It would be lovely if you and the others would write something back, but Papá is also worried that someone who should not will read the letters. I miss you more every day that goes by, but I really feel confident about helping the family like this. I think it is going to prepare me for starting my own family one day, so that I can truly be the man of the house. We are sending you a money order as an advance soon, Papá thinks it is the smartest thing to do now that we are making so much money. I will write you more soon!

Best regards,
Marco.

S2 writes a long and outstanding letter where she includes emotions of longing which are appropriate considering Marco's situation. In her letter, Marco has become used to the different life in the U.S., which is an important reflection with regards to the ability to change perspective, and shows that she manages to consider what it is like to be in this situation. She does not follow up the setting from the original story where Marco and his father were to work at flower fields in Encinitas, but still chooses suitable locations such as the construction site. Furthermore, she depicts how Marco is scared on his first day of work which indicates his young age, but also says that it gives him confidence to be working and helping his family. By doing this, she reflects on the coming of age theme from the original story. Here, she chooses appropriate emotions and actions for Marco, which correspond to the model text. She mentions MacDonalds and the incident with the tap water which could indicate her Norwegian background, but it could also be a part of her background knowledge that she uses intentionally. The use of personal pronouns and verbs are suitable with regards to changing perspective throughout the letter, and she also uses Spanish words such as *Papá* and *compadres* which are relevant.

All in all, the task is considered a success since it shows how the pupils are capable of putting themselves in Marco's situation. Through the lens of the other, they manage to describe what it feels like to be a 14-year-old illegal immigrant living in the U.S.. Some pupils manage to take over the perspective of Marco and, thus, share his view 'from inside' to a larger extent than others, who either coordinate their own perspective with that of Marco or use their own cultural perspective and look at Marco from 'the outside.' Also, the letters imply that Marco's story touches several of the pupils by the feelings that they reveal toward him and his family. Some of the pupils are asked about their letters in the retrospective interviews.

The Seventh Lesson

In the seventh lesson, the letters are read and discussed by the pupils. Yet, their commentaries mostly consider grammatical errors. Since the transcript was difficult for reasons of background noises which could not be avoided and for the reason of space in this thesis, the seventh lesson will not be included as a transcript here. Some passages will be alluded to in the retrospective interview.

6 Retrospective interviews

6.1 Pupils (selection)

The retrospective interviews take place three days after the lessons are recorded.

Retrospective interviews give the pupils the occasion to point out their own opinion about the unit and the short story in an anxiety-free atmosphere. The researcher, who is the interviewer, gets a new perspective on his research target, the proceedings in the lessons and especially on the texts which were written by the students. (Burwitz-Melzer, *Allmähliche Annäherungen* 144-146). Seven of the students who stood out in class for different reasons are interviewed about their responses and participation.⁸ The interview passages which are chosen to be transcribed, focus on the following topics: the text and the topic of migration in general, Marco, the Socratic seminar, the pupils' letters, and the political background of today. Also, a final part is included where the pupils reflect on their outcome, what they have learnt and how they have learnt it, by working with the text.

00.01.28	I	Når læreren spurte om hvorfor dere likte historien så sa du S1 at atmosfæren følte veldig ekte, og S3, du sa vi kan forstå hvordan de har det, eller hvordan de føler seg, S8, du sa at det var "relatable", altså at man klarer å sette seg inn i deres situasjon, og S4 du sa at man fikk forståelse for hva de måtte gå igjennom Og jeg lurer på om dere kan si litt mer om hvorfor dere på en måte kjente at dere kunne kjenne dere litt igjen i dette her? Eller hva var det som gjorde at dere følte dere kunne kjenne dere igjen i den	Stimulus and questions
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⁸ As mentioned in chapter three, the interviews follow the principles of triangulation of data which is recommended by Burwitz-Melzer ("Teaching Intercultural Communicative Competence"; *Allmähliche Annäherungen*). They provide a look at the field of research from a different perspective. This approach limits the researcher's bias and subjectivity to a minimum, and all interaction between learners, their actions and oral and written utterances can be reconstructed and understood from the perspective of the researched field and the research objects.

		andre, eller Marco da, og forstod hvordan Marco hadde det?	
	S ₂	Liksom, hvordan historien var skrevet, sånn at vi kunne se hvordan han følte det...	1,3
	S ₁	Ja, det var mye beskrivelser	1
	S ₃	Ja, og tanker å sånn	1
	S ₄	Også hørtes det ganske dramatisk ut, også hadde vi hørt historier om det på nyhetene om andre også	1,3,10
	I	Har dere sett lignende historier på nyhetene?	Follow-up question
	S ₃	Man hører det jo over alt egentlig	10
	I	Absolutt, har dere hørt om noe spesielt fra grensen mellom Mexico og USA, eller var det fra andre steder i verden?	Follow-up question
00.02.56	S ₄	Jeg har hørt fra Mexico, fordi mamma sin kusine er Meksikansk, ho sin tremenning ble sendt tilbake til Mexico	1
	I	Akkurat, akkurat, men dere andre da? Var det noe spesielt som gjorde at dere følte dere kunne forstå...	
00.03.29	S ₃	Det minner litt om skuespillet "Anne Franks Søskene" der handlingen var lagt til Syria og handlet om syriske flyktninger, de måtte også krysse grensen og ble sendt tilbake igjen	11
	I	Ja, skuespillet ja, da var settingen i Syria?	
	S ₃	Ja	
	I	For de måtte også krysse grensen?	
	S ₃	Ja, og så ble de sendt tilbake igjen	10
	S ₁	Det kan sammenlignes med flyktningkrisen her i Europa også, siden de skal liksom over til et bedre sted	10

	I	Absolutt, absolutt. Har de noe valg?	Feedback, question
	S₁	De har nok et valg, men det er jo best hvis de får det til liksom	10
	I	Ja, ja, men det er jo en stor sjanse å ta, sant? Men gjennom denne historien, følte dere at dere klarte å sette dere inn i Marcos situasjon?	Asks question
	S₁	Jaaa...	8.1a
	S₃	Ja	8.1a
	S₄	Ja	8.1a
	S₂	Ja	8.1a
	I	Kan dere si litt mer om det?	Ask the pupils to elaborate
00.04.31	S₄	Vi skjønte liksom hvor redd han var, for eksempel når han måtte legge seg inn i bilen	3, 4a, 8.1b
	S₃	Det var liksom hvordan forfatteren beskrev det da, det er jo sånn når vi leser det at vi setter oss inn i det. Det har mye å si på skrivemåten	3, 8.1a
	S₁	Vi har jo aldri opplevd noe sånn før, men vi kan tenke oss hvordan han har det	8.1a
	S₂	Vi kan forstå. Forfatteren var veldig god til å balansere det at han var ung sånn som oss, men likevel voksen, og kontrollert	8.1a, 8.1b
	I	Klarer dere å forstå hvorfor han ville dra?	Asks question
00.05.40	S₂	Han så jo veldig opp til pappaen sin, og han skjønte jo at det pappaen gjorde ved å dra over grensa var noe som hjalp hele familien	3,8.1a, 8.1b
	S₄	Og hvis de kunne kjøpe hus ville jo det hjelpe hele familien	3,8.1a, 8.1b
	S₂	Han merka jo stor forskjell fra før faren begynte å reise over, og etter	3,8.1a, 8.1b

	S₁	Også var det jo kanskje litt, en annen spenning, kanskje han var litt lei av det vanlige livet, det er jo liksom noe helt annet	3,8.1a, 8.1b
	S₂	Også snakka han jo veldig om at han gleda seg til å komme hjem og å bli glorifisert sånn som pappaen ble da	3,8.1a, 8.1b
	I	Ja det er sant. Så det var tydelig at det var noe som var litt stas holdt jeg på å si. Tror dere han var klar over hvilken risiko det egentlig var, å krysse grensen?	Asks question
	S₁	Ikke egentlig	3
00.07.03	S₃	Jeg tror ikke det, altså det er jo mange steder der det beskrives at Marco egentlig ikke skjønner hvor risikabelt det egentlig er, sånn som moren sier at noen kommer tilbake og noen ikke, da skjønte jo ikke Marco helt det. Og i kjelleren, så skjønte han ikke at faren kunne si at han forstod hvorfor han andre kunne gå over til å ville leve i Amerika, når han trodde pappaen egentlig ville leve i Mexico.	3,8.1a, 8.1b
	S₅	Han tryglet jo om å få bli med, jeg hadde aldri lagt ut på den turen der hvis jeg hadde vært fjorten år	3,6, 8.1a, 8.1b

All in all, in this first part of the interview the pupils seem genuinely interested in the text and the topic during the interview, and they all participate and offer interesting reflections. They show that they are able to understand the fictional characters and express their own feelings about them. They “can identify and recognise elements from foreign cultures in the literary text” (Burwitz-Melzer, “Teaching Intercultural Competence” 32), and they also make comparisons; S₄, S₃, and S₁ draw lines to things they have heard on the news, from Mexican relatives, from a theatre production and from the situation in Europe regarding Syrian refugees. By doing this they show the additional objective 10, which is that “the

learners have the pre-knowledge required to identify a relevant conflict, and are able to compare it to other conflicts relevant to the literary text.”

When they are asked if they manage to put themselves in the situation of Marco, S1, S2, S3 and S4 say yes, which can imply that the text has the potential of making the readers change perspective. The reason that they give for this is that they understand how scared Marco was, particularly when he had to get into the car which implies that S4 is able to “take over the perspective of a character belonging to a different culture, thus sharing his/her view ‘from inside’” (Burwitz-Melzer, “Teaching Intercultural Competence” 33). They also comment on the way the author describes different scenes, and argue that this is important when it comes to changing perspective. S1 emphasises that even though they have never experienced anything like this themselves, they are able to imagine what it must feel like to be Marco, which implies that he is able to use his own cultural perspective which look at the text and its characters ‘from the outside’, and also to coordinate his perspective with that of Marco and, thus, “arriving at both an insider’s and an outsider’s point of view” (Burwitz-Melzer, “Teaching Intercultural Competence” 33).

S1, S2 and S4 give good explanations when they are asked if they understand why Marco wanted to take the risk and cross the border, such as the way in which he admired his dad for crossing and helping his family, that he wanted to help his family to buy a house and the difference in living conditions that the whole family experienced after the father started crossing. When they are asked if Marco knew the risk of crossing the border S1 and S3 say no. S3 explains it by mentioning two parts from the text where Marco acted ignorant towards the idea of crossing the border. S5 explains that Marco begged to go, but, however, S5 himself would never do anything like that at the age of fourteen. S1 points out an important cultural difference by saying that he would never be allowed by his parents to do anything like that at Marco’s age, and shows the ability to “compare [his] own culturally determined opinions and attitudes towards the text and its fictional characters with that of other learners in the class (Burwitz-Melzer, “Teaching Intercultural Competence” 32)”. In this next part, the pupils discuss Marco’s young age.

00.08.45	I	Hvor er man egentlig når man er fjorten år?	Asks a follow-up question
	S₆	Minecraft! Hehe...	

	I	Ja, men man er veldig beskyttet kanskje? Eller skjermet og trygg?	
	S₂	Man får jo ikke lov til å gjøre hva man vil liksom	
	S₁	Man er nok ganske strenge i Norge, og man får ikke lov til å gjøre hva man vil	8.1a
	I	Nei? Husker dere vi snakket om ”Bomullsbarne”, og bare sånn til sammenligning er det jo dag og natt	
	S₁	Jeg hadde ikke fått lov til å dra på den turen liksom	
	I	Klarer dere å sette dere i hans situasjon, gjennom å ha lest og jobbet med denne teksten,	Repeats a question
	S₁, S₂, S₃, S₄, S₆	Ja	8.1a
	S₁	Man må tenke litt da, liksom hvordan man leser og så bare, hvordan har han det egentlig nå, ikke bare sånn lese men tenke hvor ille det egentlig er. Når man ikke har opplevd noe sånt før, så må man jo for å liksom få best mulig inntrykk og få med seg liksom alt som står, for å skjønne mer på en måte	4b, reflection

The pupils are concerned about Marco’s young age. When asked at what stage a normal fourteen-year-old is, they respond “Minecraft”, which is a game that they used to play when they were younger. Apparently, “Minecraft” represents something leisurely and carefree from their own culture, which offers a huge contrast to the situation of Marco. Here, their Norwegian background shines through. When asked once again if they are able to put themselves in the shoes of Marco, S1 reflects on how one has to think about how terrible Marco’s situation really is, in addition to reading the text. He also says that due to the lack of a similar experience, one also has to read carefully every tiny detail mentioned in the text to be able to understand Marco’s situation fully. His reflection suggests that an understanding of the literary text is crucial to be able to change perspective.

In this part of the interview, the pupils are asked questions about their responses during the Socratic seminar. The conversation with the pupils is very interesting, and it takes many turns that were impossible to anticipate in advance.

00.00.36	I	Når vi satt i ring, så sa du, S₆ , at du synes Marco håndterte det veldig fint, og at du ville gjort det samme som ham. Kan du si litt mer om hvorfor du synes det?	Asks a question
	S₆	Ja, for hvis en ser familien sliter, så føler du at du vil hjelpe. Og så stod det jo og i teksten at han hadde jo spurt flere år før om han kunne få bli med, før han endelig fikk lov.	=, 8.1c
	I	Da ble det en fin måte å hjelpe på, mhm. Og så sier du at du ville ha gjort det samme?	Asks a follow-up question
	S₆	Ja	=
	I	Så fint. Hadde du turt? Å legge deg inn i bilen for eksempel?	Asks a question
00.01.46	S₆	Ja, man må bare lukke øynene og gjøre det. Og ikke tenke for mye. Ikke tenke hva skjer hvis.	= 3, 8.1b
	S₁	Men liksom, som S13 sa, han hadde ikke så mye å tape. Fordi han hadde det jo ikke veldig greit hjemme, siden de var fattige og sånn. Så da hvis, at han hadde ikke så mye å tape hvis han ikke klarte seg da.	8.1a
	S₆	Det er bedre å gå over til USA, enn å jobbe for et drug kartell i Mexico.	1
	I	Ja, du tror det hadde vært utveien ellers?	Asks the pupils to elaborate
	S₆	Eller det er jo liksom mye i Mexico så rekrutterer de derre drug kartellene unge folk til å gå og selge hasj og kokain på gata	1
	I	Så du tror det var en bedre mulighet å reise. Tror du Marco visste om dette, at det var fort å havne i? Eller kanskje foreldrene?	Asks a question
00.02.48	S₆	Jeg tror kanskje foreldrene visste om det, og det var kanskje	1, 8.1b

		derfor han fikk lov til å være med. At det liksom var bedre å dra til USA og ta sjansen på å bli tatt der, enn å havne i drug kartell i Mexico.	
	I	Ja, det kunne kanskje vært en alternativ slutt på historien. Flott. S₃ , du sa at du ville <i>ikke</i> gjort det samme?	Feedback, asks a question
	S₃	Nei, hvert fall ikke som fjortenåring.	8.1a =
	I	For du sa at han ikke visste konsekvensene?	Asks a question
00.03.34	S₃	Nei, jeg kan jo ikke sette meg inn i den situasjonen uansett. For jeg har jo vokst opp i Norge, og vi er et veldig rikt land.	≠
	I	Og da vant du i lotto sa du?	Asks a question
	S₃	Ja, så jeg kan liksom ikke forestille meg at jeg hadde gjort det hvis jeg har samme bakgrunn som jeg har nå.	≈
	I	Nei, nei men det er interessant for S₂ , du sa, for det første så sa du at du var shocked, sjokket, unnskyld, sjokket over at han var bare fjorten år og gjorde dette her, men samtidig så sa du at han var kanskje mer forberedt på det på grunn av hans bakgrunn og hans oppvekst, kontra hva vi er i vår lille trygge bomullsverden?	Asks S2 about her opinion
00.04.14	S₂	Ja, altså i tillegg så har han jo småsøsken, og han har sikkert vært vant til å passe på de og han har hatt et veldig stort ansvar siden han var liten, så han føler vel bare at dette er noe jeg må gjøre fordi at det er ansvaret mitt.	=, 6
	I	Ja, absolutt, flott. Er dette vanlig i Mexico?	Feedback, asks question
	S₂	Ja, ja det tror jeg.	1
	I	Er det noen av dere som vet noe om hvordan dette er?	Asks question
	S₁	Det er jo en grunn til at Trump har lyst til å lage en mur, tenker jeg. Og det er jo sikkert, eller ikke, et problem da, at	1

		det er veldig mange mennesker som gjør det,	
	I	Ja, absolutt. Synes dere det er riktig med den muren?	Feedback, stimulus
00.05.10	S₆	Liksom, det kommer helt an på hvilken side man ser det fra. Ser du liksom fra Trump sin side, eller fra Republikanerne sin side, de ønsker å isolere Amerika bare, liksom, ha det for seg selv. Men liksom ser du det fra Europa da, eller kanskje utafør, så vil du jo kanskje synes at det er helt crazy, og så for Meksikanerne så er det helt sånn der, ja hvis han gjør det der da er det som fremtiden vår kanskje er i fare.	1,10
	S₃	Det er jo litt vanskelig å si da, hvis vi har flyktninger som for eksempel kommer inn i Norge, så stenger jo vi de av, akkurat som Trump	10
	S₂	Og så sender vi de ut igjen	10
	S₆	Men liksom nede ved Ungarn og sånn der har du store gjerder, der de liksom skyter tåregass på flyktninger som vil inn gjennom landet. Det er jo egentlig det samme som muren i Mexico. Bare at liksom den får mer oppmerksomhet fordi, det er Trump.	10
	I	Ja, det er sant, mer kommersielt, og større.	Repeats pupils thoughts
	S₆	Det selger bedre.	10
	I	Det selger bedre, det er helt sant, og det snakket vi jo litt om også.	Repeats pupils thoughts
00.06.30	S₁	Men hvis Trump bygger den derre muren da, eller han stenger grensene, så vil det jo gå opp et lys for Mexico at vi må gjøre noe annerledes.	10
	I	Ja?	
	S₁	At, noe kan man jo gjøre for at det skal bli bedre der, sånn at man ikke er avhenglig av alle andre	10
	S₆	Ja, men i Mexico så har drug kartellene innflytelse på	10

		regjeringa der	
	I	Det er komplisert	Feedback
	S₆	Avansert	
	S₆	Det er jo sånn det sies i den norske regjeringen også, at man må heller prøve å hjelpe der nede enn å ta de inn, det er jo en slags strategi de har...	10
	S₃	Ja	
	I	Eh, mhm, så det er en ting... Eh skal vi se, S₅ , du sa at han kunne ikke bo i landet sitt, han hadde én mulighet, og han tok den. Eh, synes du det var, på en måte, en god mulighet?	Asks question
00.07.43	S₅	Eh, jeg husker det ikke helt	
	I	For når du satt i ringen så sa du det at han hadde på en måte han kunne ikke være i landet sitt og at han, han hadde en god mulighet til å på en måte komme seg vekk, og da tok han den. Eh, synes du det var en god mulighet eller?	Repeats question
	S₅	Eh, både og kanskje	≈
	I	Ja?	
	S₅	Fordi hvis han hadde blitt tatt, hva hadde skjedd hvis han hadde blitt tatt?	≈, asks a question
	I	Nei, altså, når de blir tatt så prøver de jo bare igjen og igjen og igjen, sånn som, men selvfølgelig han kunne jo blitt etterlatt i ørkenen, han kunne jo blitt drept eller skadet under panseret på bilen, da ville han jo kanskje ikke hatt mulighet til å, si at han kanskje hadde skadet seg, jeg vet ikke, det går jo an å se for seg alt mulig rart	Answers the question
	S₅	Da er det sånn, bob bob, da	≈
	I	Bob bob?	
00.08.35	S₅	Ja, for hvis han hadde blitt skadet eller sluppet av i ørkenen så hadde det jo ikke vært noen god mulighet i det hele tatt	≠
	I	Nei?	
	S₅	Men eh, hvis han hadde greid å komme bort til USA så hadde det vært en ganske god mulighet.	=
	I	Mhm. Kan vi sammenligne det med de som for eksempel	Asks

		flykter over til Europa?	question
	S₆, S₁	Ja	10
	S₆	Men jeg tror nok, eller, jeg er usikker, men jeg vil nok si at det er, jeg tror nok det er farligere å flykte med gummibåt. For de som selger de gummibåtene, de legger jo liksom ut, eller gummibåtene er jo lagt ut på at de blir fisket opp av marinestyrkene av EU.	10
	I	Ja, absolutt...	Feedback
	S₆	Så de har jo liksom lagt ut på at de kommer til å synke en eller anna gang, kanskje halveis..	10
	S₁	Jeg tror liksom at, mange bare, eh, på en måte reiser, ehm, også vet de kanskje at båten synker, men de vet at de blir plukka opp uansett,	10
	I	Ja, at de regner med det i alle fall?	10
00.09.41	S₁	Ja, så kanskje at, ja de tenker at vi bare reiser og så blir de mest sannsynlig plukka opp og så er det ikke så veldig risikabelt på en måte	10
	I	Nei, jeg skjønner..., jeg skjønner. Ehm, S7, du sier at du synes veldig synd på ham, at det var en vanskelig situasjon, men at du synes han gjorde det rette. Ville du ha gjort det samme?	Feedback, asks S7 a question
00.10.09	S₇	Eh, jeg tror jeg ville ville ha gjort det på en måte,	3, 4b,8.1b
	I	Ja?	Encourages S7 to go on
	S₇	Men, og kanskje følt et press til å gjøre det	8.1c
	I	Ja?	Encourages S7 to go on
	S₇	Fordi han ønsker så mye å hjelpe familien sin	8.1c
	I	Ja?	Encourages S7 to continue
	S₇	Og seg selv da, men, at jeg ikke hadde turt å gjøre det.	8.1a,b,c
	I	Nei, jeg skjønner	Feedback

	S₇	Hvis jeg hadde vokst opp i Mexico så kanskje...	6
	I	Hadde du sett annerledes på det?	Asks a follow-up question
	S₇	Tenkt på det annerledes. Hadde kanskje tatt den risikoen bare, sånn, hvis jeg måtte flyttet til et annet land for familien, så, hadde jeg kanskje ikke turt å gjøre det	8.1b

Like the first two parts, this third part of the interview confirms the findings from the lesson. When S₆ is asked about his statements in the Socratic seminar (00.00.36), he holds on to what he has said. He confirms that he thinks Marco handled the situation nicely and that he would have done the same thing as Marco because it comes naturally when you see that your own family is struggling. He also explains how he would have overcome his fear concerning getting into the hood of the van, and shows that he is able to “understand the fictional characters in the literary text” (Burwitz-Melzer, “Teaching Intercultural Competence” 32). Also, he shows that he can coordinate his own perspectives with that of Marco. S₁ explains how he does not think that Marco has much of choice regarding his situation in Mexico (00.01.46), which he considers as terrible. His Norwegian background is evident here, and he uses his own cultural perspective and views Marco from ‘the outside’ (Burwitz-Melzer, “Teaching Intercultural Competence” 33). S₆ uses his background knowledge when he starts to talk about drug cartels in Mexico and the way they recruit new members. He is sure that if Marco had stayed in Mexico, he would have ended up as one of their recruits.

S₃ contradicts what she has said earlier (00.03.34) and now states that it is impossible for her to put herself in Marco’s situation due to her own, Norwegian and wealthy background. She also says that she would never dare to cross the border like Marco, which could imply that she, now, considers the character from the ‘outside.’ S₂ has said something of the same earlier, and when she is asked, she confirms that the cultural background determines if one dares to go on such a journey (00.04.14). She also mentions how the responsibility that Marco had, taking care of his sisters, must have made him somewhat more prepared for the crossing, as opposed to children who do not have any responsibility for family members. Here, she compares her own culturally determined opinions and attitudes towards the text and its fictional characters with that of other

learners (Burwitz-Melzer, “Teaching Intercultural Competence” 32). When S2 is asked if this is normal in Mexico, she says yes, that she thinks so. When the pupils are asked to elaborate on this question, S1 says that there is a reason that Trump wants to build the wall, which shows that he is able to see the conflict from both an American/Republican perspective and a Mexican perspective (00.06.30). When they are asked whether or not it is right to build a wall, S6 responds that it depends how you view it (00.05.10). From an American and Republican perspective, the answer is yes because they want to keep the U.S. all to themselves but from a European perspective, the answer is certainly no. S3 argues that, in one way, it is the same in Norway, because we shut refugees out. S2 comments that if we do not shut them out, we let them in and then send them back. S6 also mentions the refugee situation in Hungary, and draw lines to the Norwegian government. These reflections and comparisons show the additional objective 10, “the learners have the pre-knowledge required to identify a relevant conflict, and are able to compare it to other conflicts relevant to the literary text.” Moreover, it shows how they are able to reflect and take on different perspectives when they talk about the conflict and manage to see it from both sides. However, S6 talks about Europeans in general when he states that it is certainly wrong to build a wall.

When S5 is asked about his statements in the Socratic circle (00.07.43), he is far more hesitant than he was previously. He originally stated that Marco’s crossing was a good opportunity for him. Now, he contradicts himself by considering the risk that the journey involves and says that only if he was guaranteed a safe crossing would it be worth it. It seems like the opinions and statements made by the other pupils have affected him. S7 is asked about her emotions towards Marco after saying that she feels very sorry for him (00.10.09), but that he did the right thing. She responds that she would have done the same thing as Marco and that she probably would have felt pressured to do it due to the family’s difficult situation. Here she shows that she is able to take over the perspective of Marco and to share his view from the inside. She also shows understanding of the literary character and the ability to express feelings towards him and to reflect upon these feelings, which are all important objectives with regards to achieving ICC from the model of Eva Burwitz-Melzer.

In the fourth part of the interview, the pupils are asked about their letters. At first, the pupils are a bit reluctant to speak. One reason for this could be that the letters are personal to them and that writing the letters has involved a lot of emotions, which tend to

be much easier to express in writing than orally in front of the other pupils. The sudden reluctance to speak affects the questioning, which becomes more leading and repetitive.

00.00.42	I	S ₇ , i ditt brev så skriver du at Marco og faren jobber veldig hardt for framtida deres, og det blir frustrerende innimellom, eller at han er frustrert innimellom, men at han vet at det vil være verdt det til slutt. Kan du si litt mer om hva du tenkte når du skriver at han er frustrert innimellom og...	Asks S ₇ a question
	S₇	Ja, jeg skrev jo det at de jobba veldig lange dager, og at de ikke så hverandre så ofte, fordi at de jobba forskjellige jobber da, eh, også at han kunne bli frustrert av at de jobba såpass lenge og at og det var kanskje at de hadde noen drittjobber innimellom da. Og det at han savnet familien så veldig, og sånne ting	7, 9a
	I	Ja	
	S₇	Eh, ja nå husker jeg ikke spørsmålet	
	I	Nei men det var egentlig bare litt sånn hvorfor den frustrasjonen på en måte	Follow-up question
	I	Du S ₂ skriver at, nei unnskyld det var S ₇ igjen, at han er veldig stolt av å gjøre dette her for familien sin, og det har jo flere av dere sagt. Var dette noe dere klarte å lese ut fra teksten? For det står egentlig ikke i teksten så jeg var veldig imponert over at dere bare dro det fram? Eh, er det sånn dere tenker at det føles for Marco? Er det sånn dere tenker at dere hadde følt det hvis dere var Marco?	Asks (leading) questions
	S₂	Eh, han hjelper jo familien åsann	
00.02.16	S₃	Kanskje han tenker at faren sin er modig, og da vil han også være det kanskje	9a, 9b, 3
	I	Ja?	
	S₂	For å vise at han også har potensielle til å hjelpe på akkurat samme måte, han ser veldig opp til sin far	9a, 3
	I	Man får et slags frampek i teksten når han sammenligner de, husker dere det?	Asks question
	S₃	Ja det der med håret, ja	3

	I	Ja, og det kan jo være et frampek på,	
	S₂	Og musklene, at han var så muskuløs	3
	I	Ja, at han var mye mer, absolutt, bra. Ehm, du skrev også S₇ at ehm, reisen har gjort ham mer uavhengig, sterk og takknemlig for små ting i livet, kan du si litt mer om det? Hvorfor har han fått disse styrkene?	Feedback and question
00.03.15	S₇	Eeh, nei jeg tenker, uavhengig, fordi han måtte jo splittes fra faren	9a, 3
	I	Ja?	
	S₇	Den siste turen da, og at han kanskje ble litt mer selvstendig av det, eller kunne føle seg mer selvstendig da,	9a, 3
	I	Ja?	
	S₇	Eh, atte, ja	
	I	Flott! Ja, kjempebra. Eh, S₂ du skriver at han var veldig, du skriver litt om første dagens hans på jobb, da var han først veldig redd, han jobbet på en sånn construction cite, eller sånn byggeplass	Feedback and question
	S₂	Mm	
	I	Og at han måtte ha på seg vest og hjelm og greier, og at folk snakka høyt og. Det virka som du klarte å sette deg veldig inn i den, eh, var det noe du visste om fra før eller hvordan det var på	Question
00.04.04	S₂	Jeg prøvde vel egentlig bare å få gjennom den at når vi leser teksten	9a
	I	Ja?	
	S₂	Så får vi jo inn det at han er litt forvirra, han bare går med på det som blir slengt på ham på en måte	9a
	I	Ja?	
	S₂	Og jeg bare prøver liksom og reflektere litt over det at han er fortsatt veldig, han vet fortsatt ikke helt hva som skjer	9a, 3
	I	Nei?	
	S₂	Men han bare prøver å gjøre det beste ut av det på en måte	9a, 3
	I	Ja?	

	S₂	Eh, og når det kommer til liksom, hvordan jeg kom på den situasjonen da, det bare kom jeg på	9a
	I	Hehe ja, ja men så flott, men han liksom han han bare følger med, han liksom bare goes along på en måte, fordi han føler at han må at han kanskje klarer å undertrykke den redselen, og	Repeats pupil's thoughts
	S₂	Mm	
	I	Så bra, så bra, ehm, du skriver også at han, eh, på slutten at han blir veldig litt sånn som samme som S₇ at han blir mer confident, at han blir mer selvsikker, og at han han ser for seg at nå er han rustet til å en gang virkelig bli mannen i huset, for sin egen familie og sånne ting. Klarer du å sette deg litt inn i hvordan han tenker?	Question
00.05.11	S₂	Mm, jeg er ikke helt, det er jo litt sånn atte vi vet jo altså det er jo veldig sånn typisk for eksempel i Mexico da atte de er jo veldig familiefaste da, de er veldig lojale til hverandre og han er jo fra før av veldig lojal til mammaen sin og pappaen sin og søsknene sine. Og han ser jo for seg, vi vet jo at han ser opp til pappaen sin, så han vil jo en dag bli en sterk familiefar, så nå føler han på en måte at nå føler han at han er på riktig vei	=, 9a
	I	Ehm, S₅ , du skriver noe veldig annerledes, eller nei eller du skriver veldig annerledes enn disse to, du skriver at han har kommet til USA, livet smiler, han har fått seg kjæreste, han jobber, han blei fikk sparken fra den første jobben fordi at han jobba på en pizzarestaurant men da tok han pepperonien av pizzaen. Og så har han fått seg en ny jobb i en butikk og alt er flott og. Hva kan det være at du kom fram til at det gikk så smooth?	Question
	S₂, S₇, S₃, S₄,	Haha, latter	Responds (unpolitely) to S5's letter

00.06.10	S₅	Det bare traff meg med en gang	9a
	I	At du tenkte at nå er han i USA, nå er det easy going?	Follow-up question
	S₅	Ja	
	I	Ja?	
	S₅	Fordi da, det blir jo liksom, fordi USA blir jo regnet som the bright side og greier ikke sant?	~, 9a
	I	Ja?	
	S₅	Eh the land of the free	9a
	I	Ja?	
	S₅	Og da betyr det at man kan liksom jobbe med hva man vil	9a

The fourth part of the interview directs the conversation to the students' written products which they did not talk about extensively in the classroom. The pupils are asked about the different feelings that they have assigned to Marco, three months after leaving home, in their letters. Some of the feelings are frustration (S7), pride, (S2 and S7), a feeling of independence (S2), fear (S2), confidence (S2), and relief, happiness as well as being carefree (S5). When S7 is asked about the frustration that Marco experiences (00.00.42), she explains that this is due to his long working hours, the little time he gets to spend together with his dad, and his longing for home. When they are asked about the pride that he feels, S2 explains that this is because he helps his family out. S3 and S2 show that they are able to comment on a text by other pupils and the model text, and add that he is proud because he considers his father as very brave, and looks up to him and wants to be like him (00.02.16). When asked about the independence that Marco feels, S7 explains that this is because he was separated from his father during the crossing and that this particular episode made him more independent (00.03.15). When S2 is asked about how scared Marco is on his first day at work, she explains that she tries to say something of the same as the author, and that Marco does not really know what is going on and that he just does what he is told and is confused about the whole situation. When asked about the confidence that she assigns to Marco (00.05.11), S2 uses her own cultural perspective and looks at Marco 'from the outside.' She talks very generally about Mexicans, presumably as opposed to Norwegians, and says that they are very attached to their families and that they are used to taking care of siblings and such. Therefore, since Marco looks up to his dad so

much he now feels more confident and prepared to become a father and husband himself one day.

When S5 is asked about his letter, where Marco is now a relieved, carefree and happy young adult, he is more hesitant than he seemed previously, and it is difficult to get him to speak. The other pupils react with laughter. Apparently, it seems absurd to them to think that Marco's life in the U.S. is carefree and without responsibility. However, S5 explains that the U.S. is "the bright side" and the land of the free and that in the U.S., Marco can get whichever job he wants. However ignorant this opinion may seem, this is not an entirely unusual perspective for Norwegian young adults. Here, S5 uses his own cultural perspective and looks at Marco, and the U.S. 'from the outside,' and the feelings and actions that he assigns to Marco does not really correspond with the model text.

In this final part of the retrospective interview, the pupils are asked about their reactions towards the text and the whole situation regarding the U.S.-Mexican border. Also, they are asked about what they have learnt and how they have learnt it. When asked about their reactions, they respond very honestly and talk about how difficult it is to take responsibility, and how much easier it is to ignore what is going on in different parts of the world. An additional objective has been inserted into the model of Eva Burwitz-Melzer, which is objective 12, "to be able to reflect upon their own way of reacting towards cultural differences and conflicts." (see table 1 p. 19-21)

00.08.12	I	S ₂ sier at det, av og til så er det lettere å forstå ting som har skjedd i fortida som vi på en måte har landa, som på en måte den kalde krigen eller andre verdenskrig, det vet vi jo alt om, mens det som skjer nå er på en måte kanskje mer forvirrende på en måte, eller? Hvorfor er det sånn?	Stimulus and question
	S₁	Kanskje, når det er sånn som er nærme oss, så føles det kanskje som vi vil ikke ha noe med det, for vi liksom, det er litt sånn skummelt og ekkelt å tenke på at folk liksom samme folk som oss på en måte kan ha det sånn, så ille åsånn	12
	I	Mm, vi vil helst bare skjerme oss litt fra det?	Repeats pupils thoughts
	S₁	Ja	
	I	Mhm, det skjønner jeg veldig godt...	Feedback

00.08.53	S₂	Det kan jo være at det på en måte er litt, med vilje, fordi at vi på en måte ikke vil ha, føle at vi har ansvar for noe	12
	I	Ja?	
	S₂	At hvis noe går galt så er det ikke vår feil, fordi at vi hadde ikke noe med det å gjøre	12
	I	Skjønner, skjønner, skjønner.	Feedback
	S₃	Det er liksom én del av oss som sier at vi må hjelpe, og en del av oss som sier at, eh, vi ikke skal gjøre det på en måte, at vi vi tenker at vi skal gjøre noe, men så gjør vi det ikke likevel, og derfor blir det så personlig når man ikke gjør det for da føler man press på å gjøre det	12
	I	Ja, absolutt	Feedback
	S₂	Som gjør at du får et dårlig forhold til det at når folk har det så vondt	12
00.09.35	I	Ja, absolutt, skjønner, flott. Ehm, jeg lurer på, hva har dere lært av å jobbe med denne teksten?	Feedback and question
	S₄	At ikke alle har det sånn trygt og godt, eller sånn safe, å få seg jobb, eller at når de jobber så får de bare fem dollar for å jobbe hele dagen	12
	S₁	Det er veldig forskjellsbehandling,	12
	S₄	Mhm	12
	S₃	Ekstremt	12
	I	Så dere har lært at det er store forskjeller?	Question
	S₃	Mhm	12
00.10.04	S₁	Også har vi fått vite mye av andre sine meninger da	
	S₃	Mhm	
	S₁	Gjennom diskusjoner og, ja, sånn som nå	
	I	Så flott	
	S₃	Vi får på en måte flere syn på ting da	
	I	Ja?	
	S₃	Vi fikk vite ganske overraskende at det var en dame som hadde	5

	hele ansvaret for å få de over	
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In this part of the interview, none of the original objectives shows, except when S3 states that she is very surprised when the *coyote* is a woman (00.10.04), which shows a culturally based prejudice from a Norwegian perspective. Obviously she thought that the coyote was a man. Nonetheless, they make very interesting reflections about the conflict and their way of reacting. Firstly, S2 says that it is more difficult to understand situations and conflicts that are ongoing than those which have ended, such as for example the Second World War. S1 responds to this by saying that ongoing conflicts feel closer and that it is scary to think about that people like us can experience such horrible things (00.08.12). S2 says that we distance ourselves from it on purpose because we do not want to feel any responsibility. This way, if anything goes wrong it is not our fault, she says, because we did not have anything to do with it. S3 talks about how contradictory one's feelings become, because one part of us says that we must help, while another says that we should stay out of it. Also, she says that we know we should do something, but we do not do it, and it becomes personal and that we feel the pressure to react. S2 agrees and says that one reacts inappropriately when people are in difficult situations or conflicts.

When they are asked about what they have learnt from working with “First Crossing,” S4 says that not everyone is safe, can find jobs, and that some work for five dollars a day. Another response is extreme, differential treatment (S1, S3, S4). S1 and S3 emphasise that they have learned a lot from listening to other pupils’ opinions and from the discussions in class and groups (00.10.04). They explain how this enables them to view situations from different perspectives, which is a most important goal altogether when working with ICC.

On the whole, the retrospective interview provides an interesting, new, perspective to the research. The interview results in a long and frank conversation where the pupils speak from the heart and offer sincere and important opinions and utterances. Predominantly, the original findings of the lessons are confirmed with regards to understanding the main character’s actions and feelings and being able to change perspective and put themselves in his shoes. Nevertheless, a few details are contradicted, and two of the pupils have changed or modified their opinion. The way the pupils respond and show understanding towards the main character and his situation and the topic of migration in general is considered very successful when it comes to achieving ICC, they

show and confirm several of the objectives. Also, the way they use their pre-knowledge regarding the political background of today and are able to compare and contrast and to look at the situation from different sides are interesting and inspiring. Finally, the way the pupils are able to reflect on what they have learnt and how they have learnt it proves that objectives have been achieved. Furthermore, how vital it is to learn from discussions and from sharing their own opinions amongst each other, as opposed to passively listening to a teacher.

6.2 Teacher

The function of this interview is to gain still another perspective on the proceedings in the classroom by asking the teacher about her impressions, her plans, the outcome, her perception of the pupils and the achievements in general (Burwitz-Melzer *Allmähliche Annäherungen* 151). The categories of the other research are not needed here, and it is considered sufficient to mark confirmations with the research findings of the lesson (=), contradictions (≠) and similarities (≈).

00.15	I	First of all, I was just wondering how you think it worked out? With the lessons and the different units and everything	
	T	Ehm, purely, you know, first tape, the first half of the day was really fun	
	I	Yeah?	
		Yeah, and I felt that there was a lot of energy in the room and, and I had plenty of energy, and the students responded well and they were more, you know, verbally active than they have maybe ever been, ehm, so that was very exciting. And they liked the, the good variety of exercises, eh, that was a definite, definite plus. Ehm, the Socratic seminar was difficult for them, eh, just, I have this feeling that they're not used to having conversations or having discussions. They don't really know how to do that. And it's not just in English. I don't think they know how to do that in other languages either. Maybe they're just not used to... Well I suppose it depends on how much their families talk versus watch TV, what they're exposed to, that kind of thing	≠

	I	To me, they almost seem too polite?	
		Yeah, well, but when you're in class, and you that it's a part of an oral grade and its, and you don't want to offend your fellow students, at least not in front of the teacher...Ehm, but the hot-seat, at least the two that were in the hot-seat pretending to be one they did far better than I had expected	≈
	I	I agree	
	T	I was really impressed. I wish that, you know, that we had the opportunity to put everybody in the hot-seat, but, you know, some of them would dissolve into a puddle of tears, as evidenced by today's little speeches, ehm, because that would definitely be too hard for some people, but, yeah, it was much better than I expected, actually.	
00.02.36	I	And the other pupils participated, even though they were not in the hot-seat, they were good at asking questions	
		They all asked at least one question, which was good	=
	I	Yeah, great.	
	T	Even the quiet ones	
	I	Yes. Well in terms of what I am doing my research on, ICC objectives or intercultural communicative competence objectives, which basically means the ability for the pupils to put themselves into the shoes of the other, which in this case is Marco	
	T	Yeah, right	
	I	Did you notice or did you see any, did we manage to make such an atmosphere in the classroom, did you see anything that	
	T	That we did achieve that? Well, I think the hot-seat definitely showed that those two at least could imagine what it was like	=
	I	Yeah	
00.03.37	T	Eh, although for our rich, 98 per cent white Fevik-kids who, well it's a far cry from their existence so that, but I definitely think that some of them were capable of imagining it, eh, and the ones who couldn't imagine it, probably because they	

		struggled with the text in general, just because it was, you know, they're, they're not strong students	
	I	Struggled with the text, yes	
	T	But, the way of looking at the text and actually that thing about breaking it into five sections	
	I	Yes?	
	T	Was far more interesting than I had expected, eh, they had interesting ideas which, you know, whenever you say that there is no wrong answer they feel emboldened I think, ehm, but the way of slipping it into, you know this is a five paragraph essay, it's just bigger, you know, everything is structured, even though you don't necessarily notice it before you look into it. Ehm, but the hot-seat was definitely the best indication of that they could imagine, actually, what it was like to be Marco. Yeah, and just exposing them to something totally different than their own existences is definitely valuable	
	I	In what terms?	
00.05.14	T	Eh, well, maybe because it's a small town, they lead sheltered lives, most of them. They lead very sheltered lives, and the ones that don't lead sheltered lives have seen far too much, of course, you know, one more extreme than the other, eh, so for them to read something about someone who's their age and come that intimately into their thoughts and feelings I think is very important.	
	I	Yeah	
	T	To imagine what it's like to be someone else	
	I	Absolutely, absolutely, thank you.	

00.00.00	I	So, what did you think about the whole introduction, with the questions, the Trump cartoon and the	
	T	Ehm, the Trump cartoon, I think that related to a lot of them because a lot of them talk about Trump quite a bit, eh, so they	

		<p>had they had enough background knowledge to work with it that was good. Although they didn't know the original poem which but I did show it to them so then it kind of made more sense as to why Trump was an egg sitting on a, you know, a wall anyway. But the concept that he eh he's going to break himself when he jumps down to deliver the bill, eh, it was something that kind of struck me as we were talking about it. It's not something that I had thought about before. So they had, they had better responses than I was expecting, and then when we did this what did you like shat did you not like about it, eh, their responses were far more nuanced and far more deeper than I had expected, I was, you know, I was expecting them to say I didn't like it, you know, the way they were sitting in the basement, you know, but I didn't like the way they were treated, I didn't like the way they were forced into these desperate situations, I didn't like, you know, that they were exploited, that was, that was amazing, actually.</p>	=
	I	Agree, agree, and the parts that they did like were equally satisfactory	
00.01.38	T	What did they say that they did like?	
	I	They said that they liked	
	T	Oh yeah! The way that they learned about Mexico, the way that they learned about different people, the way that they got a taste for a different culture, yeah, that was good too.	=
	I	It was good	
	T	I was definitely impressed with the weight of their answers	
	I	Good. Ehm, are these methods or tasks that you would consider using again?	
	T	Absolutely. Definitely. The picking about words and putting them into context, the breaking up into five parts, which at first I was like, why are we doing this but then, when I've done it I can see why.	
	I	Yeah	

	T	The asking what they like and what they don't like is a normal question, yet, with much better responses than I was expecting so, yeah, definitely.	
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The teacher interview provides a third perspective on the research and shows that even though she is not a hundred percent in accordance with the pupils' perspective, or with the findings from the lessons, most findings equal what was discovered in the lessons. When she is asked about the lessons, she says that the Hot Seat exercise was successful and that she was impressed by the way they pretended to be Marco. There are similarities to the findings when she says that the two pupils pretending to be one did a good job. In my findings, having two pupils pretending to be one does not work out the way that was wished for, but the pupils, however, manage to do a good job. She also points out that the other pupils did a good job with their questioning, which equals the findings from the lessons regarding that the pupils were able to take on a role and to change perspective (00.02.36). When talking about the pupils' responses, she states that they did far better than she expected them to and that she was impressed by the way they expressed dislike about the way in which the characters were treated and exploited.

When she talks about the Socratic seminar there are contradictions from my findings (00.00.15). She states that this part of the lesson was difficult for the pupils and that they did not know how to have a conversation or a discussion. This is not a task that she will try again. Although I understand what she means with regards to discussion, and she is right when she says that the pupils were not used to this method, my research shows that our conversation and, moreover, the pupils' sharing of opinions brought the pupils forward. The pupils also emphasise that through their sharing of opinions, both in the Socratic seminar and in the retrospective interviews, this is how they learned the most. This is nothing new, research has already shown this for years. Nonetheless, the pupils feedback concerning their learning process should be considered important to all teachers with regards to the outcome of teaching in general.

Altogether, with some significant exceptions towards her own behaviour, regarding that she does not see her own role or realise how dominating she is in the classroom, the teacher has quite a good impression of the students' achievements, and in the end she sees that they achieve some of the learning objectives which equals the findings from the research.

7 Conclusion

Concerning the three research questions the following conclusions can be made:

Question 1: What is the relationship between reader and text in the EFL-classroom, and what exactly happens between them when literature from a foreign culture is being read?

It has been shown that there is a strong and individual relationship between the text and the readers/pupils in the EFL classroom. The oral and the written contributions have shown that the meaning-making with a narrative text in fact takes place within all pupils and that the foreign culture(s) – here the US and Mexico - and their particular traits are recognized and alluded to by the pupils. As the classroom activities show the meaning-making, it overlaps to a certain extent and shows obvious traces of the home culture, in this case Norwegian culture. But at the same time meaning making has to be acknowledged as an individual process which, above all, tasks like the Hot Seat, the Socratic seminar and the creative task of letter writing show. High-inference behaviour is, indeed, made observable by the pupils' output in oral and written form. The learner interviews confirm and deepen these findings.

Question 2: What is it that literary texts can offer, as opposed to other texts, which proves so vital when it comes to developing new values and personal development, cultural understanding, and ICC?

It has been shown that it is above all, that individual pupils respond strongly to characters of their own age, even if the cultural circumstances in which the character acts is completely different from their own. There are, of course, difficulties and overcoming cultural limitations – like imagining the poorness of the protagonist and his desperate decision to act like a grown-up to help his family – but, all in all, pupils succeed at least temporarily in putting themselves in the protagonist's shoes and try to consider the cultural problems from an inside, rather than an outside, Norwegian, view. Thus the gaps in the texts are filled with individual meaning. Interestingly, there are scaffolding steps like acknowledging metaphors or realizing traits from another culture (here. the intertextual relationship to the film *The Lion King* which make the foreign culture (here: Mexico and the border problems between Mexico and the US) more easily accessible to the young adults in the classroom.

Question 3: Which methods are most useful when it comes to teaching literary texts in the EFL-classroom?

When it comes to methods and tasks which help to foster the competence of ICC in young adult learners, it has been shown that – like in Burwitz-Melzer's case study, the underlying pedagogic approach of receptionist theory helps the learners to develop their individual meaning making. It has also become evident that the teacher at times rather hinders than helps the learning process by forcing her own opinion onto the pupils. The many tasks which were to be found in Burwitz-Melzer's study were supplemented by some the researcher planned on her own. They were all quite successful in developing the pupils' understanding of the story, the foreign cultures involved and the protagonists. Among the most successful tasks were the Hot Seat and the Socratic seminar.

Apart from these findings which concern the immediate research questions the case study can be considered as quite successful, since it shows that high inference behaviour can indeed be made observable. The triangulation process further underlines this result by showing that at least the pupils' interviews come to comparable results as the teaching unit. The teacher interview sometimes offers discrepancies between teacher behaviour and self-perception, but this is not an unusual result (Burwitz-Melzer, *Allmähliche Annäherungen* 486).

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