

MASTEROPPGAVE

Promoting intercultural competence with picturebooks -
Desmond and the Very Mean Word and Nelson Mandela

May-Hege Hafne

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Fakultet for lærerutdanninger og språk
Institutt for språk, litteratur og kultur



ABSTRACT

This thesis demonstrates how multicultural picturebooks of high quality can function as amplifiers for teaching intercultural competence in 7th grade at primary school. Two teaching plans with pre-, while- and post-reading activities designed for the picturebooks *Desmond and the Very Mean Word* (Tutu et al., 2013) and *Nelson Mandela* (Nelson, 2013) are presented. The picturebooks tell stories about the world-known human rights activists Desmond Tutu and Nelson Mandela and address important political and historical events in South Africa. The picturebooks' suitability for English language teaching is discussed with relevance to Byram, Gribkova, and Starkey's (2002) practical guide for *the intercultural dimension in language teaching*, and by the interdisciplinary topic of *democracy and citizenship education* and the English curriculum (LK20).

This thesis provides examples of how intercultural competence may be developed by reading picturebooks about people with different ways of living, thinking and communicating. Moreover, it is illustrated how the use of multicultural picturebooks in the English language teaching classroom can give learners a basis for discovering their own and others' cultural identities and make them recognise similarities between people, in a multilingual and multicultural society. Picturebooks of high quality can function as *mirrors* for learners to discover universal emotions that all people have in common, and *windows* that can enable them to decentre and "step into someone else's shoes". By reading, reflecting on, interpreting, and critically evaluating English picturebooks, learners can gain valuable knowledge about culture and society in the English-speaking world.

Intertextuality helps convey the intercultural aspects in the picturebooks *Desmond and the Very Mean Word* (Tutu et al., 2013) and *Nelson Mandela* (Nelson, 2013), for the learners to be able to develop empathy for the protagonists. The interplay between images and text can especially be helpful for younger learners because the pictures underscore the vocabulary, and the facial expressions and actions in the illustrations amplify the character's emotions. This thesis illustrates how the teacher can help learners develop intercultural *knowledge, skills, attitudes and critical cultural awareness* through creative activities and fruitful discussions.

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1. INTRODUCTION

1.1. Background

Teachers should be equipped to embrace the intercultural encounters, opportunities, and challenges that the 21st century's globalization has provided. Consequently, intercultural competence has become an essential part of the Norwegian curriculum and the English second language (ESL) classroom. Intercultural competence is defined as the ability to communicate effectively in cross-cultural situations and interact in a variety of cultural situations according to “knowledge, skills and attitudes complemented by the values one holds because one belongs to several social groups and these values are part of one's social identities” (Byram et al., 2002, p. 11). This thesis will investigate the potential of teaching intercultural competence through picturebooks.

Despite an increased focus on using authentic literature in ESL education, a modest amount of research is done on how to use picturebooks to promote intercultural competence for younger learners in primary school. By exploring individual cultural identity and developing respect for diversity of cultures through multicultural picturebooks, learners can develop an awareness of diverse cultural perspectives and become responsible human beings, willing to take action to create a just world for everyone (Short, 2009). Furthermore, studies on picturebooks indicate that intertextuality, or dialogue, found in both verbal text and images acts as an amplifier to the message conveyed. Picturebooks used to promote intercultural competence in ESL education can consequently be an excellent opportunity to widen students' prospects. Picturebooks may function as “mirrors and windows” toward a multicultural society, with an increasing need for moral thinking, acceptance, and social intelligence (Bishop, 1990). Besides, picturebooks of excellent quality can promote and facilitate language acquisition and literary understanding, and also improve communication skills (Dolan, 2014).

In the Norwegian curriculum in English, “The Subject renewal” (LK20), language learning and reading are highly prioritized, and the curricula emphasize knowledge and an exploratory approach to languages. Moreover, awareness of communication patterns, ways of life and thinking, and social relationships are emphasized as vital for providing new perspectives on the world and individual people. The core curriculum also focuses on English texts on a larger scale, to help provide students with knowledge and experience of linguistic and cultural

diversity. Thus, the aims after the 2nd and 4th -years state that students should be able to; "read and discuss content in several types of texts, including picturebooks" (The Norwegian Directorate for Education and Training, 2020).

According to Short (2009), English language teaching (ELT) has a history of presenting culture as a superficial concept. Pinter (2017) affirms the view that the intercultural dimension in ELT and language learning materials has traditionally targeted only North American and British cultures. ESL is however particularly suitable for teaching intercultural competence, and now modern coursebooks tend to focus more on "the parallel development of language and cultural content in an integrated way" by familiarizing learners with many diverse cultures and comparing them to the learners' own cultures (Pinter, 2017, p. 160).

Intercultural competence involves so much more than knowledge of mere concrete expressions of culture and should be based on respect for people of different social identities, also learners should practise skills of how to interact with people according to their identities as complex human beings (Byram et al. 2002, p. 10). Teachers can implement authentic materials and literature such as picturebooks, to develop intercultural competence, where the original language is rich and supported by pictures that can amplify language learning (Pinter, 2017). Learners need motivational, concrete and easily available tasks to fill the gap between theory and practice and to develop intercultural competence (Read, 2021). Authentic picturebooks, that have been written without foreign language learners in mind, can function as excellent starting points for developing intercultural competence by allowing learners to work with intercultural aspects and vocabulary in pre-, while-, and post activities related to both stories and themes.

1.2. Research questions

This study aims to investigate the potential of the picturebooks; *Desmond and the Very Mean Word* (Tutu et al., 2013) and *Nelson Mandela* (Nelson, 2013), for developing intercultural competence. The picturebooks will be methodically analysed to address important aspects to work with. Moreover, two teaching plans with pre-, while- and post-reading activities will be presented to develop intercultural competence in relation to knowledge, skills, attitudes and critical cultural awareness (Byram et al., 2002).

Consequently, the research questions are:

How may the picturebooks *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013) be used to develop intercultural competence in primary school?

- a) What aspects of *Desmond and the Very Mean Word* and *Nelson Mandela* make them suitable for developing intercultural competence?
- b) In what way may these aspects be used in the ESL classroom to promote intercultural competence?

1.3. Structure of the thesis

The thesis is divided into six chapters, starting with the introduction, which includes the background for the study and the research questions. The second chapter presents the theoretical framework and deals with intercultural competence, multicultural picturebooks and South African history and culture. In the third chapter materials and methods are outlined, and chapter four analyses the picturebooks *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013) with their potential for developing intercultural competence. Chapter five discusses the didactic implementation of the picturebooks in class, and finally, chapter six summarises and concludes the thesis. The theoretical part of this thesis draws on a project outline and literature review submitted as part of an obligatory master's course in "Methods and project" at the University of Gothenburg (Hafne, 2020).

2. THEORETICAL FRAMEWORK

This chapter reviews intercultural dimensions from different scholars' research articles and takes a closer look at empirical studies of using literature and picturebooks as a resource for teaching intercultural competence. This review is limited to research done over the last 30 years, with a focus on research on the use of multicultural literature and picturebooks in the ELT classroom. Some relevant objectives from the English curricula (LK20) will also be presented. Lastly, this chapter will deal with South African politics and history, with a short presentation of Desmond Tutu and Nelson Mandela.

2.1. Intercultural competence

Intercultural competence is the "ability to ensure a shared understanding by people of different social identities, and the ability to interact with people as complex human beings,

with multiple identities and their individuality” (Byram et al., 2002, p. 10). In Short`s (2009) view intercultural competence is learners` ability to explore their own culture and develop respect for diverse cultures and ways of life. She argues that is vital to know one`s own culture as a basis for exploring other cultures. Consequently, by developing personal cultural identities and ownership of cultural heritage learners can gain increased respect for individuals, and thereby harbour fewer prejudices against cultural groups. Notably, Short (2009) argues that cross-cultural learning should offer the opportunity to go behind the surface level to examine the variety and specificity within cultures.

However, ELT and course books have a history of involving only a superficial approach to culture, by presenting “the 5fs; food, fashion, folklore, festivals, and famous people” (Short, 2009, p. 5). Accordingly, too much focus on tourist facts and cultural stereotypes may work against its purpose and reinforce prejudice and views of “us and them”. Stereotyping can be defined as a way of categorising a group of people, often related to negative assumptions of people based on how they look for example, and this undermines all aspects of individuality. Furthermore, prejudice is how people are judged based on stereotypes (Byram et al., 2002). To avoid prejudices and stereotypes learners should have knowledge about inherited cultural behaviour and individual differences. Importantly, learners must be aware of their own intercultural experiences, be able to reflect upon them and analyse patterns of their attitudes and behaviour (Byram et al., 2002). It is, therefore, preferable to present culture on a deeper level, related to a rich variety of stories from ordinary people`s lives to widen the learner`s horizons for them to develop intercultural competence.

Multicultural and transcultural pedagogy, followed by intercultural citizenship education, has become essential additions to ESL education in recent years. Transcultural approaches focus on global and international issues in approaches to teaching intercultural competence (Moeller & Nugent, 2014). Intercultural citizenship education builds on the concept of intercultural learning, by extending the involvement in the local community of multilingual identities, and by exploring the global community and technology to achieve intercultural communication skills. In this process, learners acquire intercultural competence based on knowledge and awareness of global issues to develop analytical and critical thinking skills. Intercultural citizenship education focuses on the students` social competence, democratic knowledge, and understanding of human rights. Human rights are a new focus area and are essential to counteract destructive forces in a political context. However, teaching learners about political issues is not primarily to promote self-analysis and personal development, but for them to be

able to take a political stand and be critical of radical groups and injustice in society (Moeller & Nugent, 2014).

According to the Norwegian curriculum, communication is a vital skill in ELT. Learners are expected to be able to “express themselves understandably with a varied vocabulary and polite expressions adapted to the receiver and situation” (The Norwegian Directorate for Education and Training, 2020). Communication is a dynamic process where people share information and internal states through symbols. Moreover, communication can be used to gather information about others, influence people, fulfil personal needs and establish personal identities. As mentioned by Byram et al. (2002), it is essential to address intercultural differences and conflicts to change culturally conditioned thought patterns. Also, it is important to be able to see one's own culture from the outside to become interculturally competent.

Although scholars, politicians and teachers all agree on the importance of teaching intercultural competence, research shows that intercultural aspects in ELT seldom are strategically planned and systematically implemented (Read, 2021). Accordingly, teachers must strive to fill the gap between theory and practice when teaching intercultural competence, and “Children need activities to develop intercultural competence that is concrete, accessible and appealing, without being simplistic” (Read, 2021, p. 3). Hence, intercultural learning must relate to children's lives, and it is a good idea to scaffold intercultural knowledge, skills and attitudes in an age-appropriate way so that the children can build new knowledge of individual cultural differences with help from the teacher (Byram et al., 2002).

2.1.1 Concept and model

During the last 30 years, the understanding of intercultural competence has been formed by two influential theories in particular. The first one is Bennett's (2004) Developmental Model of Intercultural Sensitivity (DMIS) and the idea of personal development from ethnocentrism to ethnorelativism. The model aims to describe the development from a set personal cultural perspective on society towards an open-minded worldview and acknowledgement of cultural differences (Bennett, 2004).

Secondly, towards the late nineties, Byram (1997) presented the Multidimensional Model of Intercultural Competence, where he pointed out attitudes, knowledge, and skills necessary for

interacting successfully between cultures. In language teaching the intercultural dimension aims to prepare learners on how to communicate with individuals from different social backgrounds with respect for individual differences, and human rights and with a democratic basis for interaction between people of different social identities (Byram et al., 2002, p. 11). Furthermore, communicative competence is emphasised as an important skill to master because “language learners need to acquire not just grammatical competence but also the knowledge of what is 'appropriate' language.” (Byram et al., 2002, p. 7).

The term social identity relates to cultural inherited behaviour, beliefs and values, and thus learners need to have knowledge of cultural differences. However, teaching intercultural competence should not only focus on emphasizing what is unique to a specific culture but strive to create an interest in otherness, and the curiosity to investigate individual and cultural differences. By teaching critical cultural awareness learners can learn to reflect on embedded values in themselves and others that influence their views on other people (Byram et al., 2002).

Byram et al. (2002) recommend the intercultural aspect as a natural extension of ELT and suggests five components for language teachers to help students develop intercultural competence.

- *Attitudes (savoir être)*
- *Knowledge (savoirs)*
- *Skills of interpreting and relating (savoir comprendre)*
- *Skills of discovery and interaction (savoir apprendre/faire)*
- *Critical cultural awareness (savoir s'engager)*

The first one, *attitudes (savoir être)*, facilitates curiosity and engagement with other cultures and enables learners to look at their own culture from the outside. Preferable attitudes are according to Byram et al. (2002) the ability to question one`s own beliefs, values and behaviours. Moreover, one should try to look at one`s own culture from an outsider`s perspective.

Secondly, *Knowledge (savoirs)*, aims to build knowledge about how culture and social processes function, not only related to one specific culture but intercultural interaction between people with multiple identities.

Thirdly, *Skills of interpreting and relating (savoir comprendre)* is the skill of comparing facts from different cultures, to investigate issues that can provoke misunderstandings. This involves skills to decenter and compare cultures to their own.

Fourthly, the *Skills of discovery and interaction (Savoir apprendre/faire)*, are vital to facilitate dialogues between individuals from different cultures and acquire new knowledge about intercultural communication.

Finally, *Critical cultural awareness (savoir s'engager)* challenges personal perceptions of culture and reflects views toward other people. By becoming conscious of their values learners can become critical in communicating with others. “The role of the language teacher is, therefore, to develop skills, attitudes and awareness of values just as much as to develop a knowledge of a particular culture or country” (Byram et al., 2002, p. 11).

These components of intercultural competence helped to shift the focus from information-based teaching to analytical reflection and adaptation to cultural differences. To change perceptions, students must learn to see their own culture from the perspective of others (Byram et al., 2002). The issues addressed by Byram et al. (2002) indicate the growing interest and importance of intercultural learning in ELT and have influenced Norwegian steering documents.

Communication across cultural differences has been a focus in Norwegian steering documents since the Norwegian curriculum of 1997 (L-97) and “The Knowledge Promotion” of 2006 (LK-06) also included adapted cultural interaction and politeness conventions as an opportunity to practice and interact with factual issues concerning cultural differences in communication between people from different parts of the world. Other vital elements pointed out in the curriculum concerning intercultural competence are curiosity, openness, respect, and tolerance for others. Furthermore, Byram et al. (2002) claim that intercultural competence consists of cognitive, affective, and behavioural components that are strictly related to each other and should function as a unit. However, according to LK-06, it can be a promising idea to discuss the components separately to investigate ways of teaching Intercultural competence in ESL to practice knowledge, skills, and attitudes based on the cognitive, affective and behavioural components in teaching intercultural competence.

2.1.2 Curriculum

The cultural aspect was considerably developed in the Norwegian curriculum in English, “The subject renewal” (LK20). Here, exploratory approaches to language learning and communication skills are vital elements in teaching intercultural competence in ELT. Enhanced focus on basic skills in ESL teaching, enables teachers to spend more time practising oral skills and digital skills, along with reading- and writing skills. Oral skills are defined by the ability to present, listen, communicate and discuss topics following the purpose, and thus, to choose suitable strategies. Digital skills acquire a critical awareness of information and communication on the internet, which challenges the learners to explore and reflect on communication with others as well as reading information online. In addition, for the development of sufficient reading skills according to developing intercultural competence, it is important to be able to read critically and to compare and assess different types of text. Also, when writing, learners must be able to plan and formulate texts that communicate clearly and present ideas, opinions or facts customised to the purpose, receiver and situation (The Norwegian Directorate for Education and Training, 2020).

The focus in LK20 is also on multicultural aspects as, diverse ways of life, thinking, and social relationships to provide new perspectives on the world’s people and to widen the student’s horizon. Furthermore, the curriculum aims to develop confident English users that acquire language to learn, communicate and bond with others (The Norwegian Directorate for Education and Training, 2020). According to Read (2021), teachers should build intercultural competence through communication, discussion and reflection, and it is similarly important to adjust the teaching plan to the children’s age and stage of development to provide valuable language support.

An emphasis in the core curriculum is the interdisciplinary topic of democracy and citizenship in all subjects. The aim of teaching learners about democracy and citizenship in ELT is to make them aware of their own culturally inherited view of the world to challenge their perceptions of other people. Intercultural awareness is important to prevent prejudice and stereotypes, and by acquiring competence in how to communicate with people all around the world, learners can build knowledge about other societies and cultures (The Norwegian Directorate for Education and Training, 2020). It is a good idea to commend children’s multicultural identities instead of focusing on borders and cultural differences. Moreover, the scaffolding of tasks related to everyday life can help learners connect with people with different cultural identities in their local communities (Read, 2021). When teachers are

promoting curiosity in and engagement with the English language, and the English-speaking world, the learners will be equipped to develop intercultural competence (The Norwegian Directorate for Education and Training, 2020).

Democracy and citizenship education focuses on the relationship between human rights and democracy and provides learners with “knowledge about the basic tenets of democracy and its values and rules and prepare them for participating in democratic processes” (The Norwegian Directorate for Education and Training, 2020). According to the core curriculum, freedom of speech, freedom of association and the right to vote are some of the key concepts of human rights and democracy. However, democracies vary in form and expression around the world by adhering to different types of democratic principles and dilemmas. Hence, learners shall “understand dilemmas that arise when recognising both the preponderance of the majority and the rights of the minority” and develop the ability to critical thinking and conflict resolution (The Norwegian Directorate for Education and Training, 2020). Importantly, learners must understand that democracy is fragile and that it must be developed and maintained and cannot be taken for granted.

2.2. Multicultural picturebooks

When teachers are considering the suitability of materials for ELT, both the representation of language and the representation of the world must be taken into consideration to promote intercultural competence (Gray, 2016, p.p. 100-103). As stated by Byram et al. (2002) the overall goal should be to provide intercultural competence education as a natural extension of language learning. Also, importantly the classroom should reflect the present multicultural society, and students from diverse cultures should be able to identify with characters as they are represented in picturebooks. It is essential to bear in mind that children who cannot find themselves reflected in the books they read, or experience images of themselves in which they are misrepresented, negative or laughable, experience a feeling of low status in the society they live in (Bishop, 1990; Bland, 2016). Accordingly, for teachers as those responsible for intercultural education, it is crucial to make sure that all children get the opportunity to recognize themselves in literature.

Critical reading is fundamental for developing intercultural skills and acknowledging diversity and different perspectives of the world. Thus, it is desirable to include literature with themes of diversity that will enrich not only the lives of those of minority cultures, but all children, to provide them with a unique opportunity to experience someone else's emotions in

literature by stepping into other people's shoes (Bland, 2016). An in-depth analysis of the protagonist's life is often addressed as critical reading. Critical reading is the skill of examining issues related to the story of personal, local, and global relevance. In picturebooks, text and images are equally important to convey the story (Nikolajeva & Scott, 2006). Consequently, it is not the text alone, but how students process the text and pictures throughout the reading experience that can contribute to enhanced intercultural competence (Bland, 2016).

2.2.1 What is multicultural literature?

Multicultural literature is literature that concerns authors and people from diverse cultures, colours of skin, races, and values. Hence, the focus is on or concerns people from non-mainstream cultures. Accordingly, multicultural literature is considered as literature of minority cultures, and often involves themes of diversity, power structure, and struggle, but also inclusion and acceptance (Bista, 2012). Culture is an innate part of all people, and it is thus vital to be aware of that and to use it as a starting point when teaching intercultural competence. Literature can function as "windows or mirrors" (Bishop, 1990) that enable children to understand the world around them and at the same time perceive themselves as part of a multicultural society, where everyone is individual and part of different cultural environments. Multicultural literature can open "windows" toward new cultures and create insight into different ways of life, and at the same time "mirror" the learners' behaviour so that learners become aware of similarities between people (Bishop, 1990) and inherited cultural behaviour (Wagner, 2001).

Hence, knowledge of cultural diversity and awareness of one's own culture, and culturally inherited stereotypes, can make it easier to step outside the limits of culture and see oneself and others without prejudices (Wagner, 2001). Especially, authentic texts are preferable, and the context of the story should contain a political, cultural, or religious perspective (Byram et al., 2002). Authentic literature can be defined as literary works from the culture that the text deals with. According to Lund (2012), experiencing or reading about meetings between real people from other cultures is an advantage when it comes to developing intercultural understanding. To stimulate children's curiosity and challenge emotions towards groups of people, one may expose learners to people from other cultures who do everyday things in a similar environment to their own. By changing the setting to another culture, learners can discover similarities and simultaneously explore different ways of living.

Multicultural literature in the ESL classroom can contribute to the acceptance of diversity in a multicultural society. In order to explore such a possibility, the reader-response theory is useful. Rosenblatt's (1982) theory claims that readers make their meaning when they read a text, by relating literature to their own lives and experiences. Accordingly, students can learn to become aware of what they bring with them from their own culture and, in that manner, try to understand other cultures (Glazier & Seo, 2005). In that way, students can learn to connect what they read to their own lives, and other literary texts, this is also called intertextuality. According to Mitchell (2003), there are several considerations regarding how we can find appropriate multicultural literature for the classroom. She claims that literary considerations are the most crucial factor, and it is necessary to do profound research to ensure that the literature is of high quality. Quality assurance can be carried out by investigating the author further and acquiring an overview of the authorship and information about any awards that can be reasonable quality assurance. An additional essential question to ask is whether the author is living inside or outside the culture described in the book; this can be decisive for the authenticity of the people and culture described. Authors who have experienced a culture from living in it have the advantage of the insider perspective. However, it can be positive to be able to take an outsider's perspective to find the peculiarities and habits worth conveying.

Moreover, it is crucial to have good knowledge of the culture to write a literary text that describes cultural features truthfully. It can also be a promising idea to consider socio-political conditions to depict culture in a nuanced and truthful way and avoid stereotypes of any kind. Due to the evaluation of literature, educational considerations are vital to guarantee that content is in line with the learning objectives and the curriculum (Michell, 2003). Also, the content must be well planned to incorporate sufficient language skills into the teaching program. Considering the few hours of ELT Norwegian teachers have available in a week, one must strive to achieve several competence-aims in every lesson.

2.2.1. Multicultural picturebooks: specifics and potentials

In multimodal texts, such as in picturebooks, comics, and graphic novels, the meaning is conveyed to the reader in both visual and written language. Especially, "In picturebooks, the pictures are a vital component of the storytelling, and they frequently provide gripping access to empathetic characters as well as individualised cultural details" (Bland, 2016, p. 45-46). What makes them suitable for ELT is the interplay between text and images, this makes reading easier and thus motivating for younger learners because the interplay mediates the

content naturally. Picturebooks are vastly different in format, style and themes. In some picturebooks, text and pictures play separate roles, text and pictures can even disagree and tell different stories. While in some books the illustrations do most of the work, in others the text is the main source of information.

Whereas some picturebooks have the purpose of promoting empathy and fostering understanding of human diversity, others challenge the readers to reflect on different perspectives of their own life. Multicultural picturebooks with themes that touch upon cultural differences and diversity can provide an excellent opportunity to teach intercultural competence. Indeed, “Universal experiences and emotions can be explored comparatively through various picturebooks” (Dolan, 2014, p. 82). Because people from all over the world experience emotions like; happiness, sadness, anger and fear, these emotions conveyed in multicultural picturebooks can bring children closer together and make it easier to empathize with the protagonist and engage in the story plot (Morrison & Włodarczyk, 2009).

Multicultural picturebooks are recognized for their ability to provide opportunities for bringing the world into the classroom and develop self-respect and respect for others, as well as facilitating language learning in form of authentic language in ELT. Respect can be defined as positive feelings and admiration of someone because of qualities, abilities, and achievements (Dolan, 2014, p. 77). Self-respect and respect for others are the foundation of self-esteem and empathy, which again are important for developing intercultural competence.

Wandel (2002) affirms the view that it is vital to evaluate what the students should learn from the targeted culture in the picturebook. Similarly, teachers must consider which features of the culture one should focus on, and what futures should be left out. Finally, one must reflect on which stereotypes to be disproved. Picturebooks that deal with respect, can contribute to children’s ability to recognise their own and others’ emotions. Yet another important aspect of respect is learning about the consequences of inclusion, exclusion and bullying. Bullying demonstrates a lack of respect and can be defined as repeatedly physical, verbal and psychological violating behaviour from a person or a group (Dolan, 2014, p. 83).

According to Dolan (2014), an excellent way to evaluate the quality of multicultural picturebooks is to compare books with similar themes and look at words and content, but perhaps most importantly, to investigate the interplay between pictures and text. Similarly,

Bland (2016) addresses the importance of pictures that add meaning and complete the story, in addition to evaluating the level of age-appropriate text, content, and language.

Another critical factor in evaluating picturebooks according to Bland (2016), is to what extent the characters generate empathy and how the picturebook appeals to the children, hence how motivating the story is to read. Also, she states that the presentation of situations and people always must be respectful and that it is desirable with themes to encourage further dialogues and discussions. Hence, to process thoughts and emotions that can arise in students, when they read about the injustice committed against people from other cultures, they should be challenged to participate in classroom discussions.

Hopefully, multicultural picturebooks will "transform into dynamic mental images that remain in the reader's repertoire of experience, anchoring ideas, concepts, and feelings along with new language – increasing retention of both the language and the message" (Bland, 2015; Bland, 2016). Picturebooks of high-quality tell stories about individuals in an abundant universe of diversity. As an example of the opposite, Bland (2016) mentions that ESL textbooks can be a source that presents cultural groups, such as indigenous people with stereotypical and superficial images.

According to Valente (2021), it is similarly important to work with both verbal and visual content in a picturebook, and an excellent way of presenting a picturebook is through a read-aloud. The read-aloud should be radiant to involve personal interpretations from the students, instead of traditional yes, no, right and wrong- questions which make creativity impossible. Importantly, teachers should provide time for the students to ponder and allow them to read the picturebook individually after the read-aloud (Valente, 2021).

However, the most prominent issue is how the multicultural picturebook is used as a starting point to facilitate creativity and dialogue in the classroom. Critical reading and discussion of picturebooks provide a unique opportunity for shared experiences as a basis for discussion of important and stimulating themes affecting cultural differences and challenges. Bland (2016) promotes the idea that multimodal texts can provide opportunities for fruitful literary conversations and exchanges of opinions and experiences if used sensibly in a teaching context. The readers can be exposed to human feelings that can be recognised, and at the same time, they may observe cultural differences to learn about diverse ways of life. Hence, by

connecting the development of intercultural ideas to the student's personal experience, picturebooks can promote critical thinking and empathy.

Valente (2021) claims that it is important to stimulate children's creativity for them to take action in their intercultural learning process, his ideas originate from "a/r/tography" (Irwin et al., 2006). The a/r/tography based approach to teaching was later developed by Barone and Eisner (2011). Art-based teaching promotes the idea that by allowing students to re-experience the picturebook by using art as an expressive and creative medium, they can convey meanings that are not yet available to them (Barone & Eisner, 2011). Creativity is inspired by emotions and personal engagement and creative forms of art and writing can contribute to in-depth learning. Consequently, the teacher's role is to facilitate creative tasks that support both intercultural learning and language learning in an attempt to create a holistic approach to working with picturebooks (Valente, 2021).

By inspiring children with picturebooks about social issues, teachers can prepare students to take social action in their own lives. Importantly, "from simply sharing a story about being different, to reading a book that directly addresses an ongoing bullying incident in a specific school, teachers can challenge children to think creatively about how they treat one another" (Dolan, 2014, p. 83). Therefore, picturebooks with intercultural themes that are processed creatively can be used to foster original thinking about issues the children have not yet experienced themselves and help them reflect on abstract concepts like identity.

In the 21st century, English teachers must function as facilitators to make students explore, analyse, and evaluate meaningful, authentic texts (Byram et al. 2002). Hence, to motivate, teachers need to create an environment of curiosity and creativity to be able to guide their students toward intercultural competence through picturebooks. Valente (2021) encourages teachers to create materials that trigger creative processes by exploring the interstice between text and images in a picturebook, and between cultures in a multicultural society.

The teacher should "move beyond the pre-, while- and post activities connected to working with picturebooks, to ensure enhanced focus on the creative process at all stages" (Valente, 2021. p. 2). Consequently, by providing meaningful, authentic material, and an open atmosphere, students will be challenged to become more interculturally aware by reflecting and communicating with each other (Moeller & Nugent, 2014). To promote creativity, students must be involved in the plot and characters of the picturebook at a deeper level and

through their own interpretations. Creative tasks can involve art of any kind, from drawings to the creation of personal picturebooks, to creative writing simultaneously with the reading process. In the creative processes, teachers should focus on feedback and praise to involve engagement instead of talent, and activities should be motivating and age-appropriate for the students to master them. For instance, important items from the book can be displayed in the classroom, to inspire children to solve creative tasks. Also, by evaluating the layout by reflecting on the front and back- cover, students can guess what the picturebook is about and activate prior knowledge as a reading strategy to improve their understanding of the content. Along with sufficient language support and examples, creative activities can contribute to an enhanced understanding of social issues and emotions that the protagonist experiences throughout the story (Valente, 2021).

Deep reading and in-depth learning differ from comprehensive tasks, which often are used as a post-activity to reading because they deal with the personal responses to a picturebook (Bland, 2018). Valente (2021) affirms the view that leaving the creative processes to post-reading of picturebooks, can result in the creative part being downgraded. Consequently, he urges teachers to be critical when it comes to the pre-, while-, and post- activities in the creation of materials. By bringing in curiosity and engagement in the forms of questions and reflections during the whole reading process, the teacher may ensure creative input and output at every level of the encounter with the picturebook (Valente, 2021).

2.2.2. Projects on multicultural literature and picturebooks used in class

Glazier and Seo (2005) studied what happened “when text and talk came together” in a diverse classroom of ninth graders in the US, reading and discussing multicultural texts in class. They used ethnographic and sociologic methods to analyse the data from twenty-nine lessons in class, in addition to an interview of a focus group of two pupils. They wanted to find out what happens when students from diverse backgrounds talk about texts that include discussions of sub-cultural differences, between diverse groups of people living in the same society. Moreover, they wanted to investigate what or who affects these discussions and how. Furthermore, they studied if multicultural literature and discussion of that literature lead to "inter/intra-cultural understanding" (Glazier & Seo, 2005, p. 690). They found that literary texts from a given cultural group could help change the understanding and respect of individuals. As a result of enhanced respect, the multicultural literature could influence how people from different cultural backgrounds were spoken to and perceived by their fellow

students. The study indicated that students showed an implicit understanding of culture and cultural differences after reading multicultural literature, both by their comments in class and in interviews (Glazier & Seo, 2005).

Glazier and Seo's (2005) research also shows that making questions of racism and prejudice less intimidating and expanding students' perception of other cultures through literature seems like a promising idea. However, it is essential to do this in an environment where everyone feels safe and valued. A safe environment may not be easy to implement in all classes, but it is important to facilitate a good social environment. Another essential factor that made this study successful was that the children of minority cultures often lack the opportunity to read about themselves and "mirror" their own identity and experience of the world in literature. Glazier and Seo (2005) researched a classroom where literature about cultural minorities was present, and where all students had a voice and were given the opportunity to read a wide variety of multicultural books that reflected their society truthfully by exploring diverse cultures and sub-cultures.

Research by Glazier and Seo (2005) established that the fostering of a pleasant atmosphere for discussion was highly effective. Students who were previously described as silent in other subjects at school were not afraid to speak during these lessons. Importantly, the focus on a safe environment where everyone was equally valued, encouraged all students to speak up, and challenging questions were appreciated and explored by the students. Analysing this research, one should bear in mind that this is a small-scale study. Hence, it is difficult to draw any generalizable conclusions that apply to the ELT classroom. Nevertheless, Glazier and Seo's study highlighted the critical motivational factor in reading a picturebook or graphic novel, and the importance of good dialogue to develop and change the cultural inherited mindset and to develop intercultural competence.

Short (2009) investigated in collaboration with teachers, the strategies and pedagogical issues for using multicultural literature in the classroom beyond the "tourist approach". The study was carried out at a small elementary school in Tucson, Arizona, and the students were handed out 10-15 picturebooks from a wide range of cultural perspectives and themes. Students then contributed to discussions and mapped their own experiences along the process. The researchers found that picturebooks from a subculture within the students' own culture could function as a revelation because of the familiar setting. However, some students avoided difficult discussions by claiming that everyone is equal and has the same value; but

this is not an acceptable stance, according to Short (2009). She claims that denials of cultural difference and power relationships are culturally inherited and must be challenged.

Heggernes (2019) investigated how teachers can use challenging multicultural picturebooks to improve students' intercultural competence and communicative competence, through constructive classroom dialogue. Her case study is from a class of 8th graders in a small town in Norway, where they read a picturebook with an intercultural theme. The study was part of a more extensive study and carried out through observations in whole-class lessons and interviews in focus groups with open-ended questions to promote dialogue. She wanted to find out "what features of educational dialogues seem to be conducive to language students' intercultural learning" and how teachers can facilitate students' intercultural dialogues (Heggernes, 2019, p. 38). The findings indicated that an essential factor for the evolving dialogue seems to be the invitation to a conversation that challenges, inspires, and justifies one's utterances in a considerate dialogue with others. Notably, the research findings also point to the teacher's intercultural competence and willingness to build on learning opportunities through the conflicting encounters that emerge.

2.3. South African history and culture

There are several reasons for including South African history and culture in the ELT classroom. South Africa is a vast country where one of the twelve official languages is English. The South African history of colonization by Dutch and British colonists, apartheid, and the battle toward becoming an independent democracy are important themes related to the history of the entire English-speaking world. South Africa is also one of the most technologically and financially developed countries in Africa today.

However, there are some decisive issues to keep in mind when teaching about South African culture and history in the Norwegian classroom. Firstly, it is essential to evaluate what the students should learn about the culture. Secondly, one must consider which features of the culture should be emphasised, and what futures should be left out. Lastly, the teacher should reflect on which stereotypes must be disproved (Wandel, 2002). To make these choices a fictional story in a picturebook can help draw the lines and limit the content.

Many picturebooks that shed light on the South African society under apartheid have been written. Some examples are *A South African Night* (Isadora, 1998), *Mandela: From the life of the South African Statesman* (Cooper, 2000), *Journey to Jo'burg: A South African Story* (Naidoo, 2002) and *The Soccer Fence* (Bilder, 2014).

2.3.1. Desmond Tutu and Ubuntu

Desmond Tutu was born in Klerksdorp, Transvaal in 1931 and died in 2021. He started his career as a teacher before completing theological studies and later becoming a priest. Tutu was a world-known human rights activist, and he was famous for contributing to the development of democracy in South Africa in cooperation with Nelson Mandela. In 1984 Tutu received the Nobel Peace Prize for his work against apartheid in South Africa, and in 1986 he became the first black Archbishop in Cape Town (Britanica, 2021). “The South African nation has depended heavily on Tutu's voice to articulate why forgiveness is better than retributive justice” (Battle, 2000, p. 173). Forgiveness is a recurring theme in Tutu's comprehensive authorship and includes several publications, including one picturebook: *Desmond and the Very Mean Word* (Tutu et al., 2013).

Tutu built his values on the very essence of being an ideal human according to many African cultures, an ideal defined as Ubuntu. A person that innates Ubuntu is friendly and considerate to other people and shares what they have with others. Ubuntu also builds on the belief that all people are connected, and part of a greater whole (Tutu, 1999). According to Murithi (2006), Ubuntu is difficult to translate into a western language because it describes the cultural worldview of what it is to be a good human. It can be said that “he or she has Ubuntu”, as a compliment to someone, this meaning that the person is generous, caring, friendly and including. It is found in the languages of east, central and southern Africa (Battle, 2000).

To bring peace to traumatised communities Ubuntu may bring an understanding of the attitudes and values that may help restore peace and make people believe in a prosperous common future. The philosophical basis of Ubuntu ascertains that what we do to others has an impact on ourselves. Hence, it can be argued that in connection to the apartheid system in South Africa “the supporters of apartheid were in a sense victims of the brutalizing system from which they benefited economically and politically: it distorted their view of their relationship with other human beings, which then impacted upon their sense of security and freedom from fear” according to Murithi (2006, p. 29). When all are victims, giving and receiving forgiveness is vital to restoring Ubuntu as a value system for all humans, without revenge, psychological bitterness, and further suffering.

The value of Ubuntu is not unique, it can be found in many cultures around the world. However, the power of forgiveness has been vital for the peace process and healing of the republic and vital for the development of democracy in South Africa. Accordingly, “Tutu

himself would always advise victims - if they felt able to do so - to forgive. His guiding principle was that without forgiveness there could be no future for the new Republic” (Murithi, 2006, p.32). Furthermore, the importance of Ubuntu principles in a global context can be illustrated through empathy for others, cooperation to resolve common problems and sharing of the earth`s resources.

2.3.2. Nelson Mandela and apartheid

Rolihlahla Mandela was Nelson Mandela`s birth name, and he was born into the Madiba clan on July 18, 1918, in the village of Mvezo, Eastern Cape. Rolihlahla means “troublemaker” and as a young boy, he received the Christian name “Nelson” from his teacher in primary school. Mandela passed away in 2013 in Johannesburg after fighting a life-long battle for democracy and justice in South Africa (Mandela, 2008).

When Mandela was born, South Africa was a part of the British Empire and ruled by a white minority, although the majority of people in South Africa were black. He grew up listening to stories from the elders about how his ancestors fought for his people`s freedom, and this contributed to his political awakening. Consequently, as a young man, Mandela studied law and engaged in political activity by joining the African National Congress (ANC) that was fighting against discriminatory apartheid laws (Mandela, 2008).

In the first half of the 20th century, South Africa`s capitalist development required both control and segregation of black communities, because the South African government was threatened by increasing resistance from the ANC. Also, the Afrikaner nationalist party presented the term “apartheid” in 1948 as a slogan for white supremacy, and the word was then used all over the world to describe a society of radical capitalism where people were formally divided by race (Nelson Mandela Foundation, 2022). The government`s apartheid laws segregated public areas and displayed signs with “Europeans only” so that the black, white and Indian Africans could not stay in the same areas (Nelson, 2013). The system started to fail in the late 1970s due to enhanced black resistance and international pressure against apartheid, and the increasing resistance contributed to creating a crisis in the late 1980s with different oppositional groups and violent rallies. However, apartheid was sustained in some form in South Africa until 1994, and the government were well known for being uniquely rigid and persistent (Nelson Mandela Foundation, 2022).

Throughout his political career, Mandela faced several trials and was imprisoned many times. The government had Mandela listed as one of South Africa's most wanted agitators in the late 1950s. He went underground for a while but continued his work for a democratic South Africa by visiting African and European countries to gain support and learn more. After one of his travels, he was captured and sentenced to life imprisonment for his involvement in the resistance movement and for having left the country without permission. Mandela was released in 1990, and after spending 27 years in prison as a political resistance fighter he was elected president of the ANC (Mandela, 2008). In 1993 Mandela was awarded the Nobel Peace prize together with the then president of South Africa, FW de Klerk. Finally, after voting for the first time in his life, Mandela was elected the first black president in a democratic South Africa in 1994 (Nelson Mandela Foundation, 2022).

3. MATERIALS AND METHOD

Materials in ELT should reflect a variety of cultures representing the English-speaking world and the picturebooks for this project were selected for the way in which they could shed light on South African culture and history. The picturebooks *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013) were chosen because of both their language and worldview (Gray, 2016), but first of all because of their possibility to promote intercultural aspects truthfully. Hence, the picturebooks were chosen by criteria for children's literature of high quality (Mitchell, 2003). Both picturebooks focus on the injustices of the apartheid era in South Africa and tell the stories of Desmond Tutu and Nelson Mandela, two icons fighting for justice and equal rights for all human beings. Although the picturebooks differ in communication and approach, they both represent a momentous time in South African history. Hence, both picturebooks have the potential for functioning as a basis when teaching the political, cultural, and religious perspectives (Byram et al., 2002) on South African culture.

The first picturebook, *Desmond and the Very Mean Word* (2013) tell a story about bullying and racism. These are topics children can relate to, and they may give rise to quite universal feelings. However, when reading this book in Norway it goes without saying that the setting is in another part of the world and the story takes place in a different time. By reading a personal and recognisable story inspired by Tutu's childhood, one can tutor Norwegian children about apartheid in South Africa, in addition to Christian values and the cultural values of Ubuntu (Murithi, 2006). Importantly, to respect others, self-respect is important (Dolan, 2014), and by

reading the story about Desmond, children can learn to recognise difficult emotions in themselves and others. By learning about inclusion, exclusion and bullying, children may learn to respect themselves and others. Hopefully, such respect will then contribute to the recognition of universal emotions when they encounter similar situations in their own lives. At the same time as they learn about others, it is vital to make the learners aware of their own culture, for them to be able to free themselves from culturally created stereotypes and develop empathy and become open-minded and interculturally orientated (Dolan, 2014).

The second picturebook, *Nelson Mandela* (2013), has a biographical approach to the life of Nelson Mandela and his battle for a just South Africa for all citizens, irrespective of race. Although the reader gets to know the person Mandela, the focus lies on the historical events and substantial changes he contributed to throughout his life (Nelson, 2013). Learning about the history of South Africa can result in a deeper understanding of the arduous work that led to change, and the victory when Mandela became the first black president of South Africa. With respect to citizenship education and knowledge of human rights (Moeller & Nugent, 2014) this picturebook can be promising for ELT. One can say that the selected picturebooks complement each other in this respect, and they can therefore work well together to draw the big picture of South Africa's history and political development.

The chosen picturebooks can function as a mirror because the children will recognize feelings like being hurt by harsh words, or the recognition of working hard to achieve their dreams. Picturebooks of high quality can open windows toward a new world (Bishop, 1990), and as the setting with South African culture and history is different from the readers' everyday lives they get the opportunity to decentre. Importantly, both picturebooks have the potential to foster empathy and challenge the children to reflect on their own lives to develop empathy with the protagonists. Simultaneously, the children can gain perspectives on both human similarities and diversity to widen their prospects of people around them (Dolan, 2014).

Literature of high quality is important, and it is similarly vital with profound knowledge of countries, communities, and groups of people for the authors to create a picturebook that represents the culture truthfully. Therefore, it is considered essential to depict culture in a nuanced and truthful way to avoid stereotypes (Michell, 2003). Desmond Tutu had an insider perspective on South African culture while Kadir Nelson has an outsider perspective, while they both are acknowledged, coloured authors. As for the protagonists of the books, Desmond

Tutu and Nelson Mandela, they were world-known human rights activists and Nobel prize winners, which makes them suitable for representing South African history and culture.

The author of *Nelson Mandela*, Kadir Nelson is an award-winning author and illustrator well known for heroic subjects and historic narratives, he said: “My work is all about healing and giving people a sense of hope and nobility. I want to show the strength and integrity of the human being and the human spirit” (Nelson, 2013, p. 39). His vivid images and well-chosen words create a vibrant picture of Nelson Mandela. *Desmond and the Very Mean Word* (2013) tells a touching story about a boy of the same age as the learners, and because Tutu et al. reach out to their young readers through a personal letter, the story becomes even more immersive. The hypothesis is that the multicultural picturebooks *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013) can foster intercultural competence by introducing ideas from other parts of the world into the classroom. The picturebooks may also contribute to building respect and admiration for influential persons from other countries and cultures (Dolan 2014).

A vital factor to evaluate all activities in ELT is the material’s ability to facilitate language learning. In the picturebooks, *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013) the level of age-appropriate text, content, and language have been taken into consideration to suit the children’s age and level of English in 7th grade (Bland, 2016). Picturebooks tend to be motivating and easier to read for younger learners, because of the interplay between text and images. Hence, the words are usually easier to understand with the support of images. Picturebooks of high quality contain pictures that add meaning and amplify the message that is being conveyed on various levels (Dolan, 2014).

Desmond and the Very Mean Word (2013) and *Nelson Mandela* (2013) may be suitable for teaching intercultural competence because they draw on protagonists from the English-speaking country, South Africa. Furthermore, by teaching South African history in ELT learners get knowledge of the culture. Additionally, by promoting more knowledge and positive attitudes towards South African culture, one can help learners develop positive attitudes towards the South African people and empathy for people experiencing apartheid. Also, confirmed by the curriculum “By learning English, the pupils can experience different societies and cultures by communicating with others around the world, regardless of linguistic or cultural background. This can allow new ways to interpret the world, promote curiosity and engagement and help to prevent prejudices” related to the interdisciplinary topic of

democracy and citizenship (The Norwegian Directorate for Education and Training, 2020). Finally, by talking about difficult issues and developing skills for critical cultural awareness learners can stand up against injustice and racism.

The book *Nelson Mandela* (2013) has a title with a well-known name to many learners, and some may automatically associate him with the battle against apartheid. The picturebook is easy to read, and the content is intelligible because of few words and short sentences, the history is also straightforward according to a timeline. Important themes are racism, apartheid, human rights and democracy. In this picturebook, the images are supported by verbal text that helps the learners to convey the messages in the biographical story about Nelson Mandela.

The picturebook *Desmond and the Very Mean Word* (2013), on the other hand, requires more pre-and post-reading to understand the verbal text on several levels. The universal and familiar topics of; friendship, bullying, revenge and forgiveness are reflected in a single story about a boy. Tutu`s story is only one of many, and part of the huge problems affected by apartheid that many people have struggled with for a long time in South Africa. Tutu and Abrams, together with the illustrator Ford (2013) are using mirrors to reflect feelings like; sadness and anger, that all humans can relate to. At the same time, they open windows toward understanding the major lines within a segregated country and introduce the concepts of racism and apartheid. Hopefully, Tutu`s story will make children reflect on the personal aspects of prejudice and develop empathy for others. The learners may then be able to recognise bullying and racism in their own lives and be able to stand up against racist utterances.

The picturebooks are also chosen based on how well they correspond to the competence aims after 7th grade, namely for the readers to be able to “investigate ways of living and traditions in different societies in the English-speaking world” and how they may encourage learners to “read and listen to English-language factual texts and literature for children and young people and write and talk about the content” (The Norwegian Directorate for Education and Training, 2020). Additionally, the two picturebooks have been investigated considering the intertextuality, thus the equitable relationship between images and text (Nikolajeva & Scott, 2006), because this can affect how motivating the stories are to learners. Hence, how appealing and recognisable the stories are to the learners, and to what degree they generate empathy that may become memories in the learners` mental images (Bland, 2015; Bland, 2016).

4. DIDACTIC FRAMEWORK

In this chapter the picturebooks, *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013) will be analysed according to layout, setting, characters and plot concerning their suitability for teaching intercultural competence. Hence, how promising they are to develop intercultural competence concerning Byram et al's model including the elements of knowledge, skills, attitudes and critical cultural awareness (Byram et al., 2002).

4.1. *Desmond and the Very Mean Word*

The first picturebook, *Desmond and the Very Mean Word* (2013) is written by Desmond Tutu and Douglas Carlton Abrams and illustrated by A.G Ford. This picturebook is inspired by a true story from Desmond Tutu's childhood in South Africa and tells the story of a young boy who learns "the power of words and the secret of forgiveness" (Tutu et al., 2013, pp. 1-2).

4.1.1. Layout and structure

On the front cover of *Desmond and the Very Mean Word* (2013), the coloured boy Desmond is pedalling determinedly on his shiny new bike. In the background there are three white boys, shouting something after him. It is not a positive message looking at the expressions on their faces. The imagination of a negative word is stressed by the title of the book, and the expression on Desmond's face encourages the reader to reflect on what the mean word could be (Tutu et al., 2013). On the contrary, there is a reversed image of Desmond riding happily on his bike inside the book. In the background, there is a township with poor houses. The text underlines Desmond's positive feelings in bold letters by stating: "DESMOND WAS VERY PROUD of his new bicycle" (Tutu et al., 2013, p. 4). Respect for others is the foundation of empathy according to Dolan, 2014, and the two conflicting images may create an interesting starting point for reflection and the possibility to nurture empathy and tolerance for the protagonist that is being bullied.

On the back cover of the book, there is an image of Father Trevor Huddleston, a white Catholic priest and Desmond sitting in the dark. Desmond is gazing unhappily into space while Father Trevor is looking at him with a caring expression on his face. The text indicates a wish for revenge. The reader is also introduced to a solution that will make Desmond feel free again, without revealing that the good advice from Father Trevor is forgiveness (Tutu et al., 2013).

The picturebook *Desmond and the Very Mean Word* (2013) is an example of how pictures underscore the meaning of the text and contribute to a complete story. The text is elaborating and overall easy to read, as it is black on both off-white and coloured backgrounds. Pictures convey the emotions of the characters, by displaying facial expressions and illustrating the environment in which they live. The format of the picturebook is 29×25 cm with big colourful illustrations extending over both double and single pages. The text is displayed in text boxes, frames and directly in the illustrations. The last two pages are dedicated to a picture of Father Trevor Huddleston and an author's note with a personal story of Tutu's close relationship with him. The first and last pages are framed with deep red colours, as is the title on the front cover of the book, and the main character Desmond's t-shirt. Overall, the illustrations are in warm orange and yellow colours like the dry South African landscape, and the sunset at the end of the book. The colours are darker in the images that illustrate Desmond when he struggles with negative thoughts.

4.1.2. Setting

The picturebook *Desmond and the Very Mean Word* (2013) takes place in an apartheid-segregated society in South Africa in the 1940es and tells the story of a rare relationship between a white priest and a black boy in a township. The book begins with a double-page with a picture of Tutu where he is smiling and giving a thumbs-up and a letter to the reader that introduces the setting of the story. The photograph and personalised signature at the end of the letter may give children the feeling that the letter has been written to them personally and help learners decentre. With the gesture of writing a letter, Tutu encourages children to look at the story from his perspective, when he was the same age as them, growing up in South Africa:

Dear child,

Can you imagine if someone said that people with big noses were better than people with small noses? Wouldn't that be silly? Well, when I was growing up in South Africa, we were told something just as strange. We were told that people with darker skin were not quite as wonderful as people with lighter skin. Can you imagine? But that's the way it was for a long time, and many mean things were said and done during those bad old days.

You are about to read a story about a young boy named Desmond who looks a lot like me – although he doesn't have all this funny grey hair. In this story, Desmond learns the power of words and the secret of forgiveness.

Desmond Tutu (Tutu et al., 2013, pp. 1-2).

Through the letter on the first page, the reader is informed that the setting is South Africa in a time when the skin colour defined the value of a human being. A personal experience can provide the reader with a unique opportunity to investigate someone else's feelings by stepping into the protagonist's shoes (Bland, 2016). Tutu also reveals that this is a personal story, and most likely based on true events. With this personal letter, Tutu speaks directly to the child to create an intimate atmosphere, and at the same time, the cultural factors of apartheid and racism that need to be considered while reading the story are presented.

4.1.3. Characters

Desmond, the main character in the story is a young boy about 10 years old. The story is about him being bullied by some boys in the neighbourhood, and how his relationship with the local priest Father Trevor becomes particularly important for his personal development. Desmond's relationship with Father Trevor is introduced in the text on the second page as Desmond is on his way to show him his new bike. The narrator's voice is expressing Desmond's relationship with Father Trevor through the positive characterisation of him as a person and this is illustrated with a picture of Father Trevor smiling at Desmond, while he is gently holding his arm. The good relationship between them is described through several positive adjectives that describe Father Trevor as a kind and loving man. It is stated, among other things, that "His smiling eyes always made you feel like you were the most important person in the world" (Tutu et al., 2013, p. 9).

At the end of the book, the author's note gives a short but moving biography of Father Trevor Huddleston, whom the character Father Trevor is based on. Here Tutu enlightens the readers on how Huddleston helped and mentored, not only Tutu, but many young people, and contributed to abolishing apartheid in South Africa. The most prominent example of Tutu and Huddleston's close relationship is that Tutu's first son was named Trevor after Huddleston, his good friend. The relationship between Desmond and Father Trevor grows strong throughout the picturebook. However, the relationship is put to a test when Father Trevor helps Desmond through a rough time of bullying and encourages him to avoid revenge.

Although Desmond does not listen at first, Father Trevor continues to guide him without judgment until he finally manages to convince Desmond of how important it is to forgive.

Forgiveness is a well-known message from the Bible, but also an important part of Ubuntu, without that being mentioned in the book. Ubuntu builds on a value system, based on giving and receiving forgiveness (Murithi, 2006). Desmond struggles with anger and thoughts of revenge, this makes it difficult to talk to his good friend Father Trevor and makes their relationship problematic at one point. "Can you forgive them?" Father Trevor asked. "No! Never!" Desmond said, his fists balled at his sides. "I will get them back!" (Tutu et al., 2013, p. 9). So, Father Trevor acknowledges Desmond's wish for revenge but explains that by hurting other people, you are also hurting yourself. "That is the problem, Desmond. You will get them back, and they will get you back, and soon your whole world will be filled with nothing but 'getting back'" (Tutu et al., 2013, p. 9). According to Father Trevor, the important lesson is that the only way to become free of the terrible things done to you is to forgive those who have hurt you. Tutu (1999) believes in Ubuntu, and that all people are connected, and because of this, forgiving someone is the best thing you can do to yourself. Through several conversations with Father Trevor, and time to reflect on his actions, Desmond develops empathy for one of the bullies, a red-haired boy, and manages to forgive what was said to him.

The three bullying boys are important characters in the story, especially the red-haired boy. The decision of forgiveness becomes easier when Desmond discovers that the red-haired boy is bullied by his older brothers, and probably also his dad. The image illustrates how two boys force the head of the red-haired boy into a bucket of water. Desmond hears their mother say, "Leave your brother alone. You are as bad as your father" (Tutu et al., 2013, pp. 21-22). However, Desmond is surprised that he feels sorry for the red-haired boy, and when they meet a few days later he says sorry for his cruel vengeful words, without the prospect of getting an apology back. Desmond's personality changes from being hurt and wanting to get revenge after being bullied, to acknowledging personal healing through forgiveness. With the guidance and wisdom of Christian values and Ubuntu, presented by Father Trevor, Desmond discovers compassion for his enemy and chooses forgiveness instead of revenge. In the end, Desmond acknowledges forgiveness for the benefit of healing oneself, not others. One can only assume that South Africa's history with transmission from hate and revenge, toward peace and democracy is reflected in Desmond's development.

4.1.4. Plot

Desmond represents coloured children growing up in a society of apartheid, and the story takes place in a township in South Africa when Tutu was a child. One of the main events is him being bullied by some white boys in the neighbourhood. When the boys block his path, Desmond races toward the boys in fear of them stealing his bike. “The boys scattered out of the way, but the tallest, a red-haired boy, spat out a very mean word” (Tutu et al., 2013, p. 7). The images help convey the cruel message with a picture of the red-haired boy’s grim expression while he shouts the bad word, and another boy is threatening Desmond by raising his fist at him. Desmond cannot forget the bad word and gets revenge the next day, by shouting the meanest word he had heard back at the boys. “Maybe, he thought, if he got even, he would stop thinking about what they had called him” (Tutu et al., 2013, p. 13). The image of Desmond illustrates a grim and angry face similar to the red-haired boy, as to underscore the message from Father Trevor that revenge is an endless chain of hatred. The mean word targeting Desmond is never expressed, but one can only imagine it is racist due to the setting and Tutu’s letter to the reader.

Throughout the story, Desmond is advised to overcome his difficult feelings and forgive, by his good friend and mentor Father Trevor. Desmond seeks revenge but is told that revenge is not a satisfactory solution if he wants to get rid of the pain. However, he needs time to process this information and cannot forgive at first. The picturebook reaches a climax when Desmond suddenly experiences feelings of compassion towards one of the bullies, the red-haired boy when he understands that the background of his behaviour is physical violence at home. Desmond then develops empathy when he understands the connection between hatred and violence in an endless chain of pain without forgiveness. Towards the end of the story, Desmond says sorry and that he forgives the red-haired boy. “I forgive you, Desmond said quietly. As soon as the words were out of his mouth, Desmond felt a little stronger and a little braver and stood up a little taller” (Tutu et al., 2013, pp. 23-24). The forgiveness led to a wordless excuse from the red-haired boy in form of a piece of chocolate, the mutual understanding is beautifully illustrated with the two boys facing each other in the market. Desmond then discovers that the greatest benefit of forgiveness is the way it makes him feel afterwards. Suddenly, he is filled with joy. “Slowly he spread his arms out wide as if he were flying. At last, he knew what it felt like to be free. It was if he could embrace the whole world in his outstretched arms” (Tutu et al., 2013, pp. 27-28). The picturebook ends with a graceful

image of Desmond pedalling happily into the sunset with his arms stretched out, and free as a bird.

The picturebook *Desmond and the Very Mean Word* (Tutu et al., 2013) illustrates the importance of words, and how words can be the source of bullying and racism that leads to hatred and revenge. However, forgiveness is the most important theme in the book and can be found in both Christian values and the cultural ideals of Ubuntu. Forgiveness with the aim to heal can provide people with an opportunity to move forward and be freed from a negative circle of revenge. According to these values, Tutu would always advise people to forgive, not only for the sake of others but for the victim's own peace of mind (Murithi, 2006). Ubuntu is seen as an ideal way of life for South African people, and the values of Ubuntu foster empathy and respect and builds on the idea that all human beings are connected to a greater whole (Tutu, 1999).

4.2. Nelson Mandela

Nelson Mandela (2013) by Kadir Nelson is a biographical picturebook for children, telling the story of Nelson Mandela's life, and how the political situation in South Africa during his lifetime formed his political career. Salient themes in the picturebook are apartheid, human rights and democracy.

4.2.1. Layout and structure

The front cover of the picturebook is filled with Mandela's vivid face in full size, there is no title displayed to disturb the portrait. His warm gaze and confident expression reach out to the reader from the realistic oil painting in warm colours, as if one is to meet him in real life. This contributes to creating an intimacy between the reader and the story to be told about Nelson Mandela, the icon and the man. However, the text is informative and formal in other parts of the book. One example of this is this explanation of apartheid: "The government grew harsh and created a cruel policy. It split the people into three- African. Indian. European. It was called apartheid. The people were set apart. `European only` beaches. `European only` parks. `European only` theatres. And the people protested." (Nelson, 2013, p. 9). Although the text varies in terms of formality, it has the same structure throughout the book and serves as a biographical narrative supported by expressive images and portraits.

The book contains colourful oil paintings on every page, with short pieces of text printed directly on the pictures. The text is short verse lines with a few, well-chosen words to inform

the reader and convey the pictures' messages. Overall, images play a vital role in visualising emotions. There are many close-ups of Mandela in different situations throughout his life and some images of important political situations in the battle against apartheid.

The book format is vertical A4, and illustrations are extended over double pages. The last double-page is dedicated to a detailed biography and summary of Mandela's life from childhood until he was elected the first black president in South Africa. The author has in the end included an excerpt from the famous speech Mandela held when becoming a president in 1990.

We understand it still that there is no easy road to freedom. We know it well that no one of us acting alone achieve success. We must therefore act together as a united people, for national reconciliation, for nation building, for the birth of a new world. Let there be justice for all. Let there be peace for all. Let there be work, bread, water and salt for all. Let each know that for each the body, the mind, and the soul have been freed to fulfil themselves. Never, never and, never again shall it be that this beautiful land will again experience the oppression of one by another and suffer the indignity of being the skunk of the world. Let freedom reign.

Nelson Mandela (Nelson, p. 36)

The speech was very influenced by the demanding time and all the hard work and suffering Mandela had endured, but also, full of hope for a prosperous future. In the picturebook, Mandela acts as a personification of the black population in South Africa, a population that wanted individual freedom and democracy for their country. In addition, it may be argued that the supporters of Apartheid in South Africa were also victims of the unjust system because it robbed them of the ability to interact with all people within the country and had an impact on their sense of insecurity in society (Murithi, 2006). In comparison, Mandela's dream was a society where unity and brotherhood would dominate, and where all people would get what they needed, live free lives and realize themselves.

4.2.2. Setting

The picturebook *Nelson Mandela* follows Mandela from childhood in the Xhosa village Qunu, throughout his first years studying law in Johannesburg and eventually becoming a lawyer. A key aspect of the book is the story of Mandela's burning commitment to abolish apartheid in South Africa, something that led to him being imprisoned and in the end, finally

freed and elected president. The words “Amandla! Ngawethu!” are repeated several times throughout the picturebook, in the Nguni language “Amandla” means “power”, and “Ngawethu” means “to us” (Nelson, 2013, p. 11). It is usually used as a call from a leader eliciting a response from the people, it thus can be translated as “power to the people” in the battle against injustice and apartheid.

Apartheid is displayed by both text and images in the picturebook, an example of this is, as mentioned before, how the author visualises apartheid by the image of a beach with signs that say, “white area” with only white people on the beach (Nelson, 2013 pp. 9-10). In contrast, later in the story when apartheid has been abolished, the same beach is filled with both white and black people to illustrate a new era (Nelson, 2013, pp. 27-28). Because of the examples of the South African society suffering from injustice and apartheid the setting can be well suited for citizenship education to strengthen knowledge of political processes, democracy, and human rights (Moeller & Nugent, 2014).

4.2.3. Characters

Mandela is the main character in the story and the reader gets to know him by experiencing important moments of his life. The story is being told in a third-person narrator voice that is informative. Therefore, the text describes feelings to a limited extent. However, the pictures vividly reflect a range of emotions, as they often are expressive close-ups of faces. An example of this is the beautiful picture of Mandela behind bars in a prison after being captured by the government (Nelson, 2013, pp. 21-22). This illustration reflects the sadness and despair that Mandela must have felt at that time. Protests from his followers are described in the text as “Wet paint and posters covered South African walls” (Nelson, 2013, p. 22).

The only other character being named is Mandela’s wife Winnie Mandela who stood beside him in the fight against apartheid, she is portrayed as Mandela's supporter and closest ally where both are raising their arm towards the sky as a symbol of battle (Nelson, 2013, pp. 15-16). The second picture of Winnie illustrates Mandela when he was freed from prison, and his wife is only partly visible as Mandela is in focus, the text says: “Thousands surrounded him and Winnie hugged him” (Nelson, 2013, pp. 29-30). Here she is welcoming her husband when he was released from prison after twenty-seven and a half years.

A spiritual dimension is present in the book through references to “the ancestors” that Mandela’s father goes to when he dies. The ancestors are referred to as relatives that have

died but still watch over the family, they are often communicating with the elders. Mandela and his friends also ask their ancestors for help in their fight for freedom, and they are the ones that bring Mandela his wife Winnie (Nelson, 2013).

4.2.4. Plot

The story starts by describing Mandela as “the smartest Madiba child of thirteen” (Nelson, 2013, p. 2). He is sent away to continue school as a young boy when his father dies, and he gets the opportunity to have an education. Mandela early learns that the European settlers have stolen their land and that South Africa belongs to the European countries with a history of colonisation. Mandela then starts his studies to become a lawyer and defends poor people without the opportunity to defend themselves. At the same time, the government starts to segregate Africans, Indians and Europeans. Mandela is becoming more politically active and protests against apartheid, he gains many followers and meets his future wife, Winnie.

Nelson Mandela (2013) offers a visualised timeline of the most momentous events in Nelson Mandela`s life. The biographical picturebook has much in common with poetry because of the short and poetic verse lines that elicit interpretation from the reader. “Nelson was nine when his father joined the ancestors in the sky. To continue his schooling, Nelson was sent miles away to live with a powerful chief. `Brace yourself, my boy` His mother held her tears and said good-bye” (Nelson, 2013, p. 4). The heart-breaking image of Mandela`s farewell with his mother expresses the agony, but also the seriousness of Mandela`s mother seizing an opportunity to educate her son by sending him away.

5. DIDACTIC IMPLEMENTATION AND DISCUSSION

The didactic implementation and discussion of the thesis will involve a presentation of the target group and a brief description of how to facilitate a read-aloud. Furthermore, there are a few important facts to consider when assessing the learning outcomes from the lessons as a holistic approach to developing intercultural competence about issues concerning the English-speaking country; South Africa. The last two post-reading activities include a creative task that combines aspects from the two picturebooks and a self-assessment as a common round up to the project.

5.1. The target group

The teaching plans in this thesis are designed for 7th grade, at a typical Norwegian primary school, with a group of approximately 20 learners with varied English skills. Most likely, the class is multicultural and some of the learners are multilingual, some also may have special needs.

Different levels of English skills and individual needs should always be taken into account when planning lessons in ELT. The following teaching plans will be based on authentic and rich language that may be challenging for some of the learners. However, according to the curriculum, after 7th-grade children should be able to, “listen to and understand words and phrases in adapted and authentic texts” (The Norwegian Directorate for Education and Training, 2020). Although the images will help learners convert the messages in the story, some learners may need assistance and adjustments to master the tasks. It may be helpful to translate some of the content into Norwegian and to add more keywords to the pre-reading process. However, the tasks were created taking into account that there are different needs in the class, and therefore, the worksheets are easy to adapt. Moreover, all the creative tasks are conceivable to master at all levels of English. Reluctant readers may also be motivated when most of the reading is carried out at a read-aloud by the teacher. Oral activities are mostly based on informal discussions and reflections, which can ease social anxiety and stress. Lastly, the self-assessment can easily be done orally if learners prefer.

When promoting the intercultural dimension in the classroom it is important to establish some rules for fruitful debate and discussion to create a safe environment for the learners, for class discussions, group work and pair work. Thus, the teacher carrying out the teaching plan must know the learners well. As addressed by Glazier and Seo (2005) the value of a pleasant atmosphere for discussion can be remarkably effective and reassure shy learners that it is safe to participate. Hence, by creating a safe environment where all utterances are equally valued, and challenging questions can be appreciated and explored. All learners must take turns and listen to each other's views with respect, and it is important to maintain the polite language. In addition, everybody is advised to challenge stereotypes to show respect for individuals portrayed in text and pictures. One must also bear in mind, that all discriminatory remarks are strictly forbidden and unacceptable (Byram et al., 2002).

5.2. The read-aloud

A read-aloud can be a successful and enjoyable common experience for children, and an excellent way to facilitate dialogue and discussions with learners. When a teacher read a picturebook out loud it is important to be aware of how voice, pitch, pace, and volume can affect the performance. In addition, it is vital to make eye contact, display pictures and provide questions and pauses to make the read-aloud vivid (Morrison & Wlodarczyk, 2009).

Furthermore, the teacher's preparation and motivation also play a significant role in how the learners experience the read-aloud (Ellis & Mourão, 2021). The read-aloud must be radiant and may involve personal interpretations from the children. Teachers should also ask open-ended questions (Heggernes, 2019) to promote curiosity. It must also be kept in mind that, traditional questions with one correct answer may eradicate creativity (Valente, 2021). Moreover, the interplay between the aesthetic picturebook, the variety of learners and the teacher will affect how the read-aloud is carried out based on knowledge, languages, expectations and personalities (Ellis & Mourão, 2021). The read-aloud should be divided into pre-reading, while-reading and post-reading phases (Norris, 2020). On the contrary, Valente (2021) urges teachers to go beyond pre- while- and post-reading to ensure creative learning on every level. He also advises teachers to provide time for an individual reading of the picturebook after the read-aloud to allow them to ponder and reflect on their own.

The pre-reading talk should include metalanguage about the author, illustrator and front cover. The teacher could also talk about the setting, characters and plot, and it is similarly important to, activate prior knowledge, and clarify to prepare for new words and concepts (Ellis & Mourão, 2021). While reading, the learners should be asked questions and encouraged to participate by “hypothesizing, wondering, pondering and speculating” (Ellis & Mourão, 2021). The learners then get the opportunity to decentre (Byram, 1997) and get even more actively involved in the story if they make connections to their own experiences (Morrison & Wlodarczyk, 2009). The creative processes related to the read-aloud, and the “picturebook talks” (Ellis & Mourão, 2021) should be in focus to achieve intercultural competence (Norris, 2020). Evidently, through fruitful discussions and reflections, learners may explore universal experiences and emotions through picturebooks (Dolan, 2014, p. 82).

5.3. Assessment

Formative assessment according to competence aims is important for learner development in ELT and may be carried out as oral or written feedback. The assessment aims to develop competence and promote learning through praise and guidance so that they can develop oral and written language skills at their pace. Learners can be assessed individually, in groups or in class depending on the competence aims (The Norwegian Directorate for Education and Training, 2020). However, when teachers assess the creative processes, the tasks should be easy to master for everyone, and the focus must be on the praise of engagement instead of talent (Valente, 2021). Self-assessment is similarly vital to express how and in what areas learners experience improvement. Importantly, “The teacher shall provide guidance on further learning and adapt the teaching to enable the pupils to use the guidance provided to develop their reading skills, writing skills and oral and digital skills in the subject.” (The Norwegian Directorate for Education and Training, 2020).

Intercultural competence, especially intercultural attitudes and critical cultural awareness can be challenging to assess. After year 7 learners shall “investigate ways of living and traditions in different societies in the English-speaking world and Norway and reflect on identity and cultural belonging” (The Norwegian Directorate for Education and Training, 2020). It may be easier to assess knowledge and skills. Nevertheless, self-assessment can be useful and enlightening for learners (Byram et al., 2002). Clearly, “The role of assessment is [...] to encourage learners' awareness of their abilities in intercultural competence and to help them realise that these abilities are acquired in many different circumstances inside and outside the classroom” (Byram et al., 2002, p. 30). By using self-assessment as a tool for awareness of their behaviour, learners can build on their experiences in the classroom and become more interculturally competent.

5.4. *Desmond and the Very Mean Word*

The following teaching plan was created to teach about the following aspects: bullying, racism, and forgiveness, in *Desmond and the Very Mean Word* (2013), by providing pre-, while- and post-reading activities (Appendix 1). The overall goal is to build intercultural competence through an authentic picturebook of high quality (Norris, 2020). One aim is to teach the values of Ubuntu and the importance of forgiveness in South African culture. Furthermore, stereotypes to be disproved are the dangerous perspective of ‘us and them’ (Wandel, 2002). The teaching plan aims to make learners discover the similarities between

Desmond growing up in South Africa 70 years ago, and children growing up in the present time, all over the world. Similarly, an important goal is to learn new terms in English and improve communicative competence in addition to reading and writing comprehension (The Norwegian Directorate for Education and Training, 2020).

5.4.1. Pre-reading activities

The first pre-reading activity related to *Desmond and the Very Mean Word* is to display a bicycle in the classroom to create engagement. Valente (2021) argues that learners must be involved in the plot and the characters of the story to promote creativity. By bringing an item related to the picturebook into the classroom, learners will start wondering what is going to happen next and become curious about what role the bicycle will have in the English lesson. The first spread of the picturebook is showing Desmond on his new bike pedalling happily in the street (Tutu, 2013, pp. 3-4). To investigate the image of Desmond, the teacher gathers the learners in a half-circle around the bicycle. By holding the picturebook's spread visible and encouraging the learners to reflect on why the bicycle is in the classroom, saying:

Who do you think this bicycle belongs to?

Today we are going to read and talk about Desmond, he is about your age, but he lived in South Africa many years ago. Look at the first page, this is him trying out his new bike. He is really proud of his new bike! How do you think that makes him feel? Where do you think he is going? Who do you think he looks forward to showing it to?

Desmond is going to meet his good friend Father Trevor and show him his new bike. Now I want you to draw something you own, that you are proud of and display it on the wall. Afterwards, we are going to talk about why you are proud of this item, and to whom you looked forward to showing it when you first got it.

The teacher must here give learners time to reflect and ponder upon these questions. According to Heggernes (2019), it is a good idea to ask open-ended questions to make learners reflect. Furthermore, by having the learners discuss their feeling of proudness and joy to practice communicative competence (Byram et al., 2002), they are connecting emotionally with Desmond's feelings and can relate to the story on a deep level (Dolan, 2014). This activity activates prior knowledge of happiness for receiving a gift, and the urge to share the emotion of joy with good friends or family. The image of Desmond on his bike provides

access to the protagonist's emotions, and this can facilitate conversations about individual cultural details in the story (Bland, 2016). By drawing a picture of something they are proud of, and sharing them with others, learners can reflect on how similar children are across cultures. Although the learners prefer different things, feelings of joy are universal, and people's need to share happiness with someone they care about is similar all over the world. Valente (2021) argues that creative tasks make learners take action in their learning process, and therefore drawing can amplify intercultural learning in this activity.

The next three activities in the pre-reading lesson involve vocabulary comprehension and how to deal with bad words. Firstly, vocabulary comprehension in pre-reading is important for the learners' reading comprehension. Similarly, it is vital to prepare learners so that the teacher can concentrate on the storytelling and intercultural discussion without being interrupted in the read-aloud. Vocabulary that needs to be translated depends naturally on the group of children, age and level of English. However, the "important contribution to an intercultural perspective is the inclusion of vocabulary that helps learners talk about cultural diversity" (Byram et al., 2002, p. 20). Thus, words like apartheid, bullying, racism, prejudice, stereotypes, revenge and forgiveness are important terms to introduce to talk about the themes in the story. By providing sufficient language support to learners, they can involve themselves in the protagonist's emotions on a deeper level (Valente, 2021). The teacher makes a vocabulary list on the wall that can be adjusted along the way.

Secondly, talking about bad words related to bullying and racism can be a complicated matter for the teacher because the discussion can come out of hand. Inappropriate utterances are not desirable, and the lesson must be planned well to address racist statements with caution (Short, 2009). Thus, it may be a good idea to have talked about "the very mean word" in advance of the read-aloud (Tutu et al., 2013, p. 7). To avoid enhanced focus on the bad words, it is important to address difficult issues that can lead up to them, like bullying, prejudice, and racism related to the story. At the same time, one should be careful so that the focus is not on the bad words themselves, but on the negative feelings, they carry with them. Byram et al. (2002) convincingly argue that inherited negative behaviour and feelings towards groups of people must be challenged to be changed. Therefore, one should encourage learners to reflect upon difficult issues such as their prejudices that can lead to racism, to develop their intercultural understanding and competence in their own lives (Short, 2009). It is similarly important to address apartheid and racism to make the learners relate to Desmond's feelings

and thus feel empathy for him. To challenge learners the teacher could display the front cover of the picturebook and say something along these lines:

Look at Desmond in this picture. What is happening here? Desmond, the boy we are going to read about in the next lesson lived in South Africa many years ago. At that time South Africa was a country with some areas for white people and some areas for coloured people, this is called apartheid. Desmond is about to experience something called racism. He will experience that some boys are shouting bad words after him. How do you think that makes him feel?

Sometimes we feel happy, but people can suddenly make us feel bad. Have you experienced someone hurting you by saying bad words to you? Have you ever experienced negative comments based on how you look? Have you witnessed someone comment negatively on someone else? Have you hurt anyone by saying bad words to them?

Thirdly, the class should get the opportunity to discuss these matters in small groups and answer the questions about forgiveness to prepare for the next lesson and the read-aloud (Appendix 2). As confirmed by Read (2021) intercultural learning should be scaffolded through learners' own experiences, in their own culture and with help from the teacher they can build intercultural competence based on similarities and differences between their own lives and the protagonist's challenges in the story. This can be done by challenging learners to reflect on how their words can affect others and how important it is to forgive to be able to move beyond revenge.

By reading a book that addresses ongoing bullying of a child the teacher can challenge learners to reflect on how they treat one another and talk about bullying related to racism (Dolan, 2014). Thus, before reading the picturebook learners should be encouraged to express their feelings about and experiences with bullying and racism. It may be tempting to avoid discussing racism because it is unpleasant to admit that this is an ongoing problem in Norway as well as in South Africa. Bennett (2004) addresses the danger of denying the existence of stereotypes and discrimination to avoid discussing unpleasant topics like racism. By starting to discuss bullying that children can relate to, it can be easier to discuss racism which is perhaps an unfamiliar term for some of the learners. The teacher can say:

Now I am going to give you a piece of paper. If you want to, you can write the bad words you have experienced on the paper, crunch the paper, and throw it in the bin.

We will not look at the pieces of paper, because they are personal. I want you to imagine that by throwing the bad words away you are forgiving the person who said them and releasing yourself from the words forever. Answer these questions in groups of 2-3 persons: Do you think it is possible to release yourself from the bad words? How does it make you feel? Could you forgive the person that told you the bad words? Why is forgiveness a good idea?

Finally, after the learners have written the bad words on the pieces of paper and tossed them in the bin they are allowed to go outside for a break. Hopefully, these symbolic activities can contribute to challenging learners' perception of how bad words can be hurtful to others and how forgiveness is important to heal the human mind, without focusing unnecessarily on the bad word themselves. There is however a risk that the conversation takes unexpected directions, and the teacher must be prepared to guide learners back on the right track as a group, by allowing open dialogue and asking open-ended questions. Some learners may also need to talk to the teacher alone after this lesson because the discussions can arouse painful memories, therefore the teacher should set aside time for this.

5.4.2. While-reading activities

The first activity in the next lesson is to summarize some of the discussions and repeat what was talked about last time to prepare for the read-aloud. It may be a particularly good idea to repeat keywords and vocabulary from the previous lesson since the teacher should function as a facilitator to the learners' perception of the picturebook, by evaluating meaningful authentic texts along with the learners the teacher can help them to convey the content of the story (Byram et al., 2002).

The second activity is to read the letter from the writer Desmond Tutu to the children to create empathy with the author, and a personal frame for reading aloud (Dolan, 2014). After reading, it can be a good idea to encourage the learners to predict what is going to happen to Desmond and create expectations for the read-aloud (Nikolajeva & Scott, 2006). It is also a good idea to ask some open-ended questions and add "The power of words" and "The secret of forgiveness" to the vocabulary list on the wall (Tutu et al., 2013, p. 2). Importantly, questions being asked should not be, yes or no questions with a correct answer because this undermines creativity (Valente, 2021). The teacher could ask:

What do you think the power of words means? What is the secret of forgiveness? How do you think it was to grow up in South Africa? What are the similarities and differences of growing up in Norway?

Look at the back cover of the book. What do you think "I will get them back" means? Why do you think Desmond wants revenge? What is the good advice from Father Trevor?

The read-aloud is the third activity related to while-reading activities in the teaching plan. Before starting to read the story out loud, the teacher should gather the learners on the floor in a half-circle and the atmosphere should be calm and positive to prepare the learners for the read-aloud (Ellis & Mourão, 2021). While reading, the picturebook should always be aimed at the learners, so that they can constantly see the pictures when the text is read, this requires that the teacher has prepared well in advance and almost knows the text by heart. Another way of doing this may be to display the pictures from the book on a screen, with this method, the teacher will be sure that all the children can see the pictures along the way. Voice use, intonation and volume are other important factors for the reading-aloud to be radiant, it may also be advantageous for the read-aloud to include interpretations from learners (Valente, 2021).

According to Heggernes (2019), research indicates that a conversation that aims to challenge and inspire learners is promising for an evolving dialogue in the classroom. While reading the teacher could take pauses and ask questions to facilitate dialogue:

Look at the picture on page 9-10, what do you think Desmond feel? Why do you think he wants revenge? What does Father Trevor mean by saying: "soon the whole world will be filled with nothing but `getting back`"?

What do you think Father Trevor means by saying "When we hurt someone it hurts us too"? Why do you think Desmond had forgotten to show Father Trevor his bike?

What do you think about the advice Father Trevor gave Desmond? Could you forgive someone who had not said they were sorry? How can we free ourselves from thoughts of revenge by forgiving someone?

Look at the pictures on pages 21-22. The woman is saying: "Leave your brother alone. You are as bad as your father" (Tutu et al., 2013, pp. 21-22). Why does she say this, you think? What can you see in the picture that supports your answer?

Desmond hesitated to forgive the boys, what made him change his mind? Do you feel sorry for the red-haired boy? Why?

Look at the picture on page 24. What do you see? The text says “I forgive you, Desmond said quietly. As soon as the words were out of his mouth, Desmond felt a little stronger and a little braver and stood up a little taller” (Tutu et al., 2013, pp. 23-24). Does the red-haired boy look like he is sorry? Does he say that he is sorry? Why not?

Look at the picture on pages 25-26. Does the red-haired boy show that he was sorry? How?

Look at the picture on pages 27-28, “Slowly he spread his arms out wide as if he were flying. At last, he knew what it felt like to be free. It was if he could embrace the whole world in his outstretched arms” (Tutu et al., 2013, pp. 27-28). How do you think Desmond feels here? How does the picture express Desmond’s feelings? How do the words chosen by the author express his feelings?

To round up the discussion, the teacher should explain the concept of Ubuntu to the learners and help them make the connections between Desmond’s development in the story. The idea of forgiveness instead of punishment is an important concept in Ubuntu (Battle, 2000).

In the next activity, learners work in groups of 3 to 4 where they discuss and make a list of suggestions for what to do if they experience bullying or racism in their own lives (Appendix 3). The recognisable universal feelings; happiness, sadness, anger and fear, that are found in the picturebook, can help learners emphasise with the protagonist and relate to the story (Morrison & Włodarczyk, 2009). Furthermore, for homework this week the learners` are asked to write a letter to someone who has hurt them, where they forgive the bad words or actions they have suffered. This builds on the value system of Ubuntu, which encourages learners to forgiveness of themselves and others. According to Ubuntu, all people are connected, and part of a greater whole (Tutu, 1999).

5.4.3. Post-reading activities

The three post-reading activities, summary and discussion about bullying, are connected to deep reading and in-depth learning as a crucial factor for acquiring intercultural competence (Bland, 2018). It is vital to retrieve knowledge from the previous lessons and discuss the

themes of the picturebook as a starting point for post-reading activities. Additionally, as stated by Valente (2021) learners should also be encouraged to read the picturebook individually during the next few days, to be able to ponder and experience the interstice between images and text individually. Furthermore, by moving beyond pre-, while- and post-reading the teacher facilitates enhanced focus on creative input and output along the whole process of reading a picturebook (Valente, 2021).

As mentioned earlier, to address cultural inherited prejudice related to cultural differences and power relationships, one must defeat the reluctance learners feel when they are asked to talk about racism, especially related to their own lives. Some children may feel the need to undermine the importance of talking about prejudice by claiming that all people are equal, and racism does not exist in our time or our culture (Short, 2009). However, to develop positive attitudes towards people, knowledge about other cultures, and skills to defeat stereotypes, learners must talk about racism as an ongoing problem in society. The teacher should emphasize that racism was not only a problem in South Africa in the 50ties, and learners must be challenged to recognise the problem in their own culture, at their school and related to after-school activities like sports for example. Racism in an unfamiliar context in the picturebook *Desmond and the Very Mean Word* (2013) can hence be compared with racism in a familiar context in the learner`s society. Awareness about racism can for instance be addressed by asking questions related to sports:

Have you ever experienced racism? Is racism found in spectator sports in our community? "Are the players of foreign teams, or foreign players in local teams always treated with respect? Are there incidents of racist chants or insults?" (Byram et al., 2002, p. 16). *What are stereotypes? What is prejudice? What is the difference?*

The teacher should aim to implement the intercultural dimension in this activity by developing the learners' ability to engage in the identity of Desmond and the cultural complexity in his environment, without perceiving him through a single identity and relating this to stereotypes towards groups of humans (Byram et al., 2002, p. 7). The teacher must acknowledge that in ELT, people within a culture have a history of being presented as a homogeneous group with a foreign perspective of "us and them" (Read, 2021). Hence, teachers must talk with the learners about individual differences to avoid prejudice.

A recognisable emotion for learners, that is connected to racism, can be fear of the unknown, something that can lead to prejudice. An activity that enables learners to express these

feelings creatively according to senses can be a good idea to investigate fear related to stereotypes and prejudice (Appendix 4). Culturally inherited stereotypes can be challenged by reflecting on connections between prejudice described in the literature and personal experiences in learners' lives (Pinter, 2017). The teacher could introduce the activity like this:

Some of you have maybe been afraid of something or someone because of things you have heard from others. This is called prejudice as we have talked about before. Now you are going to imagine a situation where you experienced being afraid of meeting people that are different from you. Try to describe your feelings. This is a creative task, so you are not obliged to share your answers with anyone.

Importantly, to develop critical cultural awareness learners need to analyse their values, as well as other people's values according to prejudice and stereotypes (Byram et al., 2002).

5.5. Nelson Mandela

This teaching plan aims to build knowledge about the intercultural aspects; of apartheid, democracy and human rights in South Africa's history and the picturebook *Nelson Mandela* (2013). An important value to convey is how one human being can influence society, and Nelson Mandela's battle against apartheid is an example of how one man can accomplish major changes in a country. A stereotype to discard is that the only road to freedom is reached through violence and revenge (Wandel, 2002). As is shown, democracy and justice for people of all colours in South Africa were accomplished by striving for forgiveness and empathy. The aspects will be dealt with in pre-, while- and post-reading activities related to the picturebook. Moreover, *Nelson Mandela* (2013) will be used to improve learners' reading and writing skills. Thus, by teaching new vocabulary and practising oral skills in discussions, learners can obtain English skills through reading authentic language (The Norwegian Directorate for Education and Training, 2020).

5.5.1. Pre-reading activities

The first lesson is introduced by displaying all the pictures from *Nelson Mandela* (2013) in the classroom. The pictures must be of good quality and in full since. Firstly, the learners get the opportunity to walk around and look at the pictures and discuss what they are illustrating, as they are vital components of the storytelling (Bland, 2016). The images offer the reader much information about the protagonist's feelings and personality, in addition to providing

cultural insight. By creating engagement and curiosity about the picturebook, and studying the images, learners can connect better to the story (Ellis & Mourão, 2021).

Secondly, learners should receive valuable language support according to their stage of development (Read, 2021) where the concept of apartheid is repeated, and the concepts of human rights and democracy are translated and defined (Byram et al., 2002). In LK20, the interdisciplinary topic of democracy and citizenship “aims to provide knowledge about basic tenets of democracy and its values and rules and prepare them for participating in democratic processes” (The Norwegian Directorate for Education and Training, 2020) thus, this can be an excellent opportunity to work in parallel in several subjects.

Thirdly, the learners are divided into groups and get instructions about how they can search the Internet to find out who Nelson Mandela was, and what he was famous for (Appendix 6). Learners should be made aware of some reliable sources for information to choose from, in addition to prior knowledge of source criticism. The learners then should be encouraged to acquire knowledge about Nelson Mandela by “collecting, exploring and critically assessing information from various English-language sources” (The Norwegian Directorate for Education and Training, 2020). After answering the questions, a timeline of important events in Nelson Mandela’s life is presented to the learners (Nelson Mandela Foundation, 2022), and they are encouraged to number the images in the correct order according to their answers and according to the timeline.

Fourthly, learners are going to read the United Nations (UN) human rights declaration (United Nations, 2022). Learners are instructed to write down one of the thirty articles in the declaration and make an illustration to support the message of the article. Knowledge of human rights is fundamental for building democracy by promoting respect for all people, and it is similarly important for being able to fight destructive forces in society (Moeller & Nugent, 2014). When learners obtain knowledge about human rights and learn about how respect for individuals is vital in a democracy, they can develop important communicative competence towards other people as a basis for social skills (Byram et al., 2002). Hence, as a basis for communicative competence, learners do not only have to communicate clearly and grammatically, but also be able to listen, take turns in conversation, and know what appropriate language is to pursue respectful dialogues. (Byram et al., 2002, p. 7).

After writing and drawing, the groups of learners are all encouraged to discuss how the chosen article fosters respect for human beings in society. Furthermore, they are to discuss

how they can communicate with people to ensure a respectful dialogue (Byram et al., 2002). Freedom of speech, freedom of association and the right to vote are all vital principles that arises questions and reflections about politeness and respect (The Norwegian Directorate for Education and Training, 2020). Hopefully, by including citizenship education in ELT, and learning about human rights, the lessons can foster social competence, democratic knowledge, and an enhanced understanding of human rights.

To tie it all together, the groups will present their article in front of the rest of the class and explain the article`s meaning as a basis for respectful behaviour towards all human beings, by using their own words. By teaching learners about political issues in South Africa, learners can take a political stand and be critical of radical groups and injustice in their society (Moeller & Nugent, 2014). The classroom discussion can for instance be related to actual racist conduct in Norwegian news to be compared with the conflict in South Africa. According to interdisciplinary topics in LK20, the learners shall be equipped to recognise dilemmas and democratic principles that arise to safeguard human rights for both the majority and minorities in society (The Norwegian Directorate for Education and Training, 2020).

5.5.2. While-reading activities

Using metalanguage connected to the picturebook`s layout, and talking about the author, illustrator and front cover may be a good starting point for a read-aloud. Similarly, it may be a good idea to talk about the setting, characters and plot, to activate prior knowledge from the last lesson (Ellis & Mourão, 2021). Keywords and concepts like apartheid, democracy, freedom of speech and human rights must be repeated before the read-aloud. Like in the previous while-reading activity, discussions from pre-reading activities should be summarized (Ellis & Mourão, 2021).

In the next activity, learners are to read Mandela`s famous speech after he was freed from prison and elected president (Nelson, p. 36). After reading the teacher can ask:

What do you think a united people mean? What is national reconciliation? In what ways are “justice for all” connected to human rights? Why do you think Mandela is saying that South Africa has suffered the “indignity of being a skunk of the world?”

Furthermore, when reading the picturebook about Mandela, the teacher should ask open-ended questions to facilitate a fruitful dialogue (Bland, 2016), by hypothesizing what is going to happen next and wondering about words and expressions. Moreover, by mediating the story

and relating it to Mandela`s development and speculating on the choices he made in his life, learners can involve in the story on a deeper level (Ellis & Mourão, 2021). By relating the story to their own lives, the learners get the opportunity to decentre (Byram, 1997), and get even more actively involved in the story by making connections to their own experiences (Morrison & Włodarczyk, 2009). In the read-aloud the teacher takes stops on some of the pages, and asks the following questions:

Look at the picture on pages 1-2. How do you think it was to grow up with 12 siblings?

Look at the picture on pages 3-4. “Nelson was nine when his father joined the ancestors in the sky. To continue his schooling, Nelson was sent miles away to live with a powerful chief. `Brace yourself, my boy` His mother held her tears and said good-bye” (Nelson, 2013, p. 4). What can you say about the expression on Mandela`s face? How do you think his mother felt? What do you think was Mandela`s reaction when he was sent away to go to school? How would you like to be sent away to go to school?

Look at the picture on pages 5-6. Who are the elders? Why do you think “the elders grew quiet, and Nelson felt sorry” (Nelson, 2013, p. 5) when he heard stories of old Africa?

Look at the picture on pages 7-8. What can you see in the picture? Why do you think Mandela became a lawyer? Who are the people that could not defend themselves?

Look at the picture on pages 9-10. What can you see? What do you think “White Area” mean?

On pages 11-12 we can see Mandela demonstrating. What do you think he is saying to his people? What does “Amandla” mean? What about “Ngawethu”?

Look at pages 13-14. What is happening here? Who are the ancestors, do you think?

Why do you think it was important for Nelson Mandela to travel to other countries and learn about democracy? What do you think “wet paint and posters” mean? Why are they covering South African walls?

Look at pages 23-24. What do you think the author means by “Cold mealies, thin blankets and hard labour”? (Nelson, 2013, p. 24) How do the illustrations communicate this message?

Look at the picture on pages 25-26. How do the people in the picture look? How do you think they feel? What does Mandela mean by “I will return”? (Nelson, 2013, p. 26).

Look at the beach on pages 27-28, what has changed?

Look at Mandela`s expression on pages 29-30. What do you think Nelson did on the day he was set free? If you were in prison for twenty-seven years, what would you do on your first day of freedom? What does Nelson mean by “the last mile to freedom”? (Nelson, 2013, p.31)

By allowing the learners to contribute to a literary conversation where they can exchange opinions about Mandela`s life and choices, the multimodal text *Nelson Mandela* can function as an excellent opportunity for intercultural learning (Bland 2016), and foster discussions and reflection through a classroom dialogue about the political development in South Africa (Read, 2021). Particularly, by reading the picturebook with a critical eye and asking questions about Mandela`s life and South African society, the learners can build critical cultural awareness (Byram et al., 2002), and relate Mandela`s life to their own lives and experiences based on reader responses (Rosenblatt, 1982).

5.5.3. Post-reading activities

The post-reading activity is related to both picturebooks, *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013). This task aims to facilitate a creative lesson on the iPad, using an application for creating digital books online. Here learners are instructed to make a personal picturebook related to some of the aspects of the picturebooks; like bullying, racism, forgiveness, human rights, apartheid and democracy as a creative task that requires learners to ponder and adapt their experiences from the picturebooks (Valente, 2021).

Some learners may want to remake scenes from the picturebooks or need support from examples, by scaffolding and retrieving prior knowledge the teacher can help learners master the task (Read, 2021). The picturebooks should preferably be made in a cartoon format to express feelings and thoughts through direct speech to foster reflection about abstract concepts, like identity, and issues not yet experienced (Dolan, 2014). To illustrate, the teacher

presents an example of how one of the scenes from the book can be created to analyse the character's thoughts and justify interpretations (Appendix 7). In this example from Book Creator, the learners come up with claims or assumptions based on the story and then prove evidence to their assumptions, by giving the characters thought balloons to express their feelings. This allows the learners to reflect on why the characters act and think the way they do and encourages them to find reasons within the story (Bland, 2016). In learners' interpretations, it is important to underscore that there are no wrong answers if they are justified within the story (Rosenblatt, 1982). Hopefully, the learners can decentre and communicate from the protagonist's perspective (Byram, 1997).

In digital applications like Book Creator, learners have a unique opportunity to create new protagonists and use speech bubbles or thought balloons to express feelings related to the problems they face. Learners display their printed version of the picturebook in the classroom, for other learners to read. By providing meaningful writing-tasks children can be more motivated to produce a poignant text (Pinter, 2017). Importantly, by reminding the learners that verbal text and images can communicate on different levels in the story, knowledge of intertextuality can help learners create expressive picturebooks on their own (Nicolajeva & Scott, 2006). Creative forms of art and writing like this can contribute to in-depth learning because it is closely related to children's emotions (Valente, 2021). In fact, by creating picturebooks, learners can re-experience the word by using art as an expressive and creative medium, and this can help them convey concepts that are not yet available to them through experience (Barone & Eisner, 2011).

The final activity is a form of self-assessment (Appendix 8) based on intercultural experience and competence gained from the teaching plan inspired by Byram et al. (2002). The aim is then to evaluate effort and self-assessment through the development of the picturebook, as a basis for intercultural competence according to knowledge, skills, attitudes and critical cultural awareness (Byram et al., 2002). Learners answer the forms individually to express how and in what areas they experience improvement, and in what areas they need guidance on further learning (The Norwegian Directorate for Education and Training, 2020). Lastly, the teacher gives an oral assessment of all learners' picturebooks, on creativity and intertextuality (Nicolajeva & Scott, 2006), based on dialogue one-to-one. Here the picturebook and self-assessment are used as starting points for feedback and feedforward. Importantly, the assessment of the learner's picturebook should not be about talent, but effort and engagement

(Valente, 2021), since the goal is not the product, but the creative process for fostering intercultural competence (Barone & Eisner, 2011).

6. CONCLUSION

This thesis has investigated the potential of developing intercultural competence in ELT with the picturebooks *Desmond and the Very Mean Word* (Tutu et al., 2013) and *Nelson Mandela* (Nelson, 2013). The picturebooks have been analysed to find out what aspects make them suitable for teaching intercultural competence and in what way the aspects can be used to develop intercultural competence in the classroom. I have illustrated how multicultural picturebooks of high quality, in general, can amplify intercultural learning. Furthermore, I have demonstrated how the chosen picturebooks with setting in South Africa, can provide possibilities for developing intercultural competence by working with democracy and citizenship. Evidence is presented in two teaching plans with pre-, while- and post-reading activities and discussions on how to build knowledge, skills, attitudes and critical cultural awareness related to the aspects.

The thesis firstly dealt with the theoretical framework, where intercultural competence was defined and explained, then some important aims in the curriculum were presented, and the potential of multicultural picturebooks was explored. Furthermore, South African history and culture were outlined as a basis for cultural understanding. Secondly, the chapter materials and method included a brief overview of important aspects and themes and methods for selecting the chosen picturebooks. Thirdly, materials and methods were outlined. Fourthly, the analysis of the picturebooks *Desmond and the Very Mean Word* (2013) and *Nelson Mandela* (2013) was carried out by investigating layout and structure, setting, characters and plot, and importantly, with the potential of promoting intercultural competence. Finally, the thesis presented the didactic implementations of the picturebooks in class based on the theoretical framework and analysis of suitability for teaching intercultural competence.

The chosen intercultural aspects for *Desmond and the Very Mean Word* (2013) were bullying, racism and forgiveness. Many children have experienced bullying in some form and can relate to the concept. My investigation shows that by scaffolding recognisable feelings toward bullying, learners can understand the principle of racism and connect emotionally with the story. Moreover, in fruitful discussions based on open-ended questions, reflections and creative tasks learners can develop empathy for the protagonist. Learners must be able to decentre and read critically to involve in the story on a deeper level and understand abstract

concepts. Forgiveness is perhaps the most important intercultural aspect in both picturebooks as it is an important value in Ubuntu, Christianity, and the culture of South Africa. Again, by relating the story about Desmond that forgave a bully to free himself from anger and hate to the story of Mandela's political career, it can be easier to understand why Mandela urged the coloured people of South Africa to forgive the government's cruel system of apartheid.

Selected intercultural aspects in *Nelson Mandela* (2013) are apartheid, human rights and democracy. Apartheid explains the organisation of racism in South Africa and is closely related to concepts in *Desmond and the Very Mean Word* (2013). Whereas human rights and democracy are vital elements in the interdisciplinary topic of democracy and citizenship in the curriculum, and to foster learner's multicultural identities without focusing on borders and cultural differences. This study shows that the selected picturebooks create *mirrors* to reflect and recognize universal feelings as well as *windows* toward the English-speaking world, primarily South Africa. By moving beyond the tourist approach, learners can view the world without prejudice and assumptions of otherness, and when learners come aware of culturally inherited stereotypes, they can be challenged.

To conclude, this thesis has shown that the authentic and multicultural picturebooks *Nelson Mandela* (Nelson, 2013) and *Desmond and the Very Mean Word* (2013) are exceptional literature for promoting intercultural competence in ELT at primary school.

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Appendix 1: Teaching plan 1: *Desmond and the Very Mean Word*

Pre-reading activities: *Desmond and the Very Mean Word* (90 minutes)

time	What	How	Why
10 minutes	Visual artefact (a bike) and front cover of the picturebook on display	The learners observe a bicycle in the classroom and are encouraged to reflect on why it is placed there, followed by a class discussion of the first spread of the picturebook. Discussion in class.	To make learners curious. They reflect and retrieve prior knowledge of joy. Talk about the picture to promote communicative competence.
30 minutes	Draw something you are proud of	The teacher tells the learners that this is Desmond's new bicycle and that he is very proud of it. Learners draw something they are proud of. The pictures are displayed on the wall.	To foster creativity and create a visual expression of joy. To share the experience of happiness with the other children.
15 minutes	Vocabulary	The teacher presents a word bank on display in the classroom, according to the level of English skills. The idea is to add new words throughout the project but focus on the main topics of this picturebook: apartheid, bullying, racism, prejudice, stereotypes, revenge and forgiveness.	To amplify language comprehension and make it easier to understand the content of the book. Talk about important aspects and new concepts.
30 minutes	Discussion of bad words in class	The teacher talks about racist words and bullying related to the book. By asking open-ended questions learners reflect on these issues.	To address unpleasant topics of racism and apartheid to become more aware of prejudice and stereotypes. Also, related to personal values and behaviour.
5 minutes	Discussion in groups and bad words in the bin	By answering the questions (Appendix 2) learners discuss forgiveness. Learners write bad words on paper as a symbolic action of forgiveness.	To make learners define forgiveness and reflect on forgiveness in their own lives.

While-reading activities: *Desmond and the Very Mean Word* (90 minutes)

Time	What	How	Why
5 minutes	Repeat vocabulary and summarize the discussion from the previous lesson.	Important vocabulary and important points of view from the discussion are repeated and the vocabulary list may be added.	To scaffold vocabulary and rehearse new words and concepts.
15 minutes	Letter from Desmond Tutu	The teacher is reading the introduction to the picturebook and asks questions about “ the power of words ” and “ the secret of forgiveness ”.	To connect with the author and facilitate empathy. Explain and discuss concepts that foresee the action in the book.
40 minutes	The read-aloud	The teacher reads the book by creating a pleasant atmosphere, using voice, facial expressions and asking questions to make the experience vivid for the learners. The images are displayed and discussed along with the text.	To create a pleasant experience and foster intercultural competence through comprehension of words and images. Moreover, to create a common starting point for discussion.
10 minutes	Discussion	Discuss the aspects of revenge, forgiveness and empathy by investigating connections of intertextuality in the picturebook. Explain the concept of Ubuntu related to South African culture.	To encourage reflection and critical thinking related to the story, based on text and images.
20 minutes	Draw a letter: Who would you forgive?	The learners are to write a letter and forgive someone who has hurt them.	To ponder on the concept of forgiveness in their own life, to build critical cultural awareness.

Post-reading activities: *Desmond and the Very Mean Word* (90 minutes)

Time	What	How	Why
15 minutes	Summary and discussion	The teachers sum up what happened in the previous lessons and repeat the words from the word bank on the wall.	To repeat new words and concepts so they become a part of the learner's vocabulary.
45 minutes	Talk about bullying and racism	The teacher talks to the class about racism as an ongoing problem in our society and asks the learners about their experiences with this in spectator sports. Learners are also encouraged to reflect on concepts of prejudice and stereotypes.	To help learners relate racism to their own lives and experiences. To make learners reflect on their prejudice and how cultural stereotypes define how they perceive the world, to foster critical cultural awareness.
30 minutes	Creative writing	The learners write creatively about the word fear related to meeting new people (Appendix 4).	To be able to relate to prejudice and stereotypes and challenge the assumption of "us and them" in a cultural setting.

Appendix 2: Forgiveness

Answer these questions in groups of 2-3 persons

Has anyone called you a bad word?

How have you been able to forget the bad words that have been said to you?

How did it make you feel?

Why do you think it is important to forgive the person that said the bad words?

What would you say to Desmond to make him feel better?

Appendix 3: How can I react to bullying?

If someone shouts bad words at me, I can.....
.....
.....

If someone shouts bad words at others, I can.....
.....
.....

If someone behaves racist I can.....
.....
.....



Appendix 4: Creative writing

Fear

Fear is(color)

Fear smells like(smell)

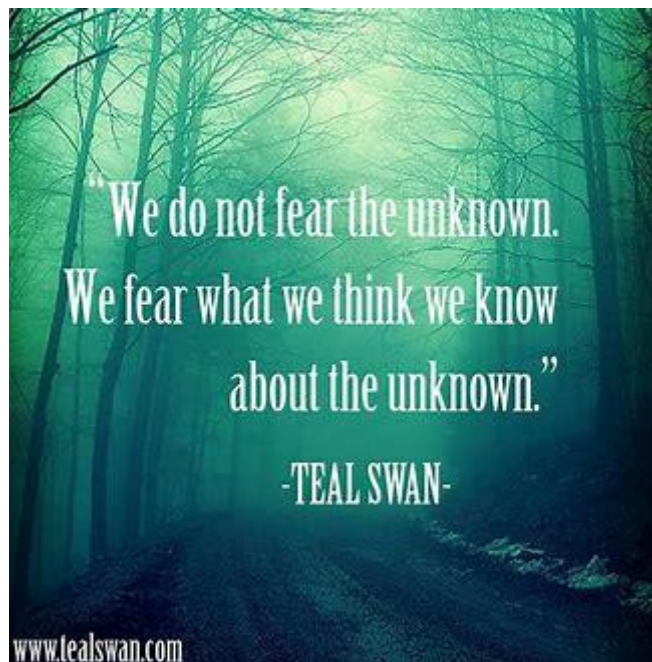
Fear tastes like(taste)

Fear feels like.....(emotion)

Fear looks like.....(noun)

Fear sounds like.....(sound)

Fear is like.....(metaphor)



Appendix 5: Teaching plan 2: *Nelson Mandela*

Pre-reading activities: Nelson Mandela (90 minutes)

Time	What	How	Why
5 minutes	Images on display	The images from the picturebook are displayed in the classroom.	To create engagement and curiosity about the picturebook and prepare the learner for reading.
10 minutes	Vocabulary comprehension	The teacher explains and translates the concepts of apartheid, human rights and democracy .	To ensure conceptual understanding and to introduce the main aspects of the lesson plan.
30 minutes	Research about Nelson Mandela	The learners are divided into groups and instructed to find information about Nelson Mandela on the Internet and fill them in on a timeline (Appendix 6). The teacher after a while displays the timeline Timeline – Nelson Mandela Foundation , and some learners may have to adjust their answers. Number the images from the book according to the timeline.	To practice research, by allowing learners to explore and assess the information they find on the Internet. Enabling learners to find the answers themselves, and correcting them if they discover that the information they found was wrong.
25 minutes	The United Nations (UN) human rights declaration	The learners read the human rights declaration udhr.pdf (un.org) with help from the teacher. The learners write and illustrate one article.	To teach human rights as a basis for respect and democracy.
20 minutes	Presentation and discussion	The learners present the illustrated article and Discussion of how a respectful dialogue can conflict with freedom of speech.	To practice communicative competence by presenting, explaining, listening and discussing with others based on values of respect.

While-reading activities: *Nelson Mandela* (90 minutes)

Time	What	How	Why
15 minutes	Repetition of vocabulary	The teacher starts by repeating the concepts of apartheid, human rights and democracy .	To prepare the learners for the read-aloud and avoid questions about vocabulary in the book.
30 minutes	Mandela's speech	The teacher reads Mandela's famous speech from when he was elected as president and facilitates an interpretation in dialogue with the learners.	To make the learners feel empathy with Mandela, and understand what impact he had on democracy in South Africa.
45 minutes	The read-aloud	The teacher reads the picturebook and stops along the way to discuss topics related to the story in text and images.	To recognize intertextuality that conveys the themes in the book, and relates to the political development in South Africa.

Post-reading activities: *Nelson Mandela and Desmond and The Very Mean Word* (180 minutes)

Time	What	How	Why
90 minutes	Create a picturebook	The learners create their picturebooks on Book Creator https://app.bookcreator.com/ by looking at an example (Appendix 7). The learners display the products so they can read each other's books.	To be able to decenter and immerse in a creative process. By recognizing and using experiences from the picturebooks they have worked with. Learners get motivation when they write to an actual reader.
30 minutes	Self-assessment	The learners reflect on their intercultural development and fill in a form as a basis for dialogue with the teacher (Appendix 8).	To be aware of one's development and reflect on what can be done to develop further.
60 minutes	Oral feedback and reading	The teacher talks to all learners one-to-one and gives feedback on the picturebook and self-assessment. Focus is on creativity, effort, engagement and intertextuality.	To ensure feedback on effort and engagement that can help the learner develop.

Appendix 6 Who was Nelson Mandela?

Date of birth:

Birthplace:

Birthname:

Father dies:

Went to school in Johannesburg:

Apartheid was created:

Elected president of the ANC:

Arrested for treason:

Married Winnie Mandela:

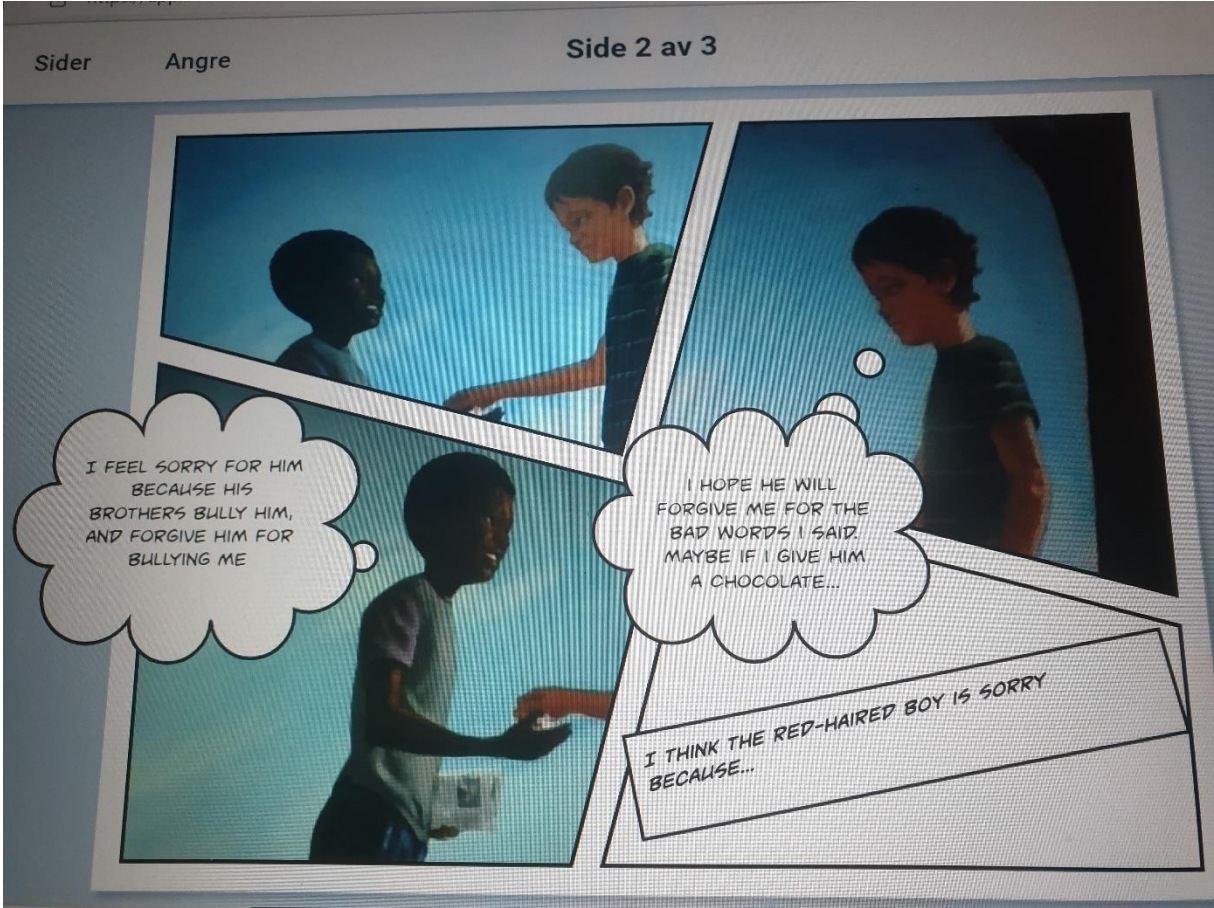
Sentenced to life imprisonment:

Released from prison:

Elected president of South Africa:



Appendix 7: Book Creator



Appendix 8: Self-assessment of Intercultural Competence

Self-assessment for Intercultural Competence

Name:

Date:

Attitudes

Working with the picturebooks, I especially liked.....

.....

It was challenging to

because.....

One thing I will remember about South Africa is

.....

Knowledge

Culture is.....

Racism is.....

Apartheid is.....

Democracy is.....

An important human right is.....

.....

Forgiveness is.....

.....

Skills

I would forgive someone if.....

.....

Because.....

Desmond Tutu forgives someone by.....

.....

Because.....

Nelson Mandela forgives someone by.....

.....

Because.....

Examples of racism in Norway can be.....

.....

Examples of racism in South Africa could be.....

.....

To fight racism I can.....

.....

.....

Critical cultural awareness

By reading about Desmond Tutu and Nelson Mandela, two important persons in South Africa, I have learned that.....

.....

.....

They made a change and defeated apartheid in South Africa by.....

.....

.....

The change was important because.....

.....

An unjust system in Norway is.....

.....

To maintain democracy in Norway, we must.....

.....

To become an important person in Norway I must make a change by.....

.....

.....

I am interested to learn more about other cultures

Example:

I am interested in other people's experiences of daily life

Example:

I can understand other cultures by seeing things from a different point of view and by looking at my culture from their perspective.

Example:

I know how to resolve misunderstandings when meeting people from other cultures.

Example: