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Abstract:

Foreign Language (FL) learning has undergone a shift away from the communicative approach and towards a pedagogy of Multiliteracies. In an ever-changing society characterized by a digital and multicultural context, the necessity of developing Intercultural Communicative Competence (ICC) in FL learning across all levels through a pedagogy of Multiliteracies has become a priority. In this regard, musical input is an ideal medium to explore culture in the FL learning classroom which enables the integration of affective experiences from an intercultural perspective. The reasons for the implementation of musical input into FL learning curricula to develop ICC is two-fold: on the one hand, it may serve to stimulate students' awareness towards the target culture; and, on the other hand, it may be an effective way to engage students in intercultural encounters from an affective point of view. A corpus has been designed in order to analyze those studies on the development of ICC in FL learning across all levels through a Multiliteracies approach. The findings demonstrate that the use of musical input to develop ICC in the FL learning classroom through a pedagogy of Multiliteracies is scarce. Moreover, this study seeks to promote musical input-based activities to facilitate the development of ICC in the FL learning classroom through a Multiliteracies pedagogy.

Keywords:

Affect; Intercultural Communicative Competence; Foreign Language Learning; Multiliteracies; Music.

Resumen:

El aprendizaje de lenguas extranjeras (LE) ha experimentado un cambio desde el enfoque comunicativo hacia una pedagogía de las Multi-alfabetizaciones. En una sociedad en constante cambio caracterizada por un contexto digital y multicultural, la necesidad de desarrollar la Competencia Comunicativa Intercultural (CCI) en el aprendizaje de una LE en todos los niveles educativos a través de una pedagogía de las Multi-alfabetizaciones se ha convertido en una prioridad. En este sentido, el aporte musical supone un medio ideal para explorar la cultura en el aula de LE que posibilita la integración de experiencias afectivas desde una perspectiva intercultural. Las razones para la implementación de recursos musicales en los planes de estudio de aprendizaje de una LE para desarrollar la ICC son dos: por un lado, puede servir para estimular la conciencia de los estudiantes hacia la cultura de la lengua de estudio; y, por otro lado, puede ser una forma efectiva de involucrar a los estudiantes en encuentros interculturales desde un punto de vista afectivo. Para obtener una visión general de aquellos estudios sobre el desarrollo de la CCI en el aprendizaje de una LE en todos los niveles educativos a través de un enfoque de las Multi-alfabetizaciones se ha diseñado un corpus. Los resultados demuestran que el uso de recursos musicales para desarrollar dicha competencia es escaso. Por lo tanto, este estudio busca promover actividades basadas en recursos musicales para facilitar el desarrollo de la CCI en el aprendizaje de una LE a través de una pedagogía de las Multi-alfabetizaciones.

Palabras claves:

Afecto; Aprendizaje de Lenguas Extranjeras; Competencia Comunicativa Intercultural; Multi-alfabetizaciones; Música.

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1. Introduction

Our current multicultural and digital context is influenced by the ongoing process of globalization and the new technological advancements. This interrelatedness has contributed to paradigmatic shifts in FL learning with respect to the role of cultural content. Although the implementation of this cultural content into FL learning programs has long been present, this awareness is even more urgent in our ever-changing societies.

It should be highlighted how the Modern Language Association Ad Hoc Committee on Foreign Languages (2007) has fostered a more holistic approach to teaching a FL, making reference to the importance of the integration of both literature and culture. In this regard, a lack of ICC and cultural skills among FL students may result in an inability to transfer cultural knowledge to promote intercultural communication.

Within this context, FL educators have taken on an eclectic approach to facilitate the development of ICC, incorporating techniques and principles from different approaches. One fundamental element has been the integration of multimodal learning into the pedagogical activities. As a consequence of this maelstrom of techniques and pedagogical practices, a shift in the field of FL teaching has taken place. This pedagogical shift towards a paradigm of ICC has been influenced by the current multicultural context in which we live today. Additionally, the way we communicate now has changed towards a more dynamic form of communication which is marked by the emergence of domains which go beyond traditional notions of language and incorporate new ones such as images, music or gestures. As a consequence, the digital context in which education takes place has also given way to a consideration of a pedagogy of Multiliteracies in FL learning which, in a way, is a reaction to traditional literacy practices (New London Group, 1996). In this way, meanings are made by means of a wide multimodal repertoire in which the written language is intertwined with oral, gestural, visual, auditory, tactile and spatial modes. By bringing new modes of communication into the FL classroom, we are extending the possibilities whereby students can represent multiple experiences. Undoubtedly, these new ways of multiple literacies are relevant to the demands of our societies nowadays.

Music is among the most useful resources in FL learning (Kennedy, 2014). Moreover, the effective use of musical resources in the FL learning classroom is facilitated by the integration of the affective domain (Fonseca-Mora, et al., 2015). In this sense, developing ICC through musical resources helps FL learners to reduce their level of anxiety when engaging in intercultural communication (Lee, 2012). As far as affect and values are concerned, empathy constitutes one of the desirable transversal skills in the ICC-based learning process. Not only does it play an essential role in intercultural education, but it is also considered a life skill (Kramsch, 2011). It is noteworthy that those individuals who share the same culture seem to perceive emotions in a similar way. This fact is of relevance in our current multicultural context in which learners from other cultures are often at-risk of social exclusion (Dear-dorff, 2020). It seems, then, that a possible way to bridge this cultural gap could be by considering musical resources in the FL classroom.

Having said this, the present article offers an analysis of the multiple conceptualizations of ICC as well as a description of its implementation into FL learning curricula. Following this, the principles and components of the pedagogy of Multiliteracies are taken into account. Then, the relevance of music in FL learning is discussed, highlighting its implementation into the FL learning curricula to ad-

dress intercultural issues. Finally, a corpus of studies on the development of ICC through a pedagogy of Multiliteracies is presented.

2. Theoretical Framework

2.1. Towards an intercultural approach in FL learning

The need for a paradigmatic shift from communicative competence to ICC has long been a major issue in the field of FL teaching. In fact, both educators and FL learners give priority to both language and culture learning (Michelson & Dupuy, 2014); therefore, this awareness has put an end to the divide that has long existed in FL learning programs.

A cultural-approach to FL learning has always been neglected, not being an overt element of the curriculum. Therefore, an intercultural-approach to FL learning which promotes heterogeneous identities by giving voice to otherness is needed (Starkey, 2007). Similarly, a critical intercultural literacy approach takes into account the skills necessary to deal with cultural activities through a wide range of media in one's own culture and that of others, reflecting critically on previous cultural experiences and perspectives (Byram, 1997). According to Aliverti and Carras (2021, p. 1), "incorporating pluricultural awareness as an intrinsic part of the education system can lead to intellectual and emotional development of the students and their teachers, whose new roles should include those of cultural communicator and intercultural mediator".

As far as the definition of ICC is concerned, there is a range of terms which are sometimes used interchangeably. Despite a lack of consensus as regards its conceptualization, we can find a variety of terms in the literature, such as *Intercultural Competence*, *Intercultural Communicative Competence*, *Transcultural Communication Competence* or *Cultural Intelligence*. According to Fantini (2006, p. 12), "ICC is a complex of abilities needed to perform effectively and appropriately when interacting with others who are linguistically and culturally different from oneself". Furthermore, an interculturally-competent person is someone who is able to relate to people from other cultures, showing interest towards their values and customs (Byram & Fleming, 1998). In the same vein, it also involves being empathetic (Holmes & O'Neill, 2012) and being sensitive to differences in cultural meaning (Chiu & Hong, 2005). Likewise, developing ICC means to be aware of cultural diversity, understand other cultures and engage in affective links with other people (Beacco et al., 2016). As can be observed, definitions of ICC include both cognitive and affective elements. In a way, the ability to understand and see other cultures from a universal perspective may lead to a personal and social fulfilment, therefore fostering tolerance and respect. Thus, engaging students in intercultural activities so that they can relate to, empathize and understand otherness is a key element in the development of ICC.

Since taking a cultural stance on FL learning normally involves considering things through the eyes of others, affectivity should also be regarded as an essential component of ICC, especially because empathy has been linked to successful communication in FL learning. In this regard, empathy can be defined as being "in tune with another's mood, emotions and experiences" (Richmond, 1999, p. 37). Research has demonstrated the connection between pluricultural competence and cultural empathy (Dewaele & van Oudenhoven, 2009). In this regard, the importance of cultural empathy and authenticity in FL teaching have been considered as pillars in the construction and negotiation of meaning. Similarly, developing ethnocultural empathy involves fostering mutual understanding between different ethnic and racial groups from a cognitive and an affective perspective (Wang et al., 2003).

By contrast, a culturally-alienated individual is someone who shows a lack of interest towards other cultures (Krishnappa, 2020).

Other studies have attempted to provide theoretical foundation aimed at providing some guidance on how to incorporate interculturality into FL learning curricula (Santos-Sopena & Antolín, 2022). Likewise, a growing number of studies have investigated the impact of a myriad of resources on students' ICC. Arts and literature have been of interest to sensitize students towards other cultures in the higher education context (Porto & Zembylas, 2020). Bagui and Adder (2020) explored how English as a Foreign Language (EFL) teachers used literary texts of the English culture to foster empathy as well as tolerance. Previous studies have highlighted the impact of incorporating comics into the curricula to bridge the gap between real and school life (Morrison et al., 2002).

Moreover, Lindner and Méndez (2014) demonstrated the positive effect of an intercultural visual approach on students' critical cultural awareness. This study highlights the importance of promoting an enhanced image of others in culturally diverse contexts. Additionally, films are powerful media to bring foreign culture to the classroom and, consequently, develop students' cross-cultural competence (Chao, 2013). In addition to this, TV reality shows have also served to approach cultural empathy in the FL classroom, as these formats often offer a form of realistic representation with which learners may relate, experiencing the same emotions or familiar situations (Lasa-Álvarez, 2017). Apart from visual resources, research has demonstrated how students are more likely to understand the cultural background of the target language when they are exposed to song lyrics which can foster a better understanding of cultural references (Kennedy, 2014).

Overall, the current educational context has evolved towards a scenario in which individuals are citizens of the world who share cultural experiences through various resources. In addition, technological advances mean that these experiences take place from multiple points of view.

2.2. *Multimodality and Multiliteracies practices*

The gradual loss of influence of the old methods in the evolution of FL teaching approaches has given way to the appearance of new techniques and methodologies. In addition, due to the pervasive dichotomy between language learning and content that has ever existed in the education system, a paradigm shift has occurred aimed at bridging the gap between the language-content divide (Menke & Paesani, 2018). This shift has a pedagogy of Multiliteracies at the centre of collegiate curricular programmes (Paesani & Allen, 2012). This pedagogy goes beyond the traditional notion of literacy and stresses the role of context, tools and skills for making new meanings (Kalantzis & Cope, 2016; New London Group, 1996). In addition, it recognizes several semiotic modes, that is, linguistic, auditory, visual, gestural and spatial. Thus, meaning is possible through the integration of these modes of communication (Cope et al., 2017).

The changes in literacy towards an appreciation of its social situatedness has made this shift possible from an individual behaviour to a social and cultural one. By considering these social and cultural aspects, a critical approach towards FL learning can be adopted. This critical view is grounded in the principles of the Critical pedagogy, which aims to encourage students to challenge dominant social and cultural beliefs (McLaren, 2003). Furthermore, this consideration of linguistic and cultural diver-

sity leads us to take into account “the burgeoning variety of text forms associated with information and multimedia technologies” (New London Group, 2000, p. 9). As Starkey (2007) puts it, an intercultural focus on FL education may “undermine narratives of citizenship that promote monolithic, homogenous national identities as the sole possible sense of belonging” (p.56).

The main curricular components as established in a pedagogy of Multiliteracies consist of *Situated practice*, in which students engage in authentic and meaningful experiences through which they share their own lived experiences; *Overt instruction*, in which a fundamental element is to view texts as participants instead of the goal of an activity while making concepts explicit so that students can achieve control of their own learning process; *Critical framing*, which encourages students’ agency in the construction of meaning as they analyse the contents they need to learn, taking a critical approach in relation to the “historical, social, cultural, political, ideological, and value-centered relations of particular systems of knowledge and social practice” (New London Group, 2000, p. 1); and *Transformed practice*, which refers to the application of content in new contexts by transforming already available meanings into new meanings.

During this process of meaning-making, students draw on available texts to design new meanings, giving way to redesigned multimodal texts. The New London Group (1996) suggested that the construction of meaning should consist of a series of processes, whereby we draw on *Available Designs* to create Redesigned texts, thus engaging students in a dynamic process of negotiation. Therefore, this pedagogy is oriented towards developing students’ capacity to think critically and make new meanings out of a variety of texts. In the process of meaning-making, students are guided through a series of knowledge processes, namely *experiencing*, *conceptualising*, *analysing* and *applying*, which integrate language forms with the authenticity of texts and which are a reformulation of the original four curricular components of *Situated practice*, *Overt instruction*, *Critical framing* and *Transformed practice* (Kalantzis & Cope, 2016; New London Group, 1996). These knowledge processes are to be conceived as part “of a complete pedagogy that may be implemented in whatever order best meets students’ literacy needs” (Paesani, 2016, p. 123).

By developing an understanding of the main curricular components and principles that constitute the pedagogy of Multiliteracies, it is possible for FL educators to plan lessons aimed at facilitating students’ ICC. Likewise, it is essential for FL educators to understand the significance of providing students with a wide variety of modes of communication. In addition to this, we can find a myriad of pedagogical resources which may help educators to introduce intercultural communicative activities into the classroom. For instance, music has been a useful pedagogical resource to engage students in lively class discussions on cultural topics.

2.3. Music-mediated cultural experiences in the FL classroom

Music, like language, is regarded as a means of communication. Music can be found in every culture and it has been used in FL teaching in order to introduce students to the culture of the target languages. In this regard, “by knowing about other ethnic groups’ values, their traditions, and their artistic and musical expressions, children will also come to know the world’s people better” (Campbell & Scott-Kassner, 2019, p. 385). Since musical representations in the target language may help to look deeper into the cultural aspects of different societies, incorporating music by means of songs, song

lyrics, music videos or any other musical input with cultural representation into the FL classroom may lure students to take part in intercultural communicative activities willingly.

Previous research has demonstrated how songs serve as an ideal resource to develop ICC in the FL classroom, allowing students to show interest towards the culture of the target language (Shaiakhmetova et al., 2017). According to Schippers (2010), engaging in a musical analysis of cultural traditions may result in the construction of meaning from different multiple views. Luo and Gao (2022) carried out a study in which students from the U.S.A. and China discussed relevant cultural issues through songs in their languages with similar themes. As a result, the students in this study developed their ICC, especially their interest in knowing each other's culture.

A growing body of research has explored the relevance of song lyrics as authentic materials in developing ICC in FL learning. For example, the theme of some song lyrics can also be considered as authentic material. Murphey (1992) highlights the possibility that they present to be interpreted as an open system without a closed meaning, allowing students to get involved in the process of narration and transmission of ideas, giving free rein to their emotions and imagination. Some song lyrics have a profound meaning and offer varied information about a particular culture. Pan (2021) carried out a study in which students could expand their knowledge of a different culture and show respect through Cantonese songs.

Music has been regarded as a resource for social and cultural cohesion (Kelly, 2016). Additionally, a further argument in support of using music in the FL classroom is that it contributes to the construction of identity among adolescents. For this reason, educators should be aware of certain songs which may transmit radical messages through its lyrics. Some urban song lyrics may include discriminatory messages, having a negative impact on students' socioemotional development (González & Delgado-García, 2022). Raising awareness about the consequences of these song lyrics on issues about gender violence or discrimination against people from other cultures is essential in intercultural communicative activities.

Exploiting audio-visual resources in the FL learning classroom to teach ICC also provides students with multimodal experiences which are highly motivational. In this regard, learners have the opportunity to perceive other paralinguistic features, such as body movements, facial expressions or gestures. Consequently, linguistic and cultural references through different media make these didactic tools "the equivalent of a portable immersion experience" (Siddell, 2011, p. 43). In addition, these resources may even display authentic interactions through highly-emotional narratives, taking into account that paralinguistic elements may differ from one culture to another (Dewaele, 2011). Cores-Bilbao et al. (2019) demonstrated how a music video-mediated experience in the context of adult FL learning can facilitate the development of their interpersonal and collaborative skills. Consequently, it can be said that musical activities give rise to a variety of opportunities for mediation, providing students with communicative possibilities in which they can develop their intercultural and socio-emotional skills.

Previous research has provided insight into the link between music and affect, suggesting that implementing activities based on musical and affective input may motivate students in cultural communicative activities. Working with songs in the FL classroom can develop students' analytical skills,

allowing them to identify key themes behind their lyrics or empathize with the persona created specifically in the songs (Kennedy, 2014). In the same vein, it has been demonstrated how democratic values can also be taught through music videos (Sánchez-Vizcaino, 2022). Moreover, it seems that those FL learners who are capable of understanding emotions across different situations have a stronger emotional response to music (Fernández-García & Fonseca-Mora, 2022). This is especially important concerning certain affect-laden song lyrics which may serve as effective tools to approach emotions and values from a cultural point of view.

To sum up, engaging FL learners in musical activities may be beneficial in their learning process, especially in communicative intercultural activities. In fact, learners may find a source of emotional relief in auditory and audio-visual resources; therefore, motivating them to get involved in intercultural encounters by means of authentic materials from other cultures.

3. Methods

Once the existing body of literature on the development of ICC in FL learning, the main characteristics of the Multiliteracies pedagogy and the effectiveness of musical resources in the FL classroom have been reviewed, we proceed to describe the methodology that has been used in the present study. In the first place, the objectives that have guided this research will be formulated. Next, a corpus of studies related to teaching ICC in FL learning will be presented, with special emphasis on the analysis of the pedagogical approach, the educational resources used to achieve this purpose, as well as the socio-emotional elements. This will allow us to better understand whether there are studies that have focused on the development of ICC through musical input.

3. 1. Objectives

The principal goal of this study is to offer an analysis of those studies on the development of ICC in FL learning through a Multiliteracies approach as established by the New London Group (1996) and revised by Kalantzis and Cope (2016) by means of their Learning by Design project. In order to do so, a corpus has been created to analyze the different pedagogical resources that have been used to facilitate ICC in the FL classroom across all levels, with special interest in any musical representation. This study seeks to highlight the importance of intercultural communicative activities based on musical input to facilitate the development of ICC in FL learning.

In this regard, addressing the teaching of ICC based on musical input through a pedagogy of Multiliteracies may assist FL educators to better engage learners in cultural experiences while promoting meaning-making. In order to achieve this, the current multicultural and digital context is taken into account. Furthermore, it is necessary to frame this context considering the pedagogical use of musical resources in FL teaching, with special emphasis on their connection with emotions. It is expected that this study better illuminates cultural dimensions of literate activity through musical and affective experiences in the FL learning classroom. For this reason, a corpus was created and analysed using a variety of methods, including qualitative and quantitative analysis. On the one hand, qualitative analysis was used to identify the types of pedagogical resources employed to facilitate ICC in the FL classroom, as well as the ways in which these resources were used with regard to the principles of

the pedagogy of Multiliteracies. On the other hand, quantitative analysis was used to measure the frequency of these resources as well as the presence of values and affect.

3. 2. Corpus of studies on the development of ICC through a pedagogy of Multiliteracies

The present corpus is an extension of the systematic review on the development of Intercultural Competence in adult FL learning through a pedagogy of Multiliteracies (Fernández-García & Sánchez-Vizcaíno, forthcoming). Although this systematic review focused mainly on adult FL learning, the scope in this study is broader, as it includes all stages. Moreover, this study aims to determine whether musical input is employed in FL classrooms to foster ICC. The first phase of this study involved the selection of the studies which make up the corpus. Thus, a total of 10 studies have been retrieved from different databases (Scopus, Web of Science and ERIC) and a summary is presented in Table 1.

Table 1. Corpus of studies on the development of ICC across all educational levels through a pedagogy of Multiliteracies.

Author	Educational level	Target language	Pedagogical resources
Fukunaga (2006)	University	Undergraduate English students of Japanese as a Foreign Language	Japanese Animation
Guth and Helm (2011)	University	Undergraduate students of EFL from Germany and Italy	Multimodal texts (intercultural encounters through social networks)
Rajendram and Govindarajoo (2016)	University	Multilingual participants from Malaysia who study EFL	Literature texts
Sagnier (2016)	University	English students who study French as a Foreign Language	Cultural narratives
Michelson (2017)	University	English students who study French as a Foreign Language	Multimodal texts (books, games, laws, etc.)
Liu (2019)	High school	EFL learners in Chinese high schools	Science fiction films
Amgott (2020)	University	American undergraduates who study French as a Foreign Language	Multimodal texts (Blogs, Vlogs, Flipgrid, etc.)
Linares and Blocker (2021)	University	English students who study French as a Foreign Language	Academic texts
Mohammed-Ahmed (2021)	University	Unspecified target language	Multimodal texts (Messaging through social media and email; use of pictures, animated images or videos)
Ryshina-Pankova et al. (2021)	University	German	Narrative texts

Source: Own elaboration.

Both empirical and conceptual studies based on a series of inclusion criteria were selected. These criteria included studies on the development of ICC in a FL through a pedagogy of Multiliteracies across all educational levels. Different databases such as ERIC, Scopus or Web of Science were searched using the keywords 'Foreign language learning', 'Intercultural Communicative Competence' and 'Multiliteracies'. For the purposes of this corpus, only those studies which followed the main components of the pedagogy of Multiliteracies were taken into account. Therefore, the studies which only mentioned these principles but the pedagogical activities were not developed according to the curricular components of this pedagogy were not considered for the present corpus. A deeper insight into the nature of the pedagogical activities of each study was expected by analyzing them following the original curricular components as established by the New London Group (2000) as well as the knowledge processes suggested by Kalantzis and Cope (2016).

Once the studies were selected, a series of quantitative and qualitative analyses were carried out. First, the principal focus was on the main characteristics of the study designs with regard to the implementation of the curricular components of the Multiliteracies pedagogy into the pedagogical activities. Then, these studies were examined according to the pedagogical resources or materials employed to develop ICC. Finally, special emphasis was placed on the incorporation of values and affect in such pedagogical activities, since affectivity is an essential component of this competence.

4. Results

A synthesis of results and characteristics of the studies included in the corpus is now displayed. Although it is assumed that the principles of a Multiliteracies approach were used in each study, a brief description of how these have been implemented into the pedagogical activities will be given. In addition to this, the analysis of the didactic resources which have been employed as well as a description of the integration of socioemotional aspects will also be provided.

As far as the principles of the Multiliteracies pedagogy are concerned, Michelson (2017) guided students' engagement with texts through the curricular components of the Multiliteracies pedagogy, namely *Situated practice*, *Overt instruction*, *Critical framing*, and *Transformed practice*. These practices crystallized in the final portfolio reflections which students had to complete as a synthesis of their cultural experience using a Global simulation approach in which they had to adopt a fictitious character of the French culture. Mohammed-Ahmed (2021) perfectly exemplified a cultural experience through this approach by providing a series of cases which reflect the steps to follow and the activities which are implemented into his classes. Linares and Blocker (2021) drew on the principles of the Multiliteracies pedagogy to engage students in academic discursive practices. This was mainly achieved by following the steps of this pedagogy whereby available texts are redesigned to constitute available designs. Likewise, Ryshina-Pankova et al. (2021) described a cultural experience through narrative texts following the principles of this pedagogy. These texts consisted of authentic German stories which enabled students to broaden their notion of diversity in the culture of the target language.

Moreover, Amgott (2020) made reference to other principles such as translanguaging or multimodality. In another study, EFL students from a Chinese high school engaged in discussions of societal and cultural topics (Liu, 2019). This study aimed to develop students' critical skills and visual skills,

too. Furthermore, Sagnier (2016) stressed the importance of allowing students to make connections between textual narratives and other forms of cultural expression through the knowledge processes of *experiencing*, *conceptualizing*, *analysing* and *applying*. In doing so, students were able to develop the necessary skills to generate new ideas and think critically about different cultural narratives.

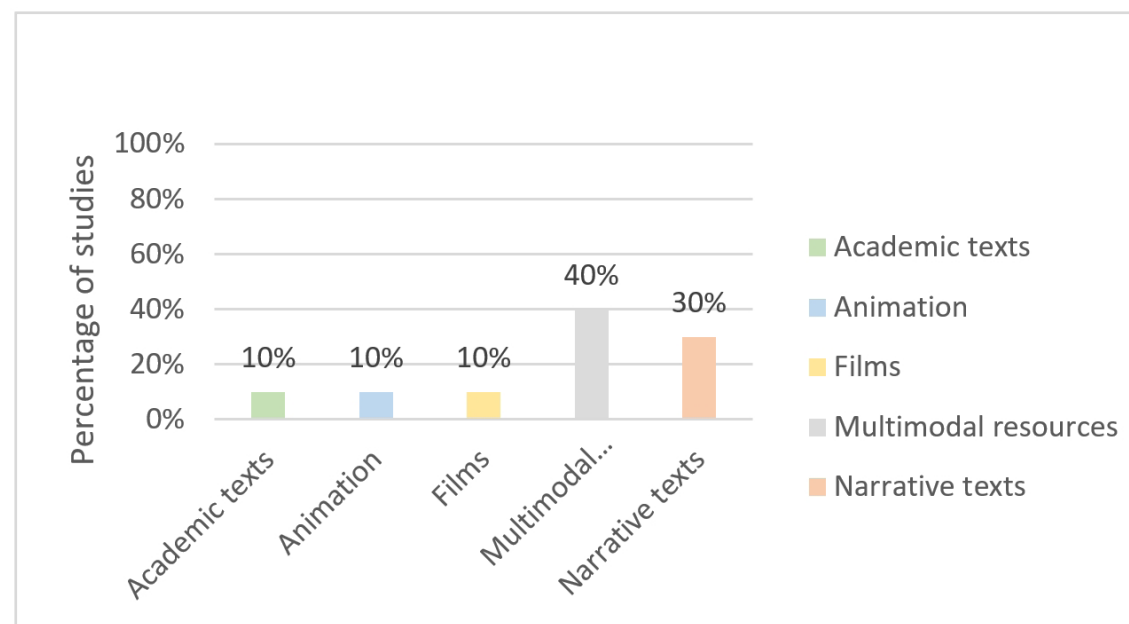
Although the main purpose of the study performed by Rajendram and Govindarajoo (2016) was to explore how the multimodal design of literature texts through films in learners' L1 instead of English make a difference in their aesthetic and critical responses, the results showed that it also increased students' intercultural understanding. As different languages were used in the process of film-making, some students reported that they "understood other cultures better after finishing this video project" (Rajendram & Govindarajoo, 2016, p. 61). In this particular case, the students had the opportunity to learn the language of the ethnic minority and know more about their culture. In the same vein, Guth and Helm (2011) highlighted how ICC can be developed through internet-mediated intercultural exchanges. These exchanges involved undergraduate students of EFL from universities in Germany and Italy. Finally, Fukunaga (2006) pointed out some important aspects of the Multiliteracies pedagogy while developing ICC and observed that learners can also take a critical stance while learning a FL.

With respect to the didactic resources, some studies employed multimodal texts (Amgott, 2020; Guth & Helm, 2011; Michelson, 2017; Mohammed-Ahmed, 2021). Thus, Mohammed-Ahmed (2021) made use of different authentic resources, such as pictures, voice messages or animated images. Guth and Helm (2011) used interviews through Skype and explored telecollaboration through forums and social networks. Likewise, students described their experiences on their journals. Moreover, Amgott (2020) employed a series of multimodal resources like vlogs, blogs or Flipgrid to analyse videos in which students reflected on their cultural and linguistic experiences. Furthermore, these multiple experiences enabled students to develop multilingual identities. In the study carried out by Michelson (2017), students were asked to select artefacts which represent the culture of the target language, such as books, laws or games.

Other studies included narrative texts as the main pedagogical resources. Rajendram and Govindarajoo (2016) employed literature texts which students used to design a multimodal text through film. Similarly, Ryshina-Pankova et al. (2021) made use of a selection of German narrative texts to provide learners with a critical lens to analyse narrative structures and language use of certain regional cultures. Likewise, Sagnier (2016) chose cultural narratives as the main source to promote cultural experiences in the FL classroom.

Liu (2019) employed science fiction films to develop ICC in the classroom. Linares and Blocker (2021) used academic texts, whereas Fukunaga (2016) used Japanese animation as the main didactic tool. This allowed students to enhance their knowledge of Japanese culture while paying attention to other elements, such as non-verbal gestures or social settings. The proportion of pedagogical resources based on the studies included in the corpus is presented in Graph 1.

Graph 1. Pedagogical resources.



Source: own elaboration.

The analysis of the representation of values and affect in the studies that make up the corpus was carried out taking into account the following elements. In the first place, cultural empathy is regarded as one of the fundamental aspects during any intercultural exchange, especially because it has been associated with successful communication in FL learning. Also, students' reflections on their feelings and levels of anxiety during the activities was also considered. According to Lee (2012), engaging in intercultural communication reduces the levels of anxiety. Additionally, any representation of the so-called 'soft skills', such as teamwork, active listening or resilience, was also taken into account.

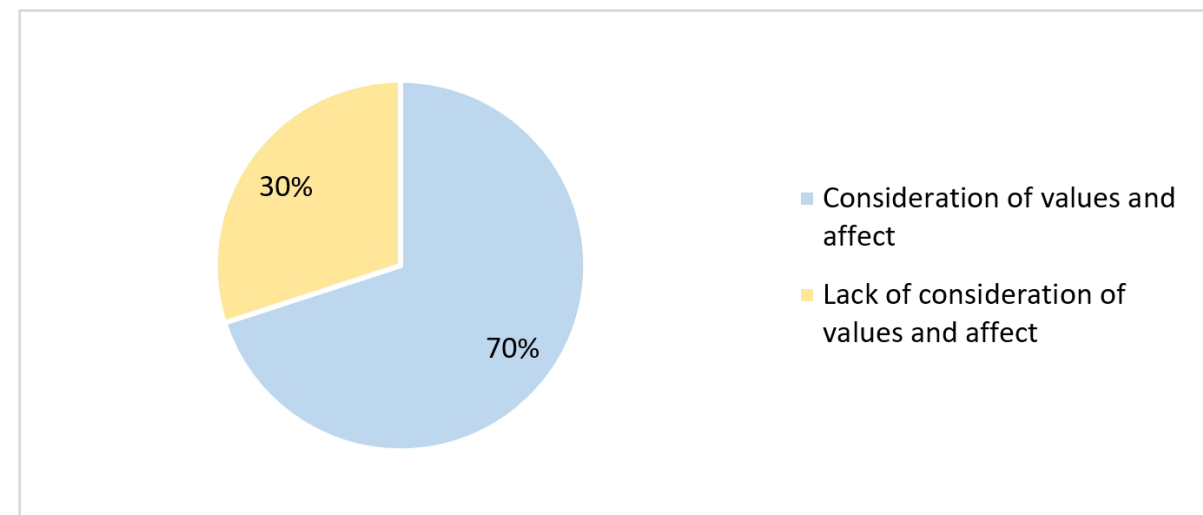
Having said this, Guth and Helm (2011) informed of their students' affective states as they completed the tasks. Likewise, Rajendram and Govindarajoo (2016) highlighted in their study that students' aesthetic responses reflected their affective experiences with respect to their engagement with literature texts. In addition, some considerations towards the emotions or values transmitted through the texts were also made. With respect to this, Rajendram and Govindarajoo (2016, p. 61) add "students used words in their L1 that were more emotionally loaded than their English counterparts. This could also point to the enhanced personal meaningfulness of the story, and the stronger emotional reactions it stirred when translated into students' L1".

Other representations of values and affect can be found in the study performed by Fukunaga (2006), who pinpoints that the students seem to experience less anxiety about studying Japanese which enables them to enjoy while they are learning this language. Similarly, Amgott (2020) analysed the emotional experiences as described by the students who participated in cultural exchanges through their vlogs. Moreover, attention to affect is achieved through narratives in which sympathy and

empathy are evoked (Ryshina-Pankova et al., 2021). Linares and Blocker (2021) used academic texts from the target culture to challenge students' understanding of what developing literacy in FL learning involves. This enabled them to approach French culture from a space of reflection on how to become empathic citizens. Likewise, Michelson (2017) included affect through the process of adopting the persona of a fictitious character of the target culture, whereby students had to reflect on values and feelings as they completed a portfolio with their beliefs and attitudes.

By contrast, no mention to affectivity could be found in the study performed by Mohammed-Ahmed (2021) or Sagnier (2016). Likewise, the study carried out by Liu (2019) had no reference to affective factors during the implementation of the pedagogical activities. Graph 2 illustrates the proportion of studies which include values and affect in their study design.

Graph 2. Implementation of values and affect.



Source: own elaboration.

As can be observed, the data revealed that 70% of the studies included a description of how values and affect are represented. Conversely, those studies with no representation of affective elements during the cultural activities accounted for 30% of the corpus. The findings of this corpus will also serve to highlight the necessity to incorporate intercultural communicative activities based on affective input into the FL learning curricula.

5. Discussion and Conclusions

The incorporation of new media into FL learning curricula enables students to consider cultural issues from the point of view of global citizens. Among the many pedagogical resources that have been employed in order to engage students in intercultural communicative activities, music has been regarded as an effective tool. By analyzing a corpus made up of studies on ICC through a pedagogy of Multiliteracies allowed us to determine whether musical input-based resources have been used to facilitate the development of students' ICC.

First of all, the present study has attempted to describe the main characteristics of ICC in FL learning. This allowed us to better understand the concept from different perspectives, especially from an affective dimension. It is noteworthy that implementing authentic materials into the FL classroom is an essential part in the students' cultural experiences. Next, the main components of the Multiliteracies pedagogy with an emphasis on the pervasiveness of multimodality in FL learning were analyzed. Then, a series of pedagogical resources used in intercultural communicative activities in the FL classroom were described.

On the basis of the data provided by the corpus, we can say that all of the studies have the curricular components of the Multiliteracies pedagogy as a reference. In addition to this, a thorough analysis of the main principles of this pedagogy, such as multimodality or translanguaging, have also been provided. Having said this, we can confirm that the pedagogical activities included in these studies take the curricular components of this approach into account and urge students to take a critical stance while completing their final tasks. In addition, the results point to an increasing interest in the pedagogy of Multiliteracies to teach ICC in FL learning, since the majority of the studies have been published over the last five years.

The corpus of the present study has served to determine the different pedagogical resources that have been employed to teach ICC in FL learning across all levels. Thus, the results showed that most of the studies included multimodal texts as the main pedagogical resources such as intercultural encounters through social networks (Guth & Helm, 2011), video-making platforms (Amgott, 2020), or videos and messaging through social media (Mohammed-Ahmed, 2021). By contrast, 30% of the studies employed narrative texts (Rajendram & Govindarajoo, 2016; Ryshina-Pankova et al., 2021; Sagnier, 2016), whereas 10% of the studies used films (Liu, 2019), animation (Fukunaga, 2006) and academic texts (Linares & Blocker, 2021) as their main pedagogical resources. Nonetheless, any type of musical representation is non-existent. This suggests that there are still some resources and modes of communication which are misrepresented in the literature with regard to the incorporation of a Multiliteracies pedagogy into FL learning curricula.

Although different studies informed of the benefits of using musical input in FL classrooms to address cultural issues (Gao, 2022; Pan, 2021; Shaiakhmetova et al., 2017), this resource was not sufficiently employed following the components of the Multiliteracies pedagogy. Thus, the analysis of the corpus suggests that the use of musical input should be employed in intercultural communicative activities. The lack of studies on the development of ICC through musical input considering a Multiliteracies approach may be due to the fact that no model or comprehensive analysis have been carried out. Therefore, future research should consider the effectiveness of musical input to contribute to the development of ICC in the FL classroom through this pedagogy. The importance

of creating multimodal and cultural opportunities in the FL classroom would be even greater if we consider the myriad of musical resources that exist. In addition to this, a corpus of songs with cultural and affective meaning would be a starting point to engage students in social and cultural activities.

Another fundamental finding was the representation of values and affect in the classroom activities of these studies. The results corroborate that affectivity is mostly represented when developing ICC in FL classrooms. Thus, 70% of the studies included a description or analysis of how values and emotions have been implemented into the pedagogical activities while promoting ICC in the FL classroom. This is in line with those studies which have shown the relationship between intercultural competence and affective factors (Dewaele & van Oudenhoven, 2099; Wang et al, 2003). However, those studies with no representation of affective elements constitute 30% of the corpus. Considering that developing affective skills is a fundamental part of ICC, futures studies should take them into account for a full cultural experience, especially those related to students' resilience and self-efficacy. In this sense, educators should strive to create an affective and warm environment where students feel comfortable expressing their own cultural identities and show respect to students of different backgrounds.

Within the limits of this contribution, two major issues stand out. In the first place, musical input is still underexplored as an effective tool to facilitate the development of ICC in FL learning. The fact that music shares many apparent analogies with language with respect to prosodic elements is sufficient to consider it in learning. Songs and music videos are breakers of cultural barriers, being capable of gathering people from other cultures together. Furthermore, we may also find cultural contents in song lyrics with which students can easily relate, making it possible to experience a real cultural encounter in the classroom (Kennedy, 2014). Additionally, the latest technological advances have resulted in an improvement in the learning-teaching process which have also given way to new language learning methodologies, allowing to adopt a multimodal approach whereby FL learners are exposed to a reality mediated by a myriad of digital tools (New London Group, 2000). In addition, this has also made it possible to bring cultural diversity closer to FL learners by means of auditory and audiovisual resources which are, in fact, effective motivators among students who engage in intercultural communicative encounters. Furthermore, this may also have implications for the students' cognitive development, since they first need to understand their own culture and how it shapes their values and beliefs. As a consequence, this will help them to recognize and appreciate the differences between their own culture and those of others.

In the second place, the interplay between music and emotion has been exploited in the FL classroom to motivate students. In particular, it has been very effective to explore intercultural encounters and engage students in intercultural communicative activities (Siddell, 2011). Thus, intercultural communicative activities based on highly-emotional lyrics and mediated by audio-visual resources may be a starting point to motivate students (Cores-Bilbao et al., 2019). Having said this, educators should take advantage of the available resources to encourage students to participate in intercultural communicative activities and produce new meanings based on authentic experiences. Prior to this, it is convenient to provide students with a wide repertoire of the emotional lexicon of the target language so that they can communicate their feelings towards the cultural experiences which take place during their learning process.

In conclusion, relying on the results of the corpus it is assumed that a model which guides FL educators to develop ICC through musical input-based activities, taking into account the curricular components and the knowledge processes involved in the Multiliteracies pedagogy is necessary. Implementing musical input into the FL classroom has become a necessity nowadays, especially because FL educators can exploit this resource in many different ways; therefore, creating a multimodal experience to work with culture-related topics. In this sense, students would explore more authentic experiences inside the classroom as a complex of multimodal elements, since musical activities may act as engaging content which give students a wide range of opportunities to participate in cultural discussions as global citizens. Additionally, educators would create a pleasant and affective atmosphere in the classroom where students feel motivated to think critically about cultural issues. This is particularly the case of any musical resource, as music is regarded as a source of emotional relief and an effective means to foster cultural bonds.

7. References

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