

Promoting critical intercultural awareness in an upper secondary EFL
classroom: A case study using the film Gran Torino.



Katrine Vogel

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Department of Foreign Languages

University of Bergen

Acknowledgements

Working on a thesis is like interrailing, not knowing the exact route or who or what you will meet on your way. There are ups and downs, and when you return, you will remember the positive, the good conversations, the interesting people you met, new ways of seeing the world. Things not going according to the plan, are still there in your memory somewhere. They might have caused delays and frustration. Still, learning may be drawn from them.

I have had all these ups and downs. All in all, I am very grateful for the opportunity to write a thesis with a focus on my own classroom, which again made working on this project very relevant for my own teaching practice. It has been emancipatory and worthwhile.

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Abstract in Norwegian

Formålet med denne studien er å utforske hvordan en film, Gran Torino, kan bidra til interkulturell forståelse i en VG1 engelskklasse. Filmen ble valgt på grunn av dens spekter av ulike rike personligheter i karakterene som kan spores tilbake til mange forskjellige diskurser. Det er tydelig i filmen at identitet er en pågående prosess og ikke en permanent sak. Samtidig bærer filmen sterkt preg av stereotypifisering, både av karakterer og samfunn. Etnisk framstilte grupper møter ulike problemstillinger i møte med hverandre, både individuelt- og på gruppenivå. Det er mye makt, politikk og ideologi som står på spill, noe som gjør at filmen egner seg spesielt godt til å studere kommunikasjon fra et kritisk ståsted.

Én yrkesfaglig VG1 klasse deltok i studien. De jobbet med arbeidsmetoder relatert til kritisk leseferdighet i møte med film. Spesielt stereotyper, fordommer og ulike identitetsposisjoner, som ligger til grunn i møte med andre mennesker, ble diskutert. Det ble lagt vekt på hvordan ulike personer forstår begreper forskjellig, og at det derfor ikke er noen fasit på alt. Dette betyr ikke at man er fri til å tolke slik man vil, men at en må kunne se ting fra ulike perspektiver. Det har vært jobbet ut ifra ny rammeplan, der et av målene er at elevene skal forstå at deres forståelse av verden er kulturavhengig. Arbeidsmetodene i prosjektet, som har vært av kritisk art, er nært knytt opp mot rammeplanens søkelys på dybdelæring, kritisk tenkning, og elevers utvikling på et personlig og et mer samfunnsbevisstgjørende plan.

Det ble foretatt en undersøkelse på forhånd, for avslutningsvis å kunne vurdere læringsutbytte av opplegget. Elevene reflekterte selv rundt dette i gruppeintervjuene i etterkant av prosjektet. Det ble jobbet med filmen i sin helhet, med fokus på karakterenes identitetsposisjoner i starten og i slutten av filmen, samt enkelte scener der en studerte kommunikasjon i mer spesifikke situasjoner. Fokus i prosjektet var kommunikasjon på et inter-diskurs nivå. En inter-diskurs tilnærming ble valgt fordi mye teori om interkulturell kompetanse i dag handler om å få det interkulturelle ned på et mer individuelt nivå. Mange av oppgavene bygger på arbeidet til Hilary Janks og hennes samarbeidspartnere. De har designet elevoppgaver rettet mot kritisk leseferdighet med fokus på språk, kultur, representasjon, makt og ideologi.

Materialet og filmen ble kun jobbet med i én enkelt klasse. Undersøkelsen i klassen viste at de fleste elevene likte arbeidsmetodene, men at enkelte syntes at det var vanskelig fordi det krevde en del refleksjon som ikke resulterte i fasit-svar. Samtidig viser studien at mange av elevene fikk en økt forståelse av begreper som stereotyper, fordommer, og hvilken rolle ulike identitetsposisjoner spiller i ens eget liv og i kommunikasjon med andre.

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Chapter 1: Introduction

The present chapter outlines the rationale for this study and its relevance for the 21st century Norwegian EFL classroom. The chapter will also discuss previous research that has been conducted within the same field. First, a brief outline of my thesis:

1.1 The outline of this thesis

The thesis is divided into five chapters: Introduction, Theoretical Framework, Methods and Methodology, Findings and Discussion, and Conclusion. Culture teaching in a historical view is presented in the theory chapter, as is the new national curriculum versus interculturality, followed by relevant theory on culture and interculturality in an educational perspective today. Eventually theory on critical literacy is discussed, as well as reasons to use film in the classroom. The method and methodology chapter explains the choice of action research, the project, as well as how research data was collected. Ethical contemplations are discussed in the third chapter, as well as trustworthiness and limitations. The fourth chapter is narrative in style and filled with students' reflections and a discussion of these, with reference to the theory chapter and research questions. Finally, in the conclusion, a summary of the project is given, as well as the most important findings, together with suggestions for further research.

1.2 Research questions

The title of this thesis reads "Promoting critical intercultural awareness in an upper secondary EFL classroom: A case study using the film *Gran Torino*". When it comes to definitions, "critical" refers both to critical literacy (see 1.6 and 2.3.2) and critical intercultural awareness (see 2.2.1). "Awareness" is used because it is more holistic (see also Baker, 2017) than for example the term "competence". In my view, "competence" suggests a set of skills, whereas "awareness" is more of a process, not necessarily assessable. As this study is more philosophical and analytical in its approach, also in relation to classroom activities and discussions, I found that "critical intercultural awareness" was the best way to describe the wanted learning outcome. Additionally, the combination of "critical literacy" with "critical intercultural awareness" suggests a more general approach to interculturality, not necessarily related to a Lingua Franca setting. An inter-discourse approach, as used in this thesis asks

“how culture is made relevant in a text or interaction, and how cultural identity is brought into existence through text and talk” (Piller, 2017 p. 14).

Three questions have been added to give insight into and build upon the title of the thesis.

These are:

- 1) In light of the new curriculum, how can films be used to promote critical intercultural awareness in a VG1 EFL classroom?
- 2) How do participants in the study interpret the cultural representations of self and other in a film?
- 3) To what extent do classroom discussions based on the previous question lead participants to reinterpret their own cultural representation of self and other?

1.3 Aim and scope

English as a school subject plays a pivotal role in establishing a foundation to understand and communicate with people worldwide:

English is an important subject when it comes to cultural understanding, communication, all-round education and identity development. The subject shall give the pupils the foundation for communicating with others, both locally and globally, regardless of cultural or linguistic background. English shall help the pupils to develop an intercultural understanding of different ways of living, ways of thinking and communication patterns (Ministry of Education and Research, 2019).

Working on topics related to culture and interculturality in a school setting is not as straightforward as it may sound (see also Hoff, 2019, p. 107). Many aspects need to be considered. On the one hand, one must consider where students are in terms of worldview, and on the other, how to make such topics relevant for them. Finally, it is important to meet the standards in the curriculum.

The most difficult part though, is the teacher’s competence and how the teacher feels about dealing with interculturality in the classroom. When researchers, such as Dervin (2016), who has been working on these matters for many years, says it is difficult to define interculturality, imagine how a teacher must feel about it. Many teachers therefore rely on the textbook when working on such topics. Textbooks may or may not be well designed for this purpose (see also Fenner, 2013). The question, however, is whether teachers feel confident in evaluating the content. When working on texts in textbooks, these are often followed by closed questions

(see also Fenner, 2018a, p. 23). Such tasks do not motivate students to take part in discussion and communication at a deeper level. “Teachers have to bear in mind that literature in the English classroom is primarily read in order to develop intercultural competence and less in order to become specialists in analysing poems” (Fenner, 2018b, p. 232). Therefore, how one works with texts play a crucial role if the purpose is to promote intercultural competence.

Another aspect is definitions used in textbooks. My personal experience, after working on this thesis, is that I see myself now as more critical to both content in textbooks, approaches to texts in textbooks, and not least at definitions used.

Globalisation, culture and interculturality need to be taught differently today than they used to be. The curriculum demands a more critical approach, a move away from fact-based learning towards equipping students with the necessary tools to cope with the world (Ministry of Education and Research, 2017). Facts can be found everywhere, whereas critical reading, with necessary tools to do so, needs to be learnt, as well as ways to understand the world.

Globalisation is omnipresent today, but not a new phenomenon. People have been trading for thousands of years. It is the speed at which it takes today, that is the new element, and makes it necessary to bring up topics such as culture, interculturality, stereotyping and prejudice in the classroom.

We need to prepare students to handle a world where things are not as stable as they used to be, identities are shifting, and new impulses and a multiplicity of cultures and worldviews colour our everyday lives. This can be confusing, also because of the difficulty to separate people or individuals from their culture, or even define them within a culture. And who, in the end, is entitled to define a culture? Those living within a culture, or those who observe it from the outside? (see also Kramsch, 1998; 2002). Which representation of a culture is the most “accurate”? What lies in the danger of a single story? Representation and reinterpretation of cultural representation are terms often used in this thesis. Representation is closely connected to identity: “An account that does not incorporate representations into the account of identity construction, does not... deal with the complexities of real-life identities” (Howarth, 2002, p. 159). Identity, culture and representation are terms that need to be taken into account when dealing with interculturality.

All these questions have been discussed as part of this thesis and with the students involved. In doing so, a film, *Gran Torino*, served as the main text and springboard to study culture and interculturality. The project was therefore called “Gran Torino Project”.

After several years of teaching, I decided it was time to write a MA thesis. It was clear from the very beginning, that I wanted to use this as an opportunity to investigate my own teaching practice. “Despite well-meaning criteria designed to embrace the user perspective and to measure impact, much published academic research has... little to contribute to daily work of teachers in improving their practice to the advantage of their students” (Hopkins, 2014, p. 47). There is clearly a demand that more teachers get involved in action research to improve teaching practice (see also Fenner & Skulstad, 2018, p. 12), but the opportunities to do so is rare, due to a job situation that already requires more from the teachers than they can manage within the given working hours.

This has been my opportunity to conduct action research in relation to my own teaching practice. Therefore, it was important for me to study something that I am frequently occupied with in my classroom, with the purpose to get a broader understanding of the learning outcome, from the students’ perspectives. With the introduction of a new national curriculum, it was also necessary to relate my research to new curricular demands.

Having used film as a teaching tool for many years, especially in vocational classes, I found this to be a great chance to do research on students’ perceptions of film as a learning tool. My hope was that this would give me a deeper understanding of how my choice of teaching resources affect the students, which again would give me some clues as to how to proceed. Film is an excellent medium to study culture and communication (Roell, 2010), and can with the right approaches, meet the curriculum at several levels.

Having studied film and media myself, using films as part of the curriculum in the FL classroom has always been a natural thing for me to do. What I have experienced when trying out different approaches, is that the typical film analysis schema or the typical task of writing a film review does not give the students much “deep learning”, and many students find especially film analysis to be a rather boring task. Some students search for too much background information on the Internet at the cost of their own reflections in the text.

Another problem with a general film analysis is that there is simply too much to write about too many aspects, so that many students choose the easiest way out, ending up writing superficially about matters related to the film. Most students choose to focus on writing a summary, and only a few do write a deeper analysis of the characters involved.

Working mostly with vocational classes has influenced the learning material chosen for the project. My experience teaching vocational students for so many years, has given me much

insight into how important it is to vary classroom activities and to find interesting and often different ways to meet the curriculum requirements. It has moulded me as teacher, and I am sure many activities used in a vocational class are just as welcoming in a general study class. My point here, is that working with vocational students is rewarding in many perspectives, and I am sure it has influenced the road taken in this thesis.

“The Gran Torino Project” is centred around interculturality, where identity, stereotyping and prejudice play a central role.

The study was conducted in one vocational class, involving 16 students. No generalisations can be made, as this was one project worked on in one class, but the students’ responses can be relevant in a wider perspective. The results of my study may therefore be of interest to other teachers or researchers. The classroom activities following this project can be used with several films.

1.4 Background and rationale for the study

With the new curriculum, I think there is a move away from a focus on factual knowledge about other cultures, more in the direction of providing students with sufficient tools to become critical readers of the world: “The subject shall develop the pupils’ understanding that their views of the world are culturally dependent. This can open for new ways to interpret the world, promote curiosity and engagement and help to prevent prejudice” (Ministry of Education and Research, 2019).

The focus on developing students to become responsible world citizens and active agents is on the educational agenda. One of the things students should understand, is that *how* they read the world is, to a great extent, culturally dependent. Working on interculturality in the EFL classroom, demands careful planning when it comes to relevant classroom activities. It is not just about analysing a film or a written text, it is about *bringing change* in the classroom and in the students.

Working on interculturality in the EFL classroom today can therefore be both rewarding and problematic. There are so many definitions on culture and interculturality and they are terms that are difficult to narrow down to something we can all agree upon. The students who search for clear-cut answers may find it hard to work on topics like these. Teachers may find it hard as well:

While cultures have certain distinctive features, they are interconnected so closely that each can be considered a hybrid culture. It is also closely but not irrevocably connected to language. Teaching it in a formal classroom context, therefore, presents both challenges and rewards for language educators, challenging because they do not seem to be fully equipped to cope with it, and rewarding because they have the opportunity to contribute to the development of their learner's cultural identity (Kumaravadivelu, 2008, p. 27).

Conducting research in different upper secondary classes, Hoff (2019) highlights the affective dimension as important to promote *Bildung*¹. This means that the students are emotionally involved in reading processes. In her dissertation she also discusses how the new curriculum aims towards learning interculturality but gives little or no clues as to how this can be done in practice. Many scholars shed light on the difficulty of teaching elements such as globalisation, culture and interculturality because teachers often feel insecure about how to deal with these omnipresent definitions which are so important today, but very difficult to narrow down into valuable classroom practice. As stated earlier, some teachers resort to textbooks for this purpose, but these may not always meet the criteria in the curriculum sufficiently.

Working critically on texts may broaden the students' horizon and give them new insight: "Because literacy is at the centre of the politics of text and identity we have a responsibility as educators to create opportunities for students to reflect critically on their world in order to re-imagine and redesign it" (Janks, Literacy and Power, 2010, p. 180).

1.5 Previous research on films to promote intercultural competence

There have been some MA theses published on film as a tool to promote intercultural competence. They follow the previous national curriculum. I have focused on theses written in a Norwegian setting, as the national curriculum plays a pivotal role in the building up of

¹ *Bildung* was earlier understood as being educated, both socially and in a scholarly perspective. Today it has a different meaning, where education plays a part, but more in the light of an individual developmental process that is influenced through communication with others (see Fenner 2018, p. 18). One famous voice within didactics and the concept of *Bildung* is Klafki (1996) who maintains that material (knowledge) and formal (analysis, reflection, personal growth etc.) must be combined to what he calls categorical *Bildung*, which should be *exemplary* (ibid. pp. 185-194). This means in that knowledge must be carefully chosen to suit the students' world of understanding. Knowledge must be relevant and taught in ways that promote deep learning. This can promote personal growth in the light of *Bildung*.

my thesis. I will discuss some theses, written in an educational perspective, that I drew learning from.

Rise (2017) found, when conducting a study in lower secondary school, that film, combined with tasks grounded in the viewer-response approach increased student's intercultural competence. She also found that preliminary work, such as defining words and definitions played a central role in the continuing work on the project. The students in her study showed an interest in the film, both on an emotional level and in a reflective perspective. As the students increased their intercultural competence, it was also evident that they already had some degree of intercultural competence that they could draw upon, when working on tasks related to the film. By including the students own background knowledge in the tasks, this facilitated reflection and growth (ibid. p. 45). She also discussed the benefit of studying particular scenes instead of focusing on the film as a whole (ibid. p. 14).

Emiri (2016) also used the viewer-response approach as basis for her thesis "Intercultural Learning: Exploring the intercultural potential of *Crash* in the EFL classroom" combined with Byram's Multidimensional Model of Intercultural Competence. She used tasks similar to those of Rise (2017), focusing on scenes from the film. Emiri found that most of her class consisting of VG1 vocational students were able to work with especially four of the skills mentioned in Byram's model, namely the "savoirs, savoir apprehender, savoir comprendre and savoir être²" (Emiri, 2016, p. 46). Some of the students were able to "draw parallels between Norway and the USA and compare intercultural issues in these two countries" (ibid. p. 46), thus using the last skill, "savoir s'engager".

According to Emiri (2016), a lack of background knowledge may be the result to why some of the students did not respond well on this part of the project. In all, her project showed that implementing film through the viewer-response approach engaged the learners on an emotional and affective level. One reason for the film project's success, according to Emiri, could be "the active participation that was required by the learners" (ibid. p. 47) and how the learning situation was structured. The students wrote their ideas down, discussed it with others and got ideas from their peers. This created a safe learning environment, something Emiri deemed necessary when facing rather difficult learning objectives. She also highlights the fact that similar aspects had been discussed in their parallel vocational courses, something

² This means knowledge, skills of discovery and interaction, skills of interpreting and relating and attitudes. The final of Byram's factors in intercultural communication is political education and critical cultural awareness or *savoir s'engager* (see Byram 1997, p. 34).

that can have contributed to a deeper understanding of the concepts. Eventually she writes that “[f]urthermore, it would be interesting to analyse the non-verbal communication portrayed in the film.” (ibid. p. 47).

Andersen (2015) found that using film with the viewer-response approach, with the aim to promote intercultural competence, was a success and “turned out to be ideal to promote democratic values by facilitating for learners to articulate their own interpretations and listen respectfully to others’ viewpoint” (ibid. p. 3). He conducted his study in a vocational class and chose the film *The Gods Must be Crazy*, because “the film conveys cultural differences as reasons for conflict” (ibid. p. 19) and because of its “humorous aspects” (ibid. p. 19) that might appeal the students.

Reflecting upon his class, he writes that most of them were not interested in reading literature, but that film was a popular medium. He concluded that the students were able to “actively engage in enhancing all of Byram’s five factors of intercultural competence” (ibid. p. 47). Andersen had clearly defined learning aims in his thesis, for example “[i]ncreased knowledge about an indigenous minority, (the Bushmen) and this multifaceted region in Sub-Saharan Africa” (ibid. p. 46) which can be a result why students were able to successfully work with all of Byram’s skills (even though he does not comment on this). He states that “[t]he order of the content in the questions of the viewing guides is a vital factor for the implementation of the teaching approach, and the development of intercultural competence” (ibid. p. 47) Starting with viewing guides that focused on “knowledge about”, “awareness of” and “familiarity with” questions gave the students background information about the region, its people and cultures. The next viewing guide focused on looking into the conflict from only one point of view, the weakest. In this way the study had a clear step-by-step progress in mind, something that might have enhanced the students’ chances to follow all steps of the project more easily.

I found that I could draw learning from these three in my own work. It was for example interesting how Andersen (2015) pointed at democracy learning, which is central in the new curriculum, or how Riise (2017) highlighted the importance of understanding terminology at an early stage. I also noticed a common focus on Byram’s model of intercultural competence. It suggests a cross-cultural working definition, which is slightly different from the approach in the present thesis. As Mortensen (2017) writes: “There is still much to be explored about using film in the classroom. For future research, it would be interesting to examine group dynamics, focusing on the practical intercultural and communicative competence among the students themselves when working with film (ibid. p. 58).” The present thesis works more

towards an inter-discourse approach (see 2.3.1), which may one way to examine more of what goes on in the classroom.

Also, because the present thesis is written simultaneously with the arrival of a new national curriculum, the design of learning materials that address these new concerns have been considered as well. The order of the tasks was also thoroughly planned, as Andersen (2015) deemed important: “The guides start with knowledge, awareness and familiarity with the film’s region and multifaceted cultures and characters. Then the next step involves bonding through looking at reasons for conflicts from the perspectives of the weakest. Further, the next step involves stepping into “their” shoes, to change perspectives” (ibid. p. 47).

Interculturality is a strong element in the new curriculum, and there is a need to focus on more than the specific curricular learning aims to fully understand what the curriculum requests:

There is consequently a need for further, critical investigations of how overarching aims for the School of the Future are operationalised through specific curricular learning aims pertaining to interculturality and literary reading, as well as in new textbooks and other teaching materials emerging in the response to curricular reforms (Hoff, 2019, p. 112).

To meet the curriculum, both the overarching and the specific learning aims, I chose a more critical approach for this thesis (see 1.6). According to Medoza, Halualani, & Drzewiecka (2014) there is a research gap within the field of intercultural communication when it comes to examining “identity in terms of historical contextualization and power relations” (ibid. p. 416; see also Yep, 2014).

The viewer-response approach is based on reader-response pedagogy, as suggested by Louise Rosenblatt (Davis, 1992). Placing the reader’s response to a text as the focal point, it “acknowledges the entire context of the reader – her culture, her past experiences, her cognitive ability” (ibid. p. 71). The theory is seen in relation to democratic principles. Using the viewer-response approach could have worked with some of the tasks I designed, but I needed another approach to fully cover what I had in mind. In my view, a critical literacy approach (see 1.6) with its focus on ideology and power, would be more useful. According to Yep (2014) there is a need to reconceptualise intercultural communication competence, where terms such as ideology and power are more included. Often, these terms are avoided in current research on ICC (ibid. p. 347). Therefore, a critical literacy approach was considered most suitable for the present study.

Action research was chosen for several reasons (see Chapter 3), but in general one can say that there is a need for teachers to conduct more action research: “In the past few years, there has been a focus on the need for encouraging teachers to act as researchers by carrying out action research in their own English classrooms or taking part in collaborative projects” (Fenner & Skulstad, 2018, p. 11).

1.6 Critical literacy

The world is transnational, and people have always been on the move. Therefore, nations as such, are boundaries found on a map, something that is human made, something that is related to power and ideology and to *who* is in the position to create these borders. “[N]ations are not – and never have been – homogenous units descending from some primordial national ancestors who lived in strict isolation from other such primordial national, ethnic, or cultural groups” (Piller, 2017, p. 100).

To get an understanding of how one’s understanding of the world is culturally dependent, one must take a critical look into how borders have been made, how cultures have been established and who has been and who is in power to define and set boundaries between countries and cultures. EFL is just as much about learning about power and ideology as it is about learning a language. The English language has its own history of ideology and power.

When, for example, one chooses to use English in Scandinavian contexts, this will normally be justified by the desire not to exclude anyone from understanding what is going on.

Nevertheless, there is in the choice of English an identity dimension that connects the local choice of English to the status of English language at a global level. The choice of English is both a practical and a cultural choice (Risager, 2006, p. 75).

The widespread of English today, makes it relevant to ask questions about whose culture(s) should be brought attention to in the EFL classroom (see also Piller, 2017, p. 131). There is no longer a focus on the native speaker as the model, but more on the Lingua Franca speaker. “However, evidence of racial discrimination under the guise of culture and language proficiency continues to persist” (ibid. p. 109).

Globalisation, and the widespread of English makes it necessary to rethink teaching aims. What does it mean to be interculturally competent today? (see also Hoff, 2019, p. 4). I think the answer is to bring learning down to an individual level, to work from the experiences students already have, and to use these to understand the world. I think it is important to give

the students critical tools to examine their own lives, their position in the world, and therefore also the positions of others. Therefore, my choice fell upon critical literacy as an approach, as presented by Janks (2010, 2014), Wallace (2003) and Mulcahy (2008), in combination with theory on interculturality, as especially presented by Piller (2017), Scollon, Scollon & Jones (2012), Dervin (2016), Kramsch (2002, 2005, 2013, 2016), Holliday (2011), Pegrum (2008) and Kumaravadivelu (2003, 2008). In this way the focus is on the individual meeting other individuals, instead of people meeting cultures or culture(s) meeting cultures.

Chapter 2: Theoretical framework

2.1. Introduction

The purpose of this chapter is to give an account of relevant theoretical background for my thesis. First, how to define culture today will be discussed, before a short historical account of culture teaching in the EFL classroom, followed by a discussion on different aspects related to culture versus interculturality. Next, I discuss how theories on culture and interculturality, combined with theory on critical reading can help lay a foundation for working with interculturality in the Norwegian EFL classroom. The chapter ends with an elaboration on why film can be a useful medium for promoting critical intercultural awareness. The theories presented in this chapter, together with curricular aims, form the foundation upon which classroom activities for the present study have been designed.

Exploring interculturality in an EFL classroom is time-consuming (Hoff, 2018), and this case study will therefore only give insight into some aspects. More specifically “the Gran Torino project” was narrowed down to an understanding of identity positions, prejudice and stereotyping (see section 2.3.1). These are terms discussed by many scholars within a broad range of disciplines (Holliday (2011); Pegrum (2104); Medoza, Halualani, & Drzewiecka, (2014); Yep (2014); Piller (2017); Scollon, Scollon & Jones, (2012); Dervin (2016b); and Kumaravadivelu (2008).

I use the term interculturality (Dervin 2016b) when discussing the intercultural in general. It is a broad term “which translates as a process and something in the making” (p. 1) which again is linked to interculturality as discussed in an educational setting. Working on intercultural topics is rewarding in the sense that it opens up the world where one can study how people live their lives and communicate with each other. It is also problematic because it is related to the term “culture”, a term that can easily become a misnomer (Dervin, 2016b). If culture becomes *an excuse* (ibid. p. 9) as in something one can hide behind, for example culture(s) act instead of people, then we can talk about culture as a misnomer.

Also, culture has often been used to refer to “prescribed ethnic, national and international entities” (Holliday, 1999, p. 237), which can easily lead into stereotypical representations of culture(s). Examples are dichotomies like the West versus the East, or collectivist versus individualistic societies, with an overfocus on cultures and not individuals. A historical view of how culture has been taught in schools throughout the last decades, may be useful to help

get an understanding of how to embrace terms such as culture and interculturality in the FL classroom the 21st century. First, a discussion of how scholars define culture today.

2.2. Culture, intercultural competence, and critical intercultural awareness

2.2.1 Defining culture in the 21st century

In language education, teaching and learning about culture(s) has always been difficult, because it entails a lot of representation:

Who is entitled to speak for whom, to represent whom through spoken and written language? Who has the authority to select what is representative of a given culture, the outsider who observes and studies that culture, or the insider who lives and experiences it? According to what and whose criteria can a cultural feature be called representative of that culture? (Kramsch 1998, p. 9).

Lately, there has been a growing discussion, as English has spread enormously as a *Lingua Franca*, on whose culture(s) should be represented in the EFL classroom (see for example (Holmes & Dervin, 2016). In the EFL classroom it is not only about who has the right to represent what (see also Kramsch 1998), but whose culture(s) should be represented. The culture(s) of native speakers? The culture(s) of different users of the English language? The whole globalised world? (see also Kramsch, 2012).

Culture is a word that seems easy and straightforward, but if one starts reflecting on what it really means, it becomes difficult to explain Dervin (2016b) holds culture to be one of three concepts that are problematic in relation to interculturality, the other two being identity and collectivity (see *ibid.* p. 7). There is no single definition of culture (Piller, 2017), rather hundreds of definitions. Culture is, simultaneously, important in people's lives, for establishing meaning and identity. And it is also problematic because it can both connect people and draw people away from each other (Scollon, Scollon & Jones 2012). The fact that culture is both something that connects people and at the same time draws people away from each other, makes it interesting to use as point of departure for discussions in the classroom.

Culture is something that is relevant in the students' lives also outside of the classroom and discussing culture at school thus brings the students' life experiences, interests, ideas and beliefs into the classroom. At the same time, discussing culture is a way to analyse one's own worldviews as well as those of others. Sometimes these worldviews can collide and make

communication difficult. Sometimes difference result in splitting of people, sometimes it is the fear of the unknown that is the splitting factor.

One way to understand culture is “The systems of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and one another, and that are transmitted from generation to generation through learning” (Haugum, 2016, p. 121). This is a typical definition that students encounter. The problem with such a definition is that it does not cope with the fluid dimension of culture. New generations will find their belonging in already established discourses, but they will also object to existing norms and find new combinations of cultures that they again bring on to next generations. The definition is also too simple in portraying something as “shared” within a society. It suggests a homogenous group of people and forgets the individual as agent. Also, power and ideology as internal and external factors are omitted in such a definition.

Scollon, Scollon, & Jones (2012) define culture as: “a way of dividing people up into groups according to some feature of these people which helps us to understand something about them and how they are different from or similar to other people” (ibid. p. 3). They also define “[c]onceptions of culture as “heuristic” – tools for thinking” (ibid. p. 23) and that such concepts make it easier to think about human behaviour and how people communicate, whereas the same definitions may contribute into hiding other aspects. “Cultural stereotypes are frozen signs that affect both those who use them and those whom they serve to characterize” (Kramsch, 1998, p. 23).

Lippman describes stereotypes as deficient and necessary and as an ambivalent phenomenon. He describes stereotyping as a “way” to categorize the world, (see also Spencer-Oatey & Franklin, 2009). Thus, as a form of a mindset to “guide and even enable perceptive, cognitive and judgemental processes” (ibid. p. 6). It is a way to read the signs/the world, but also a way to “filter” the world, for example, things that satisfy the stereotype will be selected and things not corresponding with the stereotype will be neglected. However, stereotyping will always be part of the world: “We stereotype other, and others stereotype us. We are all victims as well as victimizers” (Kumaravadivelu, 2003, p. 715).

As with stereotyping, culture is also often an idea that exists more in people’s minds, something one can hide behind. Dervin (2016b) would rather throw the word “culture” “out with the bathwater” (ibid. p. 13). What he means, is that culture and similar words can easily

become misnomers and that one can easily hide oneself behind such terms. It is, after all people who interact with people, not cultures.

Dervin (2016b) holds that one could even avoid using the word culture, and instead narrow things down to more precise words. “The more precise and explicit we are when using certain words like culture, the better and fairer it is for those whose voice(s) we (re)present when dealing with interculturality in education” (ibid. p. 14). Therefore, this study has been narrowed down to feasible terms that can be worked with and discussed in a classroom, more specifically: identity positions, stereotyping and prejudice.

As culture is mentioned in several parts of the new curriculum, including intercultural awareness, they are both obviously definitions students should get an understanding of. Culture cannot be looked upon as a priori (Kramsch 1998), but rather as an ongoing process operating at an individual level as much as at group level. It is, therefore, difficult to teach or talk about teaching culture. Rather one could talk about teaching “cultural awareness” (Broady, 2004, p. 68).

Discussing how stereotyping works in real life and in films is an example of how one can promote cultural awareness in an EFL classroom, an awareness of how culture is portrayed through stereotyping. It is, therefore, more a discussion of how culture works. This is also why I have chosen the title “Promoting critical intercultural awareness in an upper secondary EFL classroom: A case study using the film *Gran Torino*”. It is a project designed to promote awareness of what lies behind communication. “From a didactic perspective... the main concern may not be the intercultural encounter itself, but the ways in which the classroom participants can explore the intersubjective mechanisms, ideologies and power structures that are at play in such encounters. It is important for teachers to keep in mind that the learners’ intercultural perspectives are not broadened as an automatic result of their *exposure* to otherness” (Hoff, 2018, p. 79).

Does this mean that in an EFL setting, one should move away from teaching about the Maori culture, for example? Definitely not. It is necessary in order to understand one’s own cultural views and to see these from the perspectives of others. Language learners “cannot understand the Other if they don’t understand the historical and subjective experiences that have made them who they are. But they cannot understand these experiences if they do not view them through the eyes of the Other” (Kramsch, 2013, p. 61). However, there needs to be established

an awareness in the students about “the danger of a single story³”, and the danger of stereotyping people based on an exogenous version of their culture. “Every text is just one set of perspectives on the world, a representation of it: language, together with other signs, works to construct reality. This is as true of nonfiction as it is of fiction.” (Janks, 2010, p. 61).

Before discussing the new national curriculum and possible ways to promote interculturality in the EFL classroom, it may be interesting to briefly look into how culture has been taught up until now.

2.2.2 Culture in education - A historical account

In Europe and in the United States, culture has generally been taught in relation to language studies as mainly c-culture and C-culture (Kramersch 2006), but then not in a systematic way and not specified in curricula (Kumaravadivelu 2008). C-culture is “about the history, the institutions, the literature and the arts of the target country” (Kramersch, 2006, p. 13), whereas small c-culture is about culture as “way of life” (ibid. p. 13).

After WWII the middle class got to travel more. Previously, intercultural encounters normally belonged to the elite. This called for a rethinking of how cultures were to be taught in education: “Only after World War II, when international commerce and communication became widespread, did language educators recognize the need for teaching culture explicitly” (Kumaravadivelu, 2008, p. 23). However, as mentioned above, in the decades to come, culture was mainly taught as C-culture or c-cultures. A typical text in a schoolbook would contain “constructed dialogues” (Fenner, 2018b, p. 27), for example portraying a dialog between a typical stereotypic British family of four. This can be seen in teaching material from the period of the Audiolingual Method and continuing into the Communicative Language Teaching era.

Later, immigration and migration, especially within the boundaries of Europe, led to several publications from the Council of Europe on culture. One important document is *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment* that was published in 2001. This document demonstrates the different language levels from A1 to C2

³ An expression from Chimamanda Ngozi Adichie’s TED talk (used as part of the Gran Torino project): https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?utm_campaign=tedspread&utm_medium=referral&utm_source=tedcomshare

and what these entails, also in terms of cultural learning. A similar publication in US is the document from 1996 called *Standards for Foreign Language Learning: Preparing for the 21st Century*. Both discuss culture in relation to language learning. Still, Kumaravadivelu (2008, p. 26) maintains that the two documents are too focused on cultures as something within boundaries, therefore lacking the dimension of multiculturalism and all the different aspects concerning the individual versus the cultural. “While cultures have certain distinctive features, they are interconnected so closely that each can be considered a hybrid culture” (Kumaravadivelu, *Cultural Globalization and Language Education*, 2008, p. 27).

2.2.3 Culture in a Norwegian EFL setting

Teaching English as a foreign language (EFL) in Norway has a long history. English as a regular school subject in Norway was introduced from the 1950s onwards (Fenner, 2018b). Culture was taught in relation to *Bildung*, and as in Europe, it was the culture of the elite that was in focus (see also *ibid.* 2018b).

In the years to follow, there were shifting tendencies as regard different practices of teaching culture, but in general one could say that in lower elementary school, culture was taught as c-culture (as in every-day life experiences of a typical native family) whereas C-culture (national culture) was taught higher up in the system.

Exam questions have also influenced how culture has been taught, and in higher education there has been a focus on British and American culture in this perspective (as seen up until now in VG1 exams, and especially in exams related to the subject International English). The idea of an intercultural dimension to language learning emerged in the late 1980s in educational circles in Europe (Kramsch, 2005, p. 551).

Norwegian Curricula from M87 and onwards have been influenced by work published by the Council of Europe (see also Fenner, 2018b). In M87 intercultural teaching is implemented in the curriculum, following an increased emphasis on cultural knowledge and global perspective in LK06/10/13. As the Norwegian Ministry of Education and Research published several publications⁴, paving the way toward a new national curriculum, it became evident that a global perspective and an aim for intercultural competence skills would be even more

⁴ For example, Report to Storting no. 28 (2015-2016), NOU 2014: 7 and NOU 2015: 8.

prominent in the Knowledge Promotion 2020 (the newly published national curriculum in Norway).

One common criticism to the way culture was previously taught in an EFL setting, including Norway, is the use of the native speaker as a model. One of the main problems with this approach is that it creates a wrong setting for learning, since it implies that the learner should abandon “one language in order to blend into another linguistic environment, becoming accepted as a native speaker by other native speakers.” (Byram 1997, p. 11). In the last decades, there has been a shift from a focus on the native speaker as a role model toward a focus on English used more in a global perspective, for example a Lingua Franca setting. This is also evident in the “Knowledge Promotion 2020”, which will be discussed in the next section.

What we have seen so far, is that culture has mainly been taught as c-culture and C-culture up until now, and that there has been a tendency to focus more on culture as something that exists between national borders. When it comes to how culture should be taught in the 21st century, a brief look into the newly published national curriculum is needed for guidance.

2.2.4 The Knowledge Promotion 2020

As in previous curricula, the newly published national curriculum has also a strong focus on *Bildung* and its role in developing each student’s identity, enabling students to take responsibility, pertain and feel secure in a diverse world. There is an understanding that students develop in interaction with others and that communication in the classroom creates “a platform for dealing with disagreements and conflicts, and for seeking solutions together. Everyone must learn to cooperate, function together with others and develop the ability to participate and take responsibility” (Ministry of Education and Research, 2017).

“The knowledge Promotion 2020” is influenced by movements typical for the 21st century, speaking of globalisation as a universal omnipresent topic, and focusing on global citizenship as one of the main topics. The new curriculum is gradually being implemented in Norwegian schools these days.

One of the objectives of the new national curriculum is to limit the explicit subject aims down to something more concrete and comprehensible. In doing so it has been organised into a three-fold interconnected document where the core subject competence aims must be read in

relation to the general subject aims, which again reflect the overriding part of the curriculum as a whole. This triangular effect is more prominent in the new curriculum than in previous ones. When it comes to the core elements of the English subject, the following aim is relevant for the present thesis: “discuss and reflect on form, content and language features and literary devices in different cultural forms of expression from different media in the English-language world, including music, film and gaming” (Ministry of Education and Research, 2019).

To get a more profound understanding of how culture and interculturality is integrated in the curriculum, one has to turn to the general aims of the subject: “English shall help the pupils to develop an intercultural understanding of different ways of living, ways of thinking and communication patterns. It shall prepare the pupils for an education and societal and working life that requires English-language competence in reading, writing and oral communication” (Ministry of Education and Research, 2017).

The following is worth mentioning in relation to interculturality and the curriculum: The students shall reflect, interpret, and critically assess different texts and gain knowledge of cultural diversity. Eventually, they shall “build the foundation for seeing their own identity and others’ identities in a multilingual and multicultural context... [and develop an] ... understanding of the fact that the way they view the world is culturally dependent” (Ministry of Education and Research, 2019).

The competence aims give an overview of what the students shall learn, but not how to get there. Therefore, a discussion on different terms related to interculturality follows in the next section before suggested methods on how to get there will be discussed in the final part of this chapter.

2.3 The approaches used in this project to promote critical cultural awareness in an EFL classroom

2.3.1 An inter-discourse approach to interculturality

When reading through previous theses, the following statement was of particular interest:

“There is still much to be explored about using film in the classroom. For future research, it would be interesting to examine group dynamics, focusing on the practical intercultural and communicative competence among the students themselves when working with film”

(Mortensen, 2017, p. 58). As already discussed in 1.3, a lot of research has been conducted in

more of a cross-cultural perspective. Byram defines critical cultural awareness or political education as “an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries” (1997, p. 63). Even though this is important in communication, the definition suggests culture as a starting point, not the individual. Baker suggests a more general approach, where “there is no clear language- culture- nation correlation, particularly in global uses of English” (Baker, 2017, p. 131). He uses the term intercultural awareness (ICA). I chose the term critical intercultural awareness because I combined critical literacy with interculturality.

Starting with the students’ own lives and experiences and focusing on identity positions, made it necessary to choose a different point of departure than a cross-cultural or Lingua Franca one. An inter-discourse approach can cover both what goes on in a classroom in terms of communication, as well as what goes on in a film, and even combine these perspectives, because it is concerned around “how culture is made relevant in a text or interaction, and how cultural identity is brought into existence through text and talk” (Piller, 2017, p. 14).

There is a growing understanding among school departments around the world for a need for students to deal with concerns related to globalisation and interculturality (Yep, 2014; Hoff 2018). Globalisation is not a new phenomenon, but the speed at which it takes places today, and the omnipresence of an ongoing, hybrid blending of cultures and identities, makes it highly relevant. In Norway, the newly published national curriculum, is also influenced by traits, especially when seen within Western political education systems, such as the Council of Europe (see also Skulstad, 2018).

However, bringing these concepts into the classroom is not a straightforward task. Working with concepts like culture and interculturality, bear strong traces of ambiguity, and follow ongoing changes according to movements around the world. Interculturality plays a role in local communities as much as from a global perspective and is therefore something that is entwined in different fields and discourses. Interculturality can be investigated from different perspectives (Scollon, Scollon & Jones, 2012; Piller, 2017). A person from Norway, interested in football, may have more in common with, and thus communicate better with, a football enthusiast in England than with his own grandfather, where cultural differences related to generation may play a part. “In many cases, two individuals from different ‘cultures’ might share more in common than people from the same country” (Dervin, 2016b, p. 35).

“The main problem, talking about interculturality, is that, maybe more so than with the word *culture*, people have very different ideas on what interculturality is. People tend to use terms such as multicultural, transcultural, intercultural, and often it is not clear to the receiver what they *really* talk about” (Dervin, 2016a). Again, as with culture, my understanding of interculturality may not be the same as yours. Therefore, whenever discussing intercultural issues, one has to be clear about what one actually talks about.

This thesis works towards an inter-discourse approach to interculturality. Talking about discourse is more general than for example the term “communities of practice” (see for example Wenger, 1998) which refers more to “bounded groups of people” (Scollon, Scollon & Jones, 2012, p. 9). A discourse can be anything from a job culture to a football culture and is therefore wider in its approach. One can perhaps say that a member of a community takes part in several discourses.

An inter-discourse approach needs to be understood in relation to other definitions on interculturality. If one sees intercultural communication as the broad umbrella term, it can be divided into three distinct understandings as follows:

- Studies in ‘cross-cultural communication’: Start with an assumption of distinct cultural groups and investigate aspects of their communicative practices comparatively.
- Studies in ‘intercultural communication’: Mostly start from an assumption of cultural differences between distinct cultural groups but study their communicative practices in interaction with each other.
- Studies in ‘inter-discourse approach’: Avoids any priori notions of cultural identity. Instead, this approach asks how culture is made relevant in a text or interaction and how cultural identity is brought into existence through text and talk

(Piller, 2017, p. 4).

As the present study has been narrowed down to a study on identity, stereotyping and prejudice, an inter-discourse approach seemed most relevant, as defined by Piller (see above).

Yep (2014) holds that the typical components of current research on intercultural communication competence (ICC) need to be reconceptualized. This reconceptualization should entail the following issues: “(a) current definitions of culture, (b) power, (c) ideology, (d) history, and (e) the centrality of culture in competence research” (Yep, 2014, p. 344).

First, according to Yep (2014), the notion of culture as synonymous with national membership must be reflected on. There are several aspects here, such as the fact that national borders are something drawn on a map in fairly recent times, and the feeling of national belonging is rather something that exists in people's heads without people even knowing most of the state's inhabitants or their daily routines. Second, seeing culture as national culture, creates a norm or a standard out of which people might be categorised as similar to, or different from. Therefore, it is very homogenous in its approach, and the outcome might be the lack of individual agency.

“Understanding how individuals navigate through the various contradictions and change at the nexus of racial, ethnic, gender, sexual, and social class positionings can provide us with rich insights about “culture”. Such analysis focus on power relations” (Yep 2014, p. 346). The role of power is, according to Yep (ibid. p. 347) generally ignored in current conceptualizations of ICC. Another concept that needs to be discussed in relation to ICC is ideology. One cannot hide the fact that much cross-cultural communication related to corporate interests is about accomplishing certain goals (see ibid. p. 348).

At the same time, much everyday communication is also related to ideology, for example individual's worldview or whose ideology makes the foundation for international publications. All of this influences the way people communicate. Finally, history cannot be forgotten in ICC, “whether political, national, ethnic, familial, or relational” (Yep, 2014, p. 348). This is also a view held by Janks (2010).

Kramersch (2002) also addresses problems related to power, that there is a great gap between those who are wealthy and those who are not, not only speaking of people, but also related to different areas of the world (for example who can be said to have access to the western world and its way of seeing/reading the rest of the world) and she also sheds light on the fact that ICC to establish world peace is not something that everybody strives for.

With reference to studies in ICC, Yep maintains that “relatively little attention has been given to the fundamental Eurocentric assumptions undergirding this substantial body of work” (2014, p. 340) (referring to studies in ICC) indicating that these assumptions effect both research and teaching of ICC. He also proposes “that much of the current field of intercultural communication might be viewed as encounters with the “Other” (ibid. p 340). The problem with “Othering” is the pitfall of essentialising people in that “[t]his “Other” in intercultural communication is exoticized, essentialized, and marginalized (ibid. p. 341)”.

Even though essentialism and orientalism are terms looked upon as something that was done ages ago, something we have moved away from, one must still bear in mind that there are similar pitfalls today, especially because history is never forgotten, not to forget that a lot of theory on culture has been developed from a “Western” perspective. Adrian Holliday (2011) also states that ideology must be included in the discussion on interculturality:

There is a prevailing liberal-essentialist duality in which liberal attempts at countering prejudice denies ideology. An example here is the individualism-collectivism distinction which appears neutral but is in fact chauvinistic. A solution is a decentred, critical cosmopolitanism. The Centre-West must withdraw from imposing its own definitions and allow space for the Periphery to express its own cultural realities in its own terms (ibid. p. 16).

A critical view of how threads are neatly compound in the world, how power, politics and business play a great role in ICC needs to be addresses in the FL classroom. Just as important is the fact that all communication mirrors events from people’s history, present time experiences and thoughts about the future, and is therefore not a “permanent” thing, but something that is in constant change.

Including ideology and power in the discussion on interculturality may promote *Bildung* at a deeper level because *Bildung* today is more understood as “the development of the individual personality in interaction with the outside world” (Fenner, 2018b, p. 18). When communicating and acting in the outside world, an understanding of how things are connected in terms of power and ideology gives a deeper insight into our tangled world. Only then can students really get a deeper understanding of what it means that their view of the world is culturally dependent (see 2.2.4).

In a lot of previous work on interculturality (Byram 1997, 2012) there might be a too strong focus on managing differences to establish harmony, and this may create a superficial view on “self” and “other” and not pave the way for categorical *Bildung*. According to Hoff (2014), Byram’s model (savoirs) lacks the idea that conflicting views may “be fruitful for the stimulation of a more profound dialogue between Self and Other” (ibid., p. 515). What is needed then, is “opportunities for the FL learner to develop as a human being through open-minded, yet critical, self-examinatin and exploration of otherness” ... to develop “a modern conception of *Bildung*” (ibid. p 515).

Self-examination would mean that working on interculturality in the FL classroom demands methods that bring interculturailty down to a an individual level, at least when discussed

against *Bildung*. An understanding of where the students are in terms of power and ideology may help them navigate in communication with other people, be it people from the neighbourhood or someone from the other side of the world. As Thyberg (2012) suggests: “The objective in the classroom could then be to strive for the development of an awareness of the interrelatedness of all people rather than a division into “us” and “them” ” (ibid. p. 80).

Culture, language, power and ideology are all connected in several ways. It is not possible to understand all of this or find the truth or a key answer to things, as there are several truths. Also, these terms cannot be viewed objectively because we are all influenced by the same terms that we are trying to explain or come to grips with.

Byram might be criticised for being too focused on seeing cultures as something within borders and with a focus on overcoming differences (see also Hoff, 2014). One must also not forget that in general, there has been a tendency to see cultures as something related to national boundaries, especially because communication has been very much linked to political and economic demands within Europe (see 2.2.2). Also in a global perspective, there has been a need for sufficient skills among future interlocutors or negotiation partners to be able to communicate successfully and cooperate between borders. (Hall, 1997; Baker, 2011b). Therefore, it has previously been the general norm to bring interculturality into the classroom more in a cross-cultural perspective. My view, is that an overfocus on cross-cultural topics in the EFL classroom can just as well strengthen stereotypes. “Without conscious work on attitudes and the provocation of preconceived opinions, the English lessons may in fact serve to promote cultural stereotypes and prejudices toward a foreign culture rather than subvert them” (Hoff, 2013). On the other hand, a combination of the latter with an inter-discourse approach will fulfil the new curriculum far better. This quote illustrates why:

How does a researcher isolate a situation to study as “intercultural communication” in the first place? If you start by picking a conversation between an “American” and a “Chinese,” you have started by presupposing that “Americans” and “Chinese” will be different from each other, that this difference will be significant, and that this difference is the most important and defining aspect of that social situation (Scollon, Scollon & Jones, 2012, p. 4).

There are conflicts that on the surface may look like issues related to cultural differences. When studied at a deeper level, the main reason for prejudice and conflict shown in the situation may just as well be linked to people’s fear for the unknown. As soon as the unknown becomes familiar, we see that people are more open minded, and the misunderstandings (even

though there may still be some) play a minor role in communication. Consequently, one should study what people *do* and *why* they do it (see Scollon, Scollon & Jones 2012, p. 5), rather than focusing on “what goes wrong” in the setting. This means one must study people’s behaviours on a more individual level. Different identity positions play a role, as well as life experiences, ideology and not at least the person’s access to the world and its goods. “[W]hat we normally regard as the “cultural” differences between people in communication are likely to be rather less significant than other differences which arise from being participants in a host of other discourse systems associated with different genders, sexualities, generations, workplaces and professions” (Scollon, Scollon & Jones p. 10).

There are also other important factors in communication, such as “face” (see Scollon, Scollon & Jones, p. 46). This means that in communicating with others one has to balance involvement and independence, both regarding oneself and the interlocutor. This is again related to respect, which play a role in every encounter. An example here is an understanding of “personal space” (ibid. p. 33). The distance between people when communicating, can say something about power relations, especially if one trespasses another person’s comfort zone, either physically or psychically. There are, therefore, many aspects that play a role in communication.

A critical inter-discourse approach to interculturality may be a new field for many students. It includes a lot of self-examination as well, and is not so much fact-based, but more philosophical in its approach. Some students are perhaps more confident with a cross-cultural approach where one can talk in more general terms and with a rather fact-based focus:

Knowledge of other cultures appears to be self-explanatory. In my years of teaching intercultural communication, I have noticed that many students tend to be more interested in learning about the Other than in engaging in a journey of self exploration and awareness (Yep, 2014, p. 343).

The next section will focus on ways to approach interculturality in an EFL classroom, using critical literacy tools. Combined with the definition on inter-discourse approach, as suggested by Piller (2017), critical literacy tools may be used to promote critical intercultural awareness in an EFL classroom.

2.3.2 Using critical literacy to analyse texts and thereby the world

Today reading is no longer what it used to be. The typical skills of reading, writing, listening, and speaking on their own come short in the twenty-first century. This does not mean that these skills are no longer important. They may be even more important now in a globalised world, but only when combined with other elements: "... [L]iteracy is no longer viewed as merely a set of skills one must master, but a set of practices, beliefs, and values as well as a way of being in the world (Mulcahy, 2008)". Consequently, "it may be more accurate to say that every teacher is a teacher of literacy (ibid. p. 15)." A clear definition on critical literacy as used in an educational perspective is the following:

From a pedagogical perspective, critical literacy is a philosophy that recognizes the inequalities and injustices surrounding us in order to move toward transformative action and social justice. In order to do so, critical literacy examines texts in order to identify and challenge social constructs, underlying assumptions and ideologies, and power structures that intentionally or unintentionally perpetuate social inequalities and injustices. Furthermore, it examines the way in which texts use language to position readers, transmit information and perpetuate the status quo (ibid. p. 16).

As the definition above, shows, critical literacy is a philosophy and a way to examine the world. This examination should foster change. It may be useful to separate critical thinking from critical literacy, as some use these terms interchangeably (Mulcahy, 2008). A critical literacy approach may entail critical thinking but moves beyond this because of its focus on power issues and social actions towards a just world. Critical literacy is especially relevant when it comes to ICC because it clearly states that there is no *one* truth but rather many truths, and that these depends on culture, ideology, where one is situated in the world and so forth:

In critical literacy, there is no pretence at being objective: All interpretations and analyses are value-laden and tied to the social, cultural and historical context in which the text was examined. Being aware of our contradictions, inconsistencies, and biases allows us and others to understand how we are positioned and how others might be positioning us with their inferences, interpretations, and conclusions (Mulcahy 2008, p. 21).

Critical literacy as an approach is relevant in dealing with intercultural issues, such as stereotyping, prejudice and identity positions, as done in the Gran Torino project. It is also an approach that can be used with any type of text. According to Habegger-Conti (2015), "Critical literacy is a lens through which teachers and learners can investigate different types

of media, and it offers rich possibilities for teaching both language and culture in ESL classrooms at all levels” (ibid. p. 114).

A text, within critical reading, can be anything from a written text, to conversations, advertisements and the similar. This is also why the theory may be useful when analysing a film in the 21st century classroom with the curriculum’s focus on learning towards democracy and critical reflections, all of which is within the process of categorical *Bildung*.

Catherine Wallace’s (2005) point of departure in “Critical Reading in Language Education” is what do “texts have to tell us about contemporary social life? How can we make use of them in the language classroom for critical reading?” (ibid. p. 1). Critical reading is also seen as a social practice, “where interlocuters have to cooperate in order to “reach understanding” (ibid. p. 45). Further, Wallace elaborates on how L2 learners when meeting a foreign text, may be excellent readers and achieve more knowledge from the text than L1 readers, because L2 readers see things from an outer perspective: “... [T]he native speaker/reader does not have exclusive rights to expertise, particularly when we interpret this to include criticality” (ibid. p. 18).

Critical reading as method has been criticised by some for being redundant (see Wallace, 2005, p. 45) because people already are critical readers. Also, its focus on ideological weight in texts may be too much for classroom reading. How should relevant language features be selected? Upon what criteria? Some have also asked questions around whether this is a suitable approach to meet with a text in the classroom, as it very much tells the student *how* a text should be read. It is also more a matter of analysing than reading and may therefore be looked upon as an “unnatural” act (see ibid. p. 44).

When it comes to the criticism, I do not object to the fact that people already are critical readers. The question is, how often do people read critically together? What can be the benefits of collaborative reading? Also, to fulfil the new curriculum, discussions on ideology and power, especially in relation to texts, are highly relevant. If not, how are students to understand that their worldview is culturally dependent? Culture cannot be discussed separated from ideology and power in the 21st century classroom if the purpose is to get a deeper understanding of how culture works.

Critical reading can hurt, because it may change the way one reads the world one is surrounded by, and it may break with already established thinking patterns learnt from earlier childhood years. Students today are supposed to read in different ways than earlier. “The view

that the learner carries his or her background, knowledge and personal experience into the cultural encounter gives the reader a much more important role than previously” (Fenner, 2018a, p. 220). Critical reading is an approach where the learner’s experiences play a vital role, but also an approach where the learner’s worldview (based on the learner’s experiences) may be questioned. In this way, critical literacy tools, are in my view very efficient in both embracing the students’ experiences and pre-knowledge and on the other side question established norms and assumptions. This is because critical literacy as an approach, on the one hand acknowledges that there are several “truths” in a text, but on the other tries to get students to see these several perspectives. It is important within a critical literacy approach to be able to recognise whether one reads for or against a text, for example, and why.

Students must be given the necessary tools to read texts so that they can gain “cultural knowledge and develop intercultural competence” (Fenner, *ibid.* p. 228) which is central within the English subject. A dialogic reading process is necessary, and here, a critical literacy approach, as illustrated in this thesis through the Gran Torino Project, which includes collaborative reading and discussion, may be one way to serve this purpose.

When planning tasks for the classroom, I found that the reader-response approach, or with film, the viewer-response approach, did not fully grasp what I wanted to implement in the classroom. I wanted to study things at a deeper level, and when I came over the tasks designed by Hilary Janks (2014) and her fellow scholars it all fell into place. Especially the tasks on identity positions (see Janks 2014, p. 37), would serve well as a point of departure when designing the tasks for the Gran Torino Project. Different identity positions play a role in how we communicate. Our identities are “tied to place” (Janks, 2010, p. 58). “The theory of multiple identities is important here. If every time we enter a new discourse community we have to give up our old identities, then we are simply assimilated into the new culture. If, on the other hand, we can add identities to the ones we already have, then ... we can become bi- or multicultural” (Janks, 2010, p. 58). Using identity positions as point of departure, can be a way to analyse oneself, as well as characters from written texts or films.

I therefore noted how this approach could be intertwined with theory on interculturality, for example: “[T]he exploration of how “culture” is used by specific people for specific purposes in a specific context [which] is a key task of intercultural communication research” (Piller, 2017, p. 5). Culture, as used by people in specific contexts can be discussed in relation to identity positions. Scollon, Scollon, & Jones (2012) discuss how people have different cultural *tools* to choose among and to use in different settings. These tools come from social

groups that we are part of, and to which we also identify ourselves. These groups or discourses are also not neutral in terms of beliefs, values and power issues.

How we choose to appear or present ourselves in different discourses is a product of several aspects, such as pre-experiences and ideas about the future. Walt, the main character from *Gran Torino*, would according to Scollon, Scollon & Jones (2012), probably be a product of the depression/war generation, growing up under harsh conditions (see *ibid.* p. 212). This idea of a “self-made man” who has to “go it alone” (see *ibid.* p. 213) based on how he was brought up, can play a more important role in how Walt communicates, than the society he is part of today. When it comes to cultural tools, “face” plays a role as well. This has to do with feeling respected, showing respect, and which roles participants take in communication (*ibid.* p. 47).

Using critical literacy to study a text, means looking into these matters. Janks’s model for critical literacy (see 2010, p. 178) pays attention to domination and power, discourse and power, language, diversity, access, design and redesign. The interplay between these is important when working on texts in the classroom. For example, “access without design” means maintaining and reifying dominant forms without considering how they can be transformed. In practice, this means students have access to schoolbooks, for example, but they do not have the critical skills to evaluate or question what is written in the book, or question why texts in schoolbooks often lack a specific author (see also Wallace, 2003). Textbooks can also “promote ideology by omission, imbalance, and distortion; that far from serving an educational role, they can promote intolerance of other nations, ways of life and beliefs” (*ibid.*, p. 3). Lack of human agency will strengthen dominant norms of interpretation and not question them. A student doing critical literacy would reflect on the following: “Whose version of history is taught in schools, whose music, whose art, whose literature, whose language, whose belief system?” (Janks, 2014, p. 7).

Even though critical literacy is being criticised for being too strict in its approach because of its focus on power and ideology, it is still very open for the teacher to design a various range of tasks that promote discussions in the classroom, and this is what makes this approach so useful in relation to critical intercultural awareness.

In this sense, critical literacy is more of a mindset than a set of skills. The students are supposed to become aware of their own as well as others’ positions in the world, including a text’s position. The power and change dimension in critical literacy, is in the end about

improving people's lives. Of course, this can be accomplished at a large scale, but in order to get there, one has to start with individuals:

Little *p* politics... is about the micro-politics of every-day life. It is about the minute-by-minute choices and decisions that make us who we are. It is about desire and fear; how we construct them, and how they construct us. It is about the politics of identity and place; it is about small triumphs and defeats; it is about winners and losers, haves, and have-nots, school bullies and their victims; it is about how we treat people day by day... (Janks, 2010, p. 188).

In the end, critical literacy is about how people communicate, and this is why the approach is useful when dealing with interculturality. Starting with identity positions, as done in this study, gives the students an overview of their own identity positions, wherupon they can use this awareness to understand others'. In terms of power, for example, it means becoming aware that in some identity positions, such as in the role as a football trainer or a teacher, one do influence people, either positively or negatively. A change in one person's life may have a domino affect on others as well, as in people this person meets.

At the heart of critical literacy lies the potential of change. Teenagers are often in search of their identity. Using a critical literacy approach in the classroom has many benefits. It may help the students understand themselves, and therefore others. A consequence of discussing such relations in the classroom, may be that students change the way they think of, or treat other people. "While the social constructs who we are, so do we construct the social. This dialectic relationship is fluid and dynamic, creating possibilities for social action and change. Working with the politics of the local enables us to engage in different kind of transformative design" (Janks, 2010, p. 188).

Pegrum (2008) also emphasises the link between the individual and the development of global citizenship, where "transformation of identity can... be linked to a transforming notion of intercultural citizenship" (ibid. p. 145):

The exploration of personal identity may seem somewhat removed from the development of global citizenship. And yet they are part of a single continuum: as learners explore their identities and come to understand their social situatedness, they will soon perceive the connections between themselves, their native cultural practices, alternative cultural practices, and the wider world (ibid. p. 145).

An "exploration of personal identity", as Pergum (2008) maintains, is part of seeing the connections in the world, and is thus related to *Bildung*.

Bringing culture down to an approach where the focus is on the individual, can result in a discussion that moves away from the danger of using culture and attached terms as misnomers (Dervin 2016b). For example, the dichotomy “high context cultures” versus “low context cultures” can be brought down to “high” and “low” context *situations*, an expression used by Scollon, Scollon & Jones (see 2012, p. 40), putting emphasis on different encounters rather than on cultural traits.

A critical literacy approach will also discuss “othering” as something that takes place everywhere: “[O]thering takes place in “smaller” but significant ways in everyday practices, many of which we see in schools. Such as teasing, stereotyping, insulting, joking, in-grouping and excluding, turn-taking, who gets heard, who is silenced” (Janks, 2010, p. 113).

Eventually, a critical literacy approach will be beneficial in discussing stereotyping. To imagine that we can live in a world without any sort of prejudice or scepticism, or categorising is naive. We all categorise people we meet to some extent. It is the *awareness* of this that is important to recognise.

The final section of this chapter discusses how film can be useful as a tool to promote intercultural awareness in an EFL classroom and provides information about the film chosen for the project.

2.4 Why use film as a learning tool

As discussed in 2.2.4, films should be used in the EFL classroom as a cultural expression to be discussed and analysed in terms of content, language features and literary devices. Films are often appreciated as teaching material among students, and there are many aspects that can be discussed when analysing a film:

The value of film as a language teaching and learning resource is self-evident. It is motivating, and it provides a source of authentic and varied language. Many films are well known, and some are recognized worldwide as a common frame of reference. The medium of film is excellent at communicating cultural values, attitudes, and behaviours. It is very effective at bringing the outside world into the classroom and providing a stimulating framework for classroom communication and discussion (Stempleski & Tomalin, 2001, p. 1).

This section discusses the use of film in the EFL classroom as a learning tool. Many teachers use film to explore interculturality. Some use film clips, others whole feature films. However,

according to Pandey & Ardichvili “the process and outcomes of using films in intercultural training and education have not been systematically researched” (2015, p. 36). Even though systematic research may be scarce, many scholars have published articles based on experiences on using film in intercultural teaching (for example Roell 2010; Pandey & Ardichvili, 2015). What they have in common, is an understanding of film as something that students appreciate and find interesting to use in a classroom setting. Working with film is appealing because it is a genre they are accustomed to, at least when talking of popular or feature films.

There are many advantages when it comes to using film for intercultural training. “[I]t is helpful for teachers to introduce lessons and activities that reveal how different dialects, forms of address, customs, taboos, and other cultural elements influence interaction among different groups”, (Roell, 2010, p. 2). In addition, differently from real-time communication, films can be rewinded and watched as many times as needed to focus on contextualisation cues.

According to Kramsch, the study of contextualisation cues is crucial:

[It] not only brings to light the way in which speakers give pragmatic coherence to their respective utterances: it also give us a hint at the way participants in verbal interaction co-construct cultural roles for themselves while they co-operatively construct the topic of the conversation (Kramsch, 1998, p. 31).

Film is different from *real life* when it comes to stereotyping because film as a genre to a large degree works through stereotyping. On the one hand, stereotyping in film makes it easier for the audience to follow the plot. On the other hand, it strengthens fixed positions of stereotyping worldwide. American movies are probably one of the most evident film genres on stereotyping (Piller, 2017) and perhaps one of the easiest to analyse as such.

However, apart from the issues on stereotyping, “[i]ntercultural contact through films enables students to understand other people’s actions and to have empathy with members of minority groups. Films can also vividly represent intercultural misunderstandings and the roots of racism” (Roell, 2010, p. 3).

Film is also a medium that is useful when it comes to discussing intertextuality. As Hoff (2019) conducted her research in different upper secondary classes, some of her findings were that students’ responses showed a more superficial understanding of the intertextual dimension in analysing (written) texts. I think intertextuality can be easier to work with in relation to films, but there are of course many factors involved here, for example which films

they have seen and which texts they have read. Intertextuality is relevant in relation to critical literacy, where texts often are studied in relation to other texts (Wallace, 2005).

When using critical analysis in addressing a film, it can also be useful to look into when the film is set, and why this specific film was made, whose ideology is behind, and whether there are other films shot around the same time with similar plots and themes. This can be related to the so-called Zeitgeist (the spirit of the time/era and how a film reflects this) and related to intertextuality (as discussed above). The following section will explain why the film *Gran Torino* was chosen for this project.

2.4.1 The film chosen for this project - *Gran Torino*

As some students mentioned in the first interviews, several films could have been used in combination with the chosen tasks. Some suggested the film *Freedom Writers* (interview 1, appendix 14, 415-420), a film we had watched a few weeks before. Several considerations were made before I decided on using *Gran Torino* as basis for this project. In the early stages of working on this thesis, I had originally planned to use the film “*Tsotsi*”, a South-African film. However, as I worked my way through theory, I realised that I needed a film that could be discussed at several levels when talking of identity positions and different discourses.

Besides being appealing to the students, the film had to portray several characters. These characters needed to be easy to map according to identity positions (Janks, 2010, 2014), and how these change throughout the film. An example can be that a character moves from being disempowered to empowered in some of his/her identity positions because of the influence from another character. Another example could be that a character’s identity positions colliding in the beginning of the film may be sorted somehow. The film *Gran Torino* meets all these demands and is also filled with several cultural aspects that could be discussed in relation to the research questions. In addition, the film has a strong learning potential for discussing characters’ lives, attitudes, prejudices and how they communicate with each other.

Gran Torino is a film shot in 2008. When talking about Zeitgeist, the film portrays ongoing racial conflicts in USA. Clint Eastwood is both the director of the film and acts as the main character, Walt Kowalski. In the beginning of the film, we witness the funeral of Walt’s wife. Walt is, on the surface, a grumpy, stubborn Korean War veteran. He has worked hard his whole life, and does not value his son’s work, which is importing foreign cars, as proper

work. Decent work is working on the assembly line, producing American cars, such as his own Gran Torino 1972 model.

He lives in a neighbourhood where people from his generation have either died or moved to facilities for elderly people. Walt is extremely prejudiced towards non-white people. As such, stereotypes are strongly reinforced in the film through him. We see things from Walt's perspective. His wife just died, and he is one of few white middle class people still living in the neighbourhood. He has problems accepting his closest neighbours. He also cannot stand the priest, Father Janovich, who often pays him a visit because his wife told him to do so, mainly to get Walt to go to confession. Walt is bitter. He does not communicate well with most people, including his own family. He is lonely, living in a big house with his dog and a rifle, making sure nobody enters his property. "Get off my lawn" is a phrase often uttered by him. He sits on his porch, making frustrated comments about neighbours not mending their property, kids being disrespectful and so on.

When he gets involved with the Hmong⁵ family next door, things happen. Especially the neighbour kids, Sue and Thao, need his help. He is forced to find out who he wants to be and what he wants to sacrifice. Consequently, the film offers many opportunities to discussing race issues, stereotyping, and not at least identity. The three main characters all change throughout the film because they need to find ways to relate to people that are quite different from themselves, but then in many ways not as different as they first anticipated. This is what was being studied in the Gran Torino Project.

This chapter has addressed different theories on culture, interculturality and critical intercultural awareness, with the aim towards finding theories that can help promoting critical intercultural awareness in the EFL classroom. The critical dimension is needed in order to fulfill the demands of the new curriculum in terms of *Bildung*. To manage this, using critical methods that can mean a change or transformation in students' lives play a pivotal role. A critical literacy approach may be useful for this purpose. If combined with an inter-discourse approach to interculturality, where issues are brought down to an individual level, a critical literacy approach can be used to study oneself, as well as characters in a film. The following chapter will discuss the methods and methodology used to design the Gran Torino project.

⁵ Hmong is a people. The portrayed Hmong family in the film has roots from Vietnam.

Chapter 3: Methods and methodology

3.1 The purpose of this research

In light of the new curriculum with its emphasis on intercultural competence (2.2.4), the purpose of this study was to investigate in which degree working with and discussing tasks related to a film – Gran Torino – could promote critical cultural awareness in an EFL classroom. The present chapter will first give insight into context and participants, including the researcher's dual role. Conducting research in my own a classroom paved the way for choice of method and design. This will be discussed further in the following section, followed by an account of the research procedures adopted in the study. Thereafter comes a section where procedures of data collection are outlined. Ethical issues will be discussed in the final section of this chapter.

3.2 Context and participants

The “Gran Torino Research project” was conducted in a VG1 upper secondary vocational class in Western Norway, in which the researcher was also the teacher. The school offers both vocational programs, general studies, and a combination of these two (a third option). For ethical reasons, I will not specify which type of vocational class the study was conducted in. Also, there was no previous choice concerning which class to choose for this study, as the class was the only one on my schedule that followed the new curriculum. The study could have been conducted in any VG1 class, regardless of field of study. This way of working with a film could also be relevant for VG2 and VG3 English courses, or other FL classes.

The vocational class involved in the study consisted of eighteen students, most of them between 16 and 17 years old. There were four female students and fourteen male students represented in the class. At first, six students chose not to take part in the study. Later two more students wanted to take part, resulting in fourteen of the eighteen students taking part in the study. There was a good and safe learning environment. As they were my students, I already knew the class before starting on the project.

Although I do not think that gender played a role in the outcome of the research, I think that as a general rule, mixed gender classes tend to have a different atmosphere about them, which can have influenced how they embraced the project. I had the impression that most of them liked the English subject and felt confident in taking part in the study.

Participating in the project was obligatory, even for those who did not want to be part of the actual study. This is because the project could be integrated in the content of the mandatory English subject. However, no student assessment was done during the study. They were told that they could use what they learnt later throughout the year. As is often the case with many students in vocational classes, most of them did not like reading and writing very much. However, this does not mean that they were not good at it, but rather that they disliked reading and working with longer written texts. On the other hand, they gladly contributed in a variety of oral activities, which made me change some of the planned activities on the way. Most of the theory presented in class was therefore short in writing, often just a one-page handout with a few paragraphs in different colours, that we discussed. Two TED-talks (see table 1 in 3.4.1) also functioned as basis for theoretical input. These were centred around personal experiences on stereotyping, thus bringing voices to the more written theory. One or two students were absent from time to time, but the attendance rate and the involvement in what we did was very satisfactory.

Most of them appreciated working on the project, and they liked the variation of tasks. In general, this class appreciated working with films, as well as using YouTube videos, TED-talks, and similar websites as a point of departure when discussing different matters. Even though we used several weeks on this project, they still wanted to use more films as learning tools in the EFL classroom after the project. Most of them also preferred working in groups, rather than working on their own and this was taken into account when preparing the learning materials.

This was also the first year where English as a mandatory subject was not divided between VG1 and VG2 in vocational study programs. The new curriculum is different both in its content, general structure and assessment. This is a significant change, especially for vocational students, who will now finish the mandatory English subject in VG1. The new structure with five lessons per week, gave plenty of time to work more thoroughly on the project.

As a teacher I felt confident in using film as basis for the project. The fact that I have mostly taught vocational classes, may have played a role here. Films are appreciated as a learning tool in most classes but works excellent in classes where many students find it hard to read written texts for varied reasons. In my experience, using films as a basis for mock exams often results in well written texts as well.

My media background may have affected the choice of using several films as learning material in the English classroom. The courses I attended when studying media, were centred around media, representation, as well as film, culture and communication. This background has most likely played a role in choice of research questions and the designing of the material used in this project.

3.3 Rationale for choice of a qualitative approach

Conducting educational research, as with all research, means “designing and writing the research in one of the two major tracks: quantitative research or qualitative research” (Creswell, 2014, p. 25). As focus group interviews laid the ground for data collection, I chose to use a qualitative approach.

Since I acted as both teacher and researcher in the classroom, I chose research instruments that made it possible to analyse data *after* lessons and not necessarily *in* the lessons. However, as concrete instruments I chose to use a pre- and a post-survey, together with focus group interviews. “Focus groups can be used to collect shared understanding from several individuals as well as to get views from specific people” (Creswell, 2014, p. 240). When discussing a text, such as a film, “the learners will become aware of their own strengths and shortcomings in interpreting the texts by listening to their peers and the teacher, in addition to discovering new aspects of the text through the way it has been interpreted by others. Thus, they expand their own scope and enhance their learning” (Fenner, 2018a, p. 229).

I also kept a diary, or so-called field notes (Creswell, 2014). Keeping a research diary may be fruitful because one has a discussion partner in the diary (Somekh & Lewin, 2011). Writing field notes, journals or a diary when researching has many benefits: “Keeping a diary is both an aid to memory and a process for critical reflection where emotional and cognitive processing enables different levels of analysis, synthesis, interpretation, and portrayal” (ibid. p. 47). Writing field notes helped me organise the project, make adjustments and reflect on what happened in the classroom. In the dual teacher-researcher role this is vital to keep track on everything.

3.3.1 Data collection

My dual role as both researcher and teacher, was too demanding to collect data from all the activities. As describing identity positions was an important aspect of the study, I chose to audiotape group-presentations about three characters from *Gran Torino* (see 3.4.5).

Observations done in the classroom were brought attention to in the final group interviews, as well as to the discussions we had. The final group interviews are the main source of data information in this study. They were transcribed (appendices 14-16) and I chose to write down the dialogues as they were. Therefore, the language is not formal. Few remarks have been added in brackets, and I have included some utterances like “ehm (erm) and hmm”. Also, when translating quotes into English, as with excerpts used in the fourth chapter, I chose to stay closest to what they actually said. The advantage of using a qualitative approach is the implementation of several student quotes that can illuminate different aspects of the issues being researched, especially related to cultural representation in film and reinterpretation of self and other.

Group interviews are also a social process where multiple views are being unfolded on the way (Somekh & Lewin, 2011). I chose to add students’ quotes in the present study to illuminate different aspects, rather than summing up the interviews. This way, it opens for readers of this thesis to have other interpretations of what was being said, than I have had.

Even though the pre- and post-surveys were added up, they would not provide enough statistics for the thesis. Therefore, procedures were planned in a triangulating⁶ style. This means that the pre-survey and the post-survey with the final interviews would frame the content of data collection. Whereas group interviews with audio recording are time consuming, especially the transcribing of them, surveys can be a source of good information that is more easily collected and analysed. I found this a good combination. The three different activities are thus synergetic as the surveys were discussed in the group interviews.

Tasks done in the classroom should shed light on issues brought up in the survey or in the last interview. In this way, all elements were intertwined, and as one student said in the interview:

“Some of them [referring to the tasks] were then, yeah... You had to think though... It was in a way frustrating because you had to think in ways you had not done before...

⁶ The process of corroborating evidence from different individuals (e.g. a principal and a student), types of data (e.g. observational fieldnotes and interviews), or methods of data collection (e.g. documents and interviews) in descriptions and themes in qualitative research (Creswell, 2014, p. 13)

They did not always make sense... But by and by... Then... They were good tasks... In the end it made sense.” (Ronny Gunnar, interview 1, line 375).

When entering the interview, the students would see where they were before the project, as they were given back both the pre-survey and the post-survey before attending the interview.

A qualitative approach “addresses that which is distinctive of the personal and social, namely the ‘meanings’ through which personal and social reality is understood” (Pring, 2015, p. 60). The data collection is therefore narrative in its style, and consists of interview material based on students’ opinions of the project.

3.3.2 Rationale for choice of action research

The fact that I did not only want to study what students learn, but also see how students’ feedback on the project could change or give insight into my own practice, also aimed for the label “action research”. Pupils and students participating in action research may also gain greater insight into learning processes, which again can have an influence on their lives.

Action Research revolves not only around teachers’ professional development and advancement of classroom practice but is also relevant in terms of whole school improvement. At its best, action research can influence personal lives. For example, teachers may become more “confident, flexible and autonomous” (Hopkins, 2014, p. 45).

Action Research can therefore be a win-win situation where collaboration between students and teachers/researchers open new doors for everybody involved. Being autonomous in professional judgement “provides the essential practical link between professional development, school improvement and enhanced levels of student learning and achievement” (Hopkins, 2014. p. 44).

Doing research within schools, either teacher-based or school-based is a way of stepping aside and taking a critical stance towards your own practices, teaching methods or a newly implemented curriculum. In this way, one can dig deeper into matters and thereby strengthen one’s own pedagogical stand. This is very much like when students take control over their subjects and make them their own. Only then can they really blossom. “Teachers are too often the servants of heads, advisers, researchers, textbooks, curriculum developers, examination boards or the ministry of education, among others. By adopting a research stance, teachers are liberating themselves from the control and command situation they often find themselves in”

(Hopkins 2014, p 3). This is also how I felt after I had conducted the research and analysed the data. To me, it has been emancipatory because communicating with the students about film and intercultural learning has given me insight into my own teaching practice. This means I am more confident now in choosing my own designed teaching material, for example. However, this needs to be related to theory on interculturality, that I would not have inhabited without working on this thesis.

My primary role as an English language teacher and my previous experience with using film in the EFL classroom, paved the way for the topic, the methodologies and the research methods adopted in this study. I wanted to find out more about what students learn from films. Film is a popular medium in the classroom, and therefore a rich way to explore cultural issues like identity, prejudice and stereotyping. My experience is that more students take part in discussions when they have a film or a character in a film as a basis for the discussed topic. The fact that they appreciate film, and because things are visualised in film makes it easier for students to elaborate on cultural aspects.

Throughout the years I have tried several tasks related to film. As a novice teacher I often gave the students ready-made film analysis schemes as guideline for writing tasks, such as a whole film analysis or writing a film review. As time went by, I realised this was unproductive since many students did not understand how to fully answer all the guidelines, and often their work ended up as a more superficial account of the film, with a focus on the plot-summary.

In recent years, I started designing tasks that aim for a deeper understanding of the film, and I have noticed that students hand in more well-written, reflective texts. However, I had never interviewed them about an increased learning outcome of such tasks.

The fact that these tasks (see especially appendix 7) have been more related to characters in terms of their identities and individual choices, as well as how characters influence each other, has resulted in a working method with film that is at an inter-discourse level (Piller, 2017). However, I have never studied theory on interculturality that could strengthen this approach, nor done research in the classroom to support my view that the students learn more through working this way with films. Also, starting with students' own identity positions (see 3.4.3) before analysing those of others', was a new angle to me.

With so many open questions, and just an idea of what works, writing this thesis would give me a chance to build a solid theoretical foundation for working on interculturality in the

classroom in relation to film. Eventually this means developing new insights into one's own practice and a chance to improve teaching methods, which is the aim of action research: "Action research combines a substantive act with a research procedure; it is action disciplined by inquiry, a personal attempt at understanding while engaged in a process of improvement and reform" (Hopkins, 2014, p. 58). Also, it is research conducted within a setting, where collaboration with the participants play a great role (Somekh & Lewin, 2011). This was a joint project, where we worked together, and procedures were changed whenever there was a need.

I could have labelled the research in the present study as action research and leave it there. Even though I did not strictly follow schemata suggested for action research, how the project was planned had elements from several schemata (see Hopkins 2014 p. 61) where the focus is on planning, acting, observing, reflecting, implementing next steps and revising in an ongoing circle. However, since this project was conducted in one single class, I labelled it as a case study as well.

Action research has also suffered from bad reputation (Hopkins 2014, p. 70). Questions have been raised about the solidity of action research. There are many implications related to conducting research within educational settings. One important aspect is that by labelling research as Action Research, some get caught in "... the use of schemata designed for action research that can limit or trap the research and thereby 'constrain ... freedom of action'" (Hopkins, 2014, p. 65). There are schemata for action research that are stricter than others, but I do not see this as a problem. It depends on which you choose. Second, much research tends to be too theoretical content-wise, and therefore not relevant for a day-to-day practice, or it is written in a style that makes it incomprehensible. This, I think, depends a lot on choice of research questions and how research is published. Third, research done by teachers often get a bad reputation because it lacks a solid theoretical framework. Teachers often do not have the training needed to do what academics would categorise as "proper" research. Another aspect is that research done in schools or in single classrooms, is not always of such a scale that general assumptions can be drawn or that the research will have an impact on governmental decisions imposed on the school system (Pring, 2015). It may be useful to know about these concerns, but they should not stop teachers from doing action research.

3.4 The Gran Torino project

This section presents more details around how the project was planned and carried out. It gives an overview of how we worked in the classroom, as well as insight into teaching material used, and how data was collected during the project.

3.4.1 Planning the project

When planning the project, several considerations were made. First, the project had to reflect the new curriculum. The competence aim “Discuss and reflect on form, content and language features and literacy devices in cultural forms of expression in English from different media in the English-speaking world, including music, film and gaming” (Ministry of Education and Research, 2019), was central in the project. Second, the tasks planned, had to provide both achievable learning outcomes and data for the analysis. Action research is a process, and it is “always rooted in the value of the participants” (Somekh & Lewin, 2011, p. 96). This means, to get a deeper understanding of the participants’ values and into their opinions of a process, there was a need for several activities accumulating useful data. If the students were to get a deeper understanding of learning processes, it was also important that data collection was done in a way that gave the participants insight into these processes, not only the researcher. Third, the tasks had to be designed in a way that embraced all the research questions. Finally, the project had to be planned so that the students’ preferred learning methods were taken into consideration as well. This last element is a natural part of action research. Approaches needs to be evaluated and maybe adjusted, according to different unforeseen needs and demands.

3.4.2 Carrying out the project

My aim was to implement the project into the mandatory English subject in a best possible way. “[T]he teacher’s primary job is to teach, and any research method should not interfere with or disrupt the teaching commitment” (Hopkins, 2014, p. 70). This was also the headmaster’s main concern when I asked permission to conduct the study. I assured him that the project was designed according to curricular demands.

Before the project started, the students were informed about its content and their legal rights. The consent letter was read in class and an information letter was sent to the parents. Even if the students were 15 years or older, I found that informing the parents had many benefits.

That way, students who were too shy to ask any questions in class, knew that the parents were informed as well. Also, parents often like to be informed about projects of this scale.

Students were informed early in the semester about the project, and that taking part in the activities would be obligatory for all since the project was part of the English subject. However, taking part in this thesis was of course voluntarily. They were told that no assessment would be done until after the project. According to Byram “lack of assessment leads to insufficient attention to teaching processes which can help learners to achieve what is, after all a central dimension of FLT” (1997, p. 6), here related to ICC. It was important to refer to possibilities for the students to show what they learnt. However, the MA study was more about how students reflected on the learning outcomes, and my aim purpose here was to create opportunities to collect data in terms of their reflections, thoughts and ideas, not to assess what they had said or done.

Assessment in relation to interculturality is much debated (Hoff, 2018). First, students do not come to the classroom empty-handed in terms of intercultural competence or awareness. A five-weeks long project, as done in this study, cannot embrace all aspects of the students’ pre-knowledge or life experiences. Failing to recognise this in an assessment situation can be unjust, because students “may be bringing to the classroom a much greater cultural awareness and adaptability than the classroom teaching profession has given them credit for” (Kumaravadivelu, 2008, p. 179). Second, what students say and how they behave, may be contradictory, and they are not always aware of this themselves. This leads into the next question: What to assess? “Should we emphasise knowledge of cultures and cultural practices or rather the capacity and skills of conscious analysis of intercultural interaction? Should we include non-verbal communication? Should we pay attention to psychological traits or focus only of capacity to act?” (Byram, 1997, p. 30). Hoff discusses how knowledge and skills may be possible to assess, whereas “attitudes and values constitute a more delicate issue” (Hoff, 2018, p. 84). Consequently, how to assess intercultural competence is something that needs consideration. I saw this journey as work-in-progress, something that cannot be assessed, but rather looked upon as an ongoing lifelong progress (Hoff, 2018). No assessment was being done during the project because it was centred around attitudes and values and individual learning journeys. This included just as much my own journey as the students’.

However, they were graded on a writing task following the project, which was not part of the research. The writing task was not related to their own personal encounters or identity positions, but rather a task where they reflected on communication between characters in a

film, and how the characters influenced each other. This is more in the category of knowledge and skills, as discussed by Hoff (2018, p. 84). Also, in a writing task, more elements are evaluated than aspects related to intercultural competence or critical cultural awareness.

Procedures in the classroom will now be presented, week by week. Findings will be presented in chapter four. The pre-survey was done the first day of the project. The post-survey was completed the same day as the final interviews started. This was also the final day we worked on the project.

Table 1 Outline of the Gran Torino Project

TIME SCHEDULE – RESEARCH IN CLASS

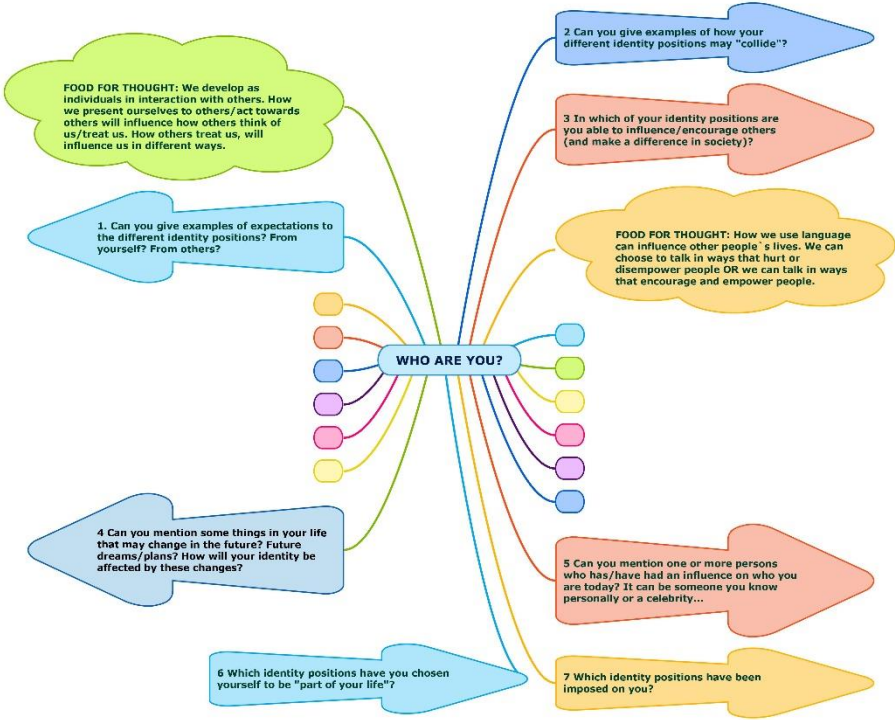
5 lessons each week

Week	Learning Aims	Tasks
Week 1	<ul style="list-style-type: none"> - Understand the concept of identity positions. - Being able to explain how identity positions may collide. 	Pre-survey - fill in – anonymous (with codes, appendix 5). Introduction to the project Thembi’s identity map (Janks 2014, p. 37, see 3.4.3) (to used as an example). Teacher’s identity mind map using ME IDENTITY mind map, appendix 7, as an example (present to the class). Students making their own identity mind maps. Use Gran Torino trailer (YouTube) as a teaser.
Week 2	<ul style="list-style-type: none"> - Understand that culture means different things to different people. - Understand that culture is dynamic and not static. - Reflect on how people portray culture and study the relationship between individuals and culture. 	Handout – Culture, appendix 9, (teacher presents) (one lesson) appendix + discussion. TED talk: The Danger of a Single Story (see 2.2.1). (used week 1 or week 2). While Watching Activity (appendix 9) FILM: GRAN TORINO.
Week $\frac{3}{4}$	<ul style="list-style-type: none"> - Discuss and analyse characters in a film and see them in relation to identity positions. 	Presentation of a student’s identity mind map (from week 1) In groups: Identity mind map – FILM CHARACTERS SUE (two groups), WALT (two groups)

	<ul style="list-style-type: none"> - Analyse how characters in a film influence each other and see this in relation to identity positions. - Understand that culture means different things to different people. - Reflect on the concept of stereotyping in real life versus in films (representation of characters in films). - Discuss how one’s view on the world is culturally dependent/discuss the danger of a single story. - Becoming aware of the “pictures in our head”. - Analyse how film use scenery, props, camera angles and personal space to portray relationship/communication between characters. 	<p>THAO (two groups) to be audiotaped. Handout: Stereotyping (appendix 10). Game: Remember everything blue (appendix 10). TED-talk: I am not your Asian stereotype. Scene work – Rescuing Asian girl – Drawing a storyboard (appendix 11).</p>
Week 5	<ul style="list-style-type: none"> - Discuss how intercultural communication can be related to different generations, as “belonging to” different generations may play a role in communication as well. - Analyse how film scenes can be related to one’s own experiences and reflect on this. - Discuss and reflect on the learning outcome of a project. 	<p>Scene analysis 2 Walt and Sue having a conversation on the veranda (appendices 12 and 13). Scene analysis 3 and 4 (combination) How guys talk + he knows construction (appendices 12 and 13). Summary of the project Post-Survey (appendix 5) and interview (appendix 5 used as guideline).</p>

The Me-Identity mind map played a central role in the project. It is designed to be a classroom activity based on theory, as presented in the second chapter, mainly Janks (2010, 2014). Therefore, an explanation of it may be useful:

Table 2 Me – Identity mind map



(For an A4 version of the table, see appendix 7).

Before students fill in the identity-map, the two “food for thought” clouds are discussed in the class:

Food for thought 1 (green cloud): We develop as individuals in interaction with others. How we present ourselves to others/act towards others will influence how others think of us/treat us. How others treat us, will influence us in different ways.

Food for thought 2 (orange cloud): How we use language can influence other people’s lives. We can choose to talk in ways that hurt or disempower people OR we can talk in ways that encourage and empower people.

At the centre of the table, labelled “Who are you”, students write their name instead, or the name of a character to be analysed. Then they fill in information in the small bubbles, such as “student”, “son”, “grandson”, “football”, or “speaks several languages”. These are so-called identity positions. Additionally, they can include personality traits, such as “grumpy”, “kind” and “insecure”. They can also add experiences from the past that may have played a role for who the person/character is today, as well as future dreams, for example “Korean-war” or “wants to get an education”.

Based on what they have written, they reflect on the characters by using the questions in the arrows:

- 1) Can you give examples of expectations to the different identity positions? From yourself? From others?⁷
- 2) Can you give examples of how your different identity positions “collide”?
- 3) In which of your identity positions are you able to influence/encourage others?
- 4) Can you mention things in your life that may change in the future? Future dreams/plans? How will your identity be affected by these changes?
- 5) Can you mention one or more persons who has/have had an influence on who you are today? It can be someone you know personally or a celebrity.
- 6) Which identity positions have you chosen yourself to be “part of your life”?
- 7) Which identity positions have been imposed on you?

The questions (1 – 7) have been added to study identity from different perspectives.

3.4.3 Week 1

The first lesson started with a presentation of the project and its relevance to the curriculum. This was done so that the students should get an understanding of the content and the

⁷ This question originally read: “Can you give examples of conflicting demands made by your different identity positions” (Janks, 2014, p. 37), but as the question was confusing for my students, especially in relation to question 2 (they were too similar), I changed it for later reference. The other questions were designed using more understandable terms.

project's relevance to them. Then the students filled in the pre-survey, handed out in paper (appendix 5). The survey was important to get an understanding of the students' viewpoints on aspects such as stereotyping and culture before we started working on these topics.

With the film in mind, where they should analyse three of the characters in *Gran Torino*, the students needed tools to do so. Reflecting on their own on identity positions first would give them tools to analyse characters in a film. The idea was that insight into their own identity positions would get the students to see how culture is not static, but something that is acted out, especially in how people behave in different discourses. Another aspect is that one may be rooted deeper in some discourses than others, and that this is very individual. Working on identity positions is related to RQ2 "How do participants in the study interpret the cultural representation of self and other in a film".

The students were given an example from a book, with a mind map illustrating a teenager, Thembi, and her identity positions. We also discussed conflicting identity positions. For example, Thembi learns about equal rights at school, whereas at home she is suspected to stay in the kitchen with the women "serve the men" (Janks 2014, p. 37). We also discussed how one is more powerful in some positions, with the consequence that one can empower other people, or even hurt other people. The illustration of Thembi's identity positions and different questions to discuss (see table 3 below), gave me the idea to design the extended version of identity positions, including pre-life experiences, dreams about the future, and different questions in arrows around the fill-in bubbles (see table 2 above) that was used in the project.

MANY GROUPS—MANY DIFFERENT IDENTITY POSITIONS

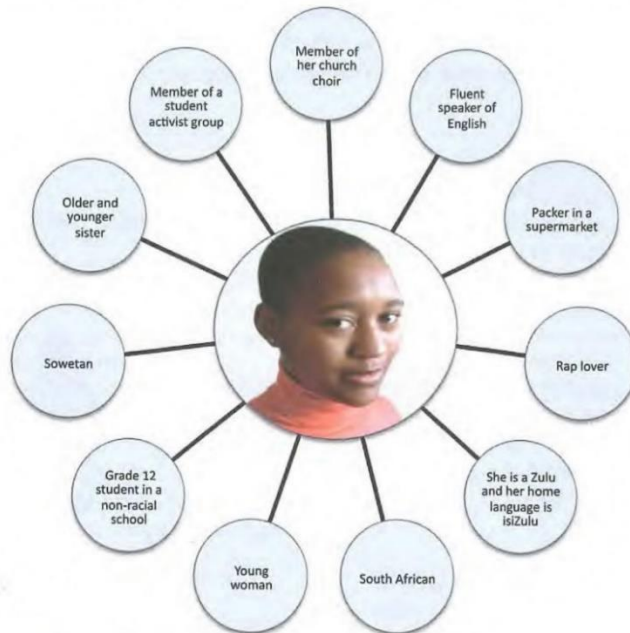


FIGURE 2.3 Thembi's identity positions

Sometimes Thembi finds that her identities clash. For example, from her school and in her student organization, she learns about equal rights for women. At home she is expected to behave like a traditional Zulu daughter and help her mother serve the men.

Now do a diagram of your identity positions. How do you use language differently in your identity positions?



FIGURE 2.4 Your identities

1

Can you give examples of conflicting demands made by your different identity positions? Can you give other examples about other people? In which of your identity positions do you feel powerful? In which do you feel powerless?

2

You could draw identity circles of characters in novels, in soap operas, in sport. What are their identity conflicts? In which of their identities are they powerful? In which are they disempowered? How do they use language differently in different identity positions?

3

Look back at the identity portraits on page 22. Notice how each portrait emphasizes one aspect of the person's identity. Look at the collages you produced of your identities. Did you also focus on one of your identity positions or on many of them?

The poem “Mart was my best friend” by Michael Rosen was discussed in relation to conflicting identity positions as well. In this poem the narrator wears a woolly hat that his mum has knitted. He wears it everywhere. He stands at the bus-stop with his best friend, Mart. Suddenly, Mart grabs the hat and chucks it over the wall and starts teasing the narrator. The narrator must choose between fetching the hat or take the bus without it. These choices say something about who is in power, about “face”, and colliding identity positions. Here we used the tasks in “Doing Critical Literacy – Texts and Activities for Students and Teachers” (Janks, 2014, p. 38) about identity positions in conflict.

I showed them my own illustration of my identity positions before the students made their versions. The last lesson, we watched the Gran Torino trailer as a “teaser” for next week’s program. Trailers are excellent when it comes to creating suspense and motivate the students for what is to come.

3.4.4 Week 2

At first, I was concerned that lack of fact-based work prior to watching the film would affect the students’ abilities to discuss matters related to the film. On the other hand, waiting too long before watching the film could also cause less anticipation among the students.

Therefore, I chose to give them small amounts of input and short discussions prior to watching the film and in between working with the tasks. This way, I would keep students curious about the film while providing them with useful input and discussions before watching the film. Rise (2017) points out the importance of addressing new terms in preliminary work. Before watching the film, I read appendix 9 to the class followed by a brief discussion, mainly about how people have different conceptions of the word culture, and the idea that people do things, not cultures.

They were handed out a worksheet (see appendix 9) to be used for notetaking as they watched the film. This activity was not in the original plan. However, implementing new or other activities based on reflections after previous lessons, are typical procedures of doing action research (Creswell 2014).

We used three of the lessons to watch Gran Torino.

3.4.5 Week 3

As a warming up activity, one student presented his personal mind map from the week before. By using the pre-designed Creaza⁸ mind map, which was now familiar to them, they should analyse the characters and see how they brought culture into existence by how they behaved, used language, and communicated with others. Among all the tasks we did, I chose to audio-record the students' responses on this one. This task was of importance since they would analyse the characters in the film, and thus creating the basis for the rest of the project. Particularly related to the question "How do participants in the study interpret the cultural representations of self and other in a film?(RQ2)" this task was pivotal.

The presentations of the mind maps on Walt, Sue and Thao were done in group rooms to get the best sound quality. Therefore, I also had to borrow some of my students from other teachers' lessons.

The next tasks were related to four scenes from the film: "Sue in trouble" (appendix 11), the "Veranda scene" and the two "How men talk" scenes (appendices 12 and 13). Prior to the scene work, a new introduction text was read to the class. This one on stereotyping (appendix 10). The scenes were chosen to address interculturality in multiple ways. "Sue in trouble" (on YouTube: "Rescuing Asian girl") is a scene that takes place before Walt really knows Sue and Thao, and what happens in the scene can be read as the beginning of a friendship between Walt and Sue. In the scene Sue walks rather casually together with her boyfriend, but in the wrong street. They are met with a gang confronting them, threatening to rape Sue.

The task was implemented in the project to study personal space (see Scollon, Scollon & Jones, 2012). Personal space is something the students can relate to in their own lives, and it is interesting to see how the film uses this element to indicate power relations between characters. Sue's boyfriend is pushed towards a fence, which gives him no space at all. He is portrayed as weak. Sue is stronger in the beginning of the scene because there is more distance between her and the gang. However, as the scene develops, camera angles tell another story. Therefore, she is portrayed as both weak and strong. As Walt gets out of the car, he is portrayed as tall (camera angles) and stands with distance to the others, which gives him a lot of personal space. He is the strongest in terms of power because he stands there

⁸ Creaza is a licensed program used at my school. There are several other programs that could have been used instead to serve the same purpose.

alone. This was discussed in the classroom. The drawing a storyboard-task (appendix 11) also served as point of departure for this discussion.

This scene is relevant in relation to RQ2 because it clearly illustrates cultural representation of different ethnic groups. In the scene, Sue and Trey (the boyfriend) end up in the wrong street, where they meet a black gang trio, threatening them. The students were given the drawing task to analyse the scene in detail. As the students drew the different actions that took place, and studied the dialogues used, this gave them an idea of how difficult it is, for example, to communicate with people you do not know. Sue's boyfriend, who is a white teenager and unsure in the setting, tries to be cool starting with "hi bro", which does not serve well with the black gang. Walt manages to communicate with them, using different language tools, leaving them a bit dumfounded. This is how he eventually manages to get Sue into his car to drive her home safely.

The task to draw a storyboard of the scene, was thus designed to get an understanding of how films as a medium with props, scenery effects and planned/staged positions of personal bubbles communicate stereotypes. Non-verbal communication is according to Byram (1997, p. 12) "seldom dealt with at more than a superficial level by FL teachers". The activity chosen for this scene, drawing a storyboard, was chosen to pay attention to several aspects besides direct speech in the film, and see how a combination of several elements in a film function to position characters in terms of stereotyping, identity, prejudice and power issues. This is related to representation of self and other in film (RQ2). The storyboard-drawings were scanned into a pdf, and we discussed them in class.

The "Veranda scene" (appendices 12 and 13) is a scene where Sue approaches Walt and tells him that he is a good role model to her brother, Thao. Illustrated in this scene, is how respect plays an important role in communication. The scene was chosen to portray communication between different generations, as may be part of intercultural communication, or inter-discourse communication (Scollon, Scollon & Jones 2012; Piller, 2017). In relation to student's own reinterpretation of self and other (RQ3), this is interesting because it portrays how a person may change communication styles in different identity positions.

The last two scenes, "How men talk" must be seen in relation to each other. In the first scene, Walt takes Thao to a barber, where he is a regular guest, to practice how to communicate men to men. Thao is told to observe how the men talk, and then try to adapt this way of talking.

Later, as Walt drives Thao to a building construction site, owned by a friend of Walt's, Thao succeeds in communicating, using a rather tough language. Consequently, he manages to get in as an apprentice. These scenes were chosen to discuss "face", identity positions and work language. The scenes were relevant in relation to representation of self and other in film and can also be discussed when it comes to representation in real-life, including reinterpretation of cultural representation of self and other (RQ3). The reinterpretation lies in an understanding of how language, including body language, is used in different discourses and why.

We also watched a TED talk on stereotyping⁹ with the title "I am not your Asian stereotype". Here, Canwen Xu presents herself within the typical "Asian" stereotype. She is good at maths, plays the violin etc. She goes on until the audience starts laughing, finally understanding that she is not describing herself. She also talks about difficulties she has encountered, and how she has dealt with identity issues. Together with the TED talk "The danger of a single story" (see 2.2.1), these two TED-talks shed light on several issues related to intercultural communication.

Chimamanda Ngozi Adichie talks in the latter about her early writings, where she in a Nigerian setting wrote about white blue-eyed people playing in the snow, based on characters from British and American books that she had read, and about her experiences spending time in USA as an exchange student.

Eventually, we discussed how the class felt about the theory so far, and feedback from the class suggested that small amounts of input was something they appreciated, rather than using a lot of time working on different theoretical issues.

3.4.6 Week 4

As with all school organisations, unplanned events suddenly turn up and replace what was originally planned. Little was done in relation to the project, apart from finishing the drawing task. Whereas some groups worked on completing the storyboard, others did their presentations on characters from Gran Torino from the previous week.

⁹ https://www.ted.com/talks/canwen_xu_i_am_not_your_asian_stereotype

3.4.7 Week 5

Due to delay in the project, I revised the activities done in previous weeks and tried to find a way to finish off the project. Because of the corona situation, the school was now on red level, which meant that any activity had to be done accordingly. This made pair- and group activities difficult, as the students were supposed to keep a certain distance from each other.

I ended up making a Creaza presentation with the reminding three scenes combined with a summary of what we had discussed so far, especially concerning culture and stereotyping. The idea was that I should discuss the presentation with them, and they could write any answers to the discussion in their own mind maps. I made a digital copy of the mind map for each student. Creaza is a program that enables you to create individual copies, whereupon students can finish their versions of it. This did not work too well in a class that needed more variety. We gave up writing anything (which would have given me useful information) and discussed the scenes instead. Therefore, questions about specific scenes were included in the final interviews to get a chance to audiotape and transcribe students' viewpoints.

The final day of the project, one of the students presented his group's mind map on Walt. This led into a good class discussion. We ended up using two extra lessons the following week to summarise the project and fill in the post-survey.

Interviews were conducted the final day of the project (see transcripts, appendices 14-16). The interviews were in Norwegian as this would give more thorough information about their learning processes. In the original plan I had planned one or two interviews. However, instead of selecting out a few for interviews, I decided to interview them all. I was interested in everybody's opinions in this project. I interviewed three groups using recording, and one group without any recording. The last group consisted of the few that did not want to be on tape, together with those that did not want to take part in the study. I chose to do the interviews this way to include the whole class. Since the project was obligatory to all, the interviews could enhance their and my understanding of the learning outcome of the project.

In hindsight I see that the interviews were conducted in a rather informal way, but I think it would have been difficult to do otherwise as I knew the students well, and we were used to have an open dialogue and use a lot of humour. To do otherwise in the interview could have resulted in a stiff setting, preventing an open dialogue, and maybe not given the same results.

3.5 Ethical implications

One positive aspect of being both teacher and researcher is easier access to participants. There are no gatekeepers to pass. However, easy access is more vulnerable in many ways. With easy access comes greater responsibility. Efforts were done to ensure that both students' rights were preserved as well as the school's.

When including students' opinions and their feeling of growth in a study, some ethical considerations and procedures were needed regarding protection of privacy. All measure were taken to ensure students' rights in this project. This also meant notifying the Norwegian Social Science Data Services (NSD) about all steps being taken in the study (appendix 1), including changes on the way. Participants were also given the possibility to choose pseudonyms for their names when quoted in the thesis, and an opportunity to see what had been written about them if they wanted. In relation to the surveys, participants' responses were coded so they could track their own surveys, but their identity would not be known to me.

As with all research done based on people's opinions and similar, the "truth" cannot be obtained. Voices may tell versions, but these versions may or may not be what the person really means. Especially, since I was both teacher and researcher and knew the students, they may have given me answers that they thought I would like to hear. They may also have done this out of habit, without reflecting much upon it. However, my impression in the final interviews was that they told their actual opinions.

My dual role is something that may have influenced the planning of the project, and the outcome of it. Being a novice researcher, I may have made choices based on my experience as teacher rather than based on theory that more experienced researchers would have chosen. Issues around objectivity versus subjectivity were also of my concern. As researcher, one needs to be aware that objectivity is not really possible:

Our own background, values and beliefs and cultural understanding inevitably have an impact on our decisions about research. We construct reality through our own ideas and 'truths' which many, and justifiably, would argue is 'our' truth. However, research needs to be as objective as possible, and as any claim to objectivity or to 'value-free' position is an illusion, personal biases have to be identified throughout the research process and strategies to minimize them have to be employed (Hopkins, 2014, p. 73).

Because the participants were also my own students, I had to plan the project in the light of the mandatory English course, and make sure they got everything covered throughout the year, even though we used many weeks on this project. Doing so, was in many ways positive because action research should be part of a day-to-day school organisation, and not disrupt in any way.

On the other hand, as a researcher I already knew the participants. I knew their challenges and their strengths and how they in general thought of the mandatory English subject. Therefore, I could also easily have pushed those few that did not want to take part in the study, but my role as researcher had priority. This means that as a researcher, there is a need to put aside actions that a teachers would normally have done.

Also, when it comes to reporting classroom research, one should be aware of that qualitative action research carries an element of a “retrospective vision” (Hopkins, 2014, p. 171) because data will be interpreted and collected selectively and the presented material is in many ways an “account” of what happened. Having this in mind, I made sure I found feedback from students that were also not supportive of the project, thus avoiding to present my study as more positive than it was.

3.6 Trustworthiness and limitations

Even though a deeper understanding of the issues under investigation was the final goal of the project, the number of participants in the study was too small to generalise any findings.

This was a case study over a short period of time, conducted in one class only. However, findings in the study may be of interest to others wanting to study similar issues. Particularly with the new curriculum at its starting point, the present study may give insight into possible ways to deal with interculturality in the classroom.

Chapter 4: Findings and discussion

This chapter presents and discusses findings from the data collection, mainly from the two surveys and the final interviews. Wherever necessary, data from classroom activities have been included to shed light on different aspects. Findings are discussed thematically according to the research questions. When it comes to classroom activities, the audiotapes of the group presentations are discussed in general, as they were not transcribed. Interesting findings related to them are discussed in 4.3.

Conclusions are saved for the final chapter. The chapter has a predominant narrative style, and the students' voices are central here. Since this thesis would not have been a reality without my students, who volunteered to take part in several discussions, I wanted this chapter to be framed around their meanings. As teachers we may have ideas on what works in a classroom. Sometimes we get students to give feedback on activities or methods used, but seldom in a scale like this.

I also told the students that their voices mattered. My most important concern was that, by interviewing the whole class, they were all included, and their voices were heard. In addition, a positive outcome of integrating all students, was that two students who initially did not want to take part in the study ended up joining it, as they realised there was no extra work by participating in the study. They all had the same amount of classroom work in the project, but not everybody took part in the actual study.

As the project is labelled action research, their responses may not only change the way I teach, but it may also be relevant to others who ponder on how to address interculturality in the classroom. Several dialogues from the interviews are therefore included to shed light on answers given to the two surveys. Students' responses are subsequently discussed in the light of theory, as presented in chapter two. The chapter is also thematically organised according to the research questions.

Excerpts from the interviews are with pseudonyms. Three audio-taped group interviews took place the executive day as the project ended or in the following days. They had a duration of about 25 minutes. The survey (see appendix 5) was used as guideline for the interviews, whereupon following-up questions were asked. Therefore, all three interviews ended up somewhat similar, but also different in terms of content. The interviews were conducted in

Norwegian to get the most out of it, and excerpts used in this chapter have been translated into English. These are the participants:

Interview 1: Ronny Gunnar, Kristoffer, Tormod and Kristian.

Interview 2: Bjørg, Frida, Nils and Joakim.

Interview 3: Laila, Olga, Petter, Henning and Tobias.

Before discussing the students' responses, it may be worth keeping the following in mind: Excerpts from the interviews are labelled as such (Excerpt A, B, C etc.) when they stand on their own. Each excerpt has been given a headline that works as a summary of the excerpt/dialogue. The students often referred to the film and its content in more general terms in the interviews, not necessarily to specific scenes. Discussions centred around specific scenes that we worked on in class, have been connected to these.

When integrated in the narrative, quotes from the interviews are marked with reference to interviews in brackets. When students are quoted from what they wrote in the surveys, these are code-labelled, such as "PRE or POST_EL15, (appendix 6, 1)" (example).

Responses to the surveys are more prominent in the beginning of the chapter. This follows in many ways the structure of the final interviews, where the surveys were discussed first, and based on how the students answered here, following-up questions were asked. Therefore, by the end of the chapter, there is a greater focus on the final interviews.

4.1. The triangulation effect between the two surveys and the interview

As discussed in 3.3.1, I wanted a triangular effect of the data collection. Therefore, the surveys were integrated in the interviews, both for the sake of the students and for the benefit of a more profound data collection. Here is how:

The pre-survey (coded PRE) was given to the students the first thing in the project and the post-survey (coded POST) was handed out and completed just before the final interviews. The students were given photocopies of their own pre- and post-surveys in the beginning of the interviews. This was done for several reasons. First, they could get an idea of their own journey in the project. It was voluntary to share anything from what they had answered to the group. They were free to answer in very general terms if they wanted to. Second, the survey would serve as a guideline for the interviews and create the triangulation I wanted. By

discussing the questions in the interviews, I would get a deeper understanding of how they had answered in the surveys and get the chance to ask following-up questions. When collecting different types of data, as in this study, with a triangular effect, this may strengthen weaknesses in some parts of the data (Creswell 2014). The surveys on their own, may be somewhat weak as data, but they stand stronger when integrated in a discussion. The interviews can give both the students and the researcher a greater understanding of the surveys and how the students answered them. Third, giving the students the surveys, would give them some guidelines to focus on while discussing during the interviews. For some students, that may create a safer environment. Finally, and maybe most important, it seems like they drew some learning out of comparing the surveys.

Related to the first research question, it was interesting to get students' perspectives of learning outcomes of films. The next section, therefore, is centred around this.

4.2 In light of the new curriculum, how can films be used to promote intercultural awareness in a VG1 EFL classroom? (RQ1)

4.2.1 Do the students think they can learn about culture through watching film?

The use of film as a teaching tool is something most students are accustomed to. How films are used in the classroom may vary a lot, from just watching a film for variation, to studying a film in detail. Even though I have used a lot of films as teaching material (see 1.3), I had never interviewed students about what they learn from films. Both surveys and the final interviews may shed some light into students' reflections of a potential learning outcome of using films in the classroom, especially here in relation to learning about culture and interculturality. This is very much related to RQ1. When it comes to the surveys (appendix 5), the following question was asked in relation to film: *“Can you learn something about culture through watching film? Explain...”*.

All students responded positively to this question in both surveys. Most of them answered “yes” followed by shorter or longer explanations (appendix 6, 1-29). The students see a learning potential in films when it comes to learning about culture, which reflects theory discussed in 2.4. The answers given in the pre- and post-survey do not differ very much, except from two-three responses. Here are some of the responses in the pre- and post-survey:

“Yes. We can see cultures one does not normally see” (PRE_EL15, appendix 6, 1).

“Yes, one can learn something by watching film, one gets another view of life then. One can physically see it” (PRE_JØ14, appendix 6, 8).

“Yes, for example if one watches film, then one learns about other countries and cultures” (PRE_MA7, appendix 6, 12).

“Yes, you can learn a lot from films because it is visualised” (POST_FS13, appendix 6, 17).

The first question in the survey was asked to see whether the students agreed or not about film as a potential way to learn about culture. The consensus in the classroom (as the examples above show) was that there is potential in films when it comes to learning about culture. “It is ... a vehicle for “exploring *intercultural literacy*, since it is one of the means through which we may regularly encounter other cultural discourses” (Pegrum, 2008, p. 146). Many students compared films to written texts. BE24 wrote in the pre-survey that “because there [in films] we get to see how things work etc. ... I feel I learn better by watching instead of for example reading” (appendix 6, 25).

Some students had a different angle to the question after the project was finished. Interesting is on student, who in the pre-survey answered: “Yes, because in films one can see different cultures. And often it is taken from cultures from real life” (PRE_MA21, appendix 6, 4). In the second survey the same student wrote: “Yes, that is my opinion. There are often cultures in films, maybe often pinpointed. They often use a lot of stereotypes in films, so characters act according to peoples’ general opinion of a culture” (POST_MA21, appendix 6, 5). This change in explaining is interesting in many ways. First it shows that the student has reflected on what we discussed in the classroom. In the first statement the student says that films often portray cultures from *real* life, but in the second survey, films *depict* stereotypes of cultures.

As discussed in 2.4, stereotyping is used a lot in the film genre and may overshadow aspects of identity, for example as seen in film adaptations of novels (Baker & Patrick, 2007). Student MA21 seems to have gained greater insight in film as representation and how stereotypes work in film. Stereotyping in film is further discussed in 4.3.3.

The surveys indicate that students believe they can learn about culture through films. Using both pre- and post-survey also gave slightly different answers which can indicate that some students had gained a greater understanding of how film works, for example when it comes to stereotyping. The discussions in the classroom together with tasks related to different film scenes, as well as the TED-talks (see 3.4.2), may have given the students a deeper understanding when it comes to how stereotyping works, both in real life and in film.

When it comes to what the students learnt from working with the film *Gran Torino*, they answered several things. For example: Ronny Gunnar: “That the meaning of films... can... be so much deeper than you think when you first watch it... before you study the film” (interview 1, appendix 14, 130). His answer shows, in my opinion, that it is not only about learning through film, but also about *how* one works with a film. This will be further discussed in 4.2.2 and 4.3.6.

4.2.2 The students’ critical viewpoints on using film to teach culture

Some students discussed negative aspects of using just one film as point of departure. A few cultures were presented in *Gran Torino*, very stereotyped as such, and using one film only as basis for a general discussion on culture, also had its drawbacks. As Nils said, referring to an episode in class when I told them about how the first years in one’s lives establish a standard for how one analyses and thinks about things later in life (see also Janks, 2010 p. 55): “It is a little like when you told us that when we are young, we will always measure things the rest of our life to... in a way that’s how it is with one film as well. Thus, I watch the film, get a few viewpoints, and then I will just weigh it up against how it was done in the film in a sense. Therefore, I think it was a little difficult to answer the questions, at least when one discusses cultures in general” (interview 2, appendix 15, 70 – 376).

Another student, Frida, shared his view as well: “It is easier to hear about it when I can really visualise it in a sense, but then since we watched that film, *that* is what I envision when we discuss later... Yeah” (interview 2, appendix 15, 391 – 393).

Another student, Bjørg felt she did not learn that much in the project:

Excerpt A: The learning outcome (interview 2, appendix 15, 177-180).

Bjørg: I did not learn much more...

Int.: Did you learn *one* thing?

Bjørg: Not that I can think of.

Int.: *Did you think about anything you have not thought about before?*

Bjørg: Erm... No... [pause] No, not really. Or do the Hmong people exist for real?

Int.: *Yes.*

Bjørg: Then I have learnt about that [laughter].

She liked the film, but she did not learn much from the project. I discussed the matter with Bjørg after the interview, but it was difficult to establish why she felt she did not learn anything. She meant she had already been through the same in her previous year, as she was one of the students who had changed her study plans and chosen another field of study. She was therefore a year older than the others. It is very possible that she had been through some of the same topics already. Another thing that was brought to my mind in the interview as well as in the conversation with her afterwards, is that she wanted *facts*. She asked, “do the Hmong people exist for real?” It may be that some students prefer learning facts about a culture rather than “engaging in a self exploration and awareness” (Yep, 2014, p. 343) when working with films in the classroom.

To summarise this section, the students clearly see a learning potential in films, but how films are worked with in the classroom play a role here. Also, as some students noted, there is a danger of focusing too much on the film as point of departure when discussing aspects related to culture. As discussed in 4.3.6, students also see a difference in how films are watched at school and at home. In relation to RQ1, it seems like films can address curricular aims (see 2.2.4), but it depends on how films are approached.

The next section will discuss culture and representation in films and students’ viewpoints. Important, here, is to get an understanding of how the students think about identity and culture, as this will influence how they analyse representations of self and other in films.

4.3 How do participants in the study interpret the cultural representations of self and other in a film? (RQ2).

Since RQ2 is centred around *cultural representation* of self and other, this section will first discuss how students think about matters such as belonging to a culture and identity versus culture, both before and after the project was finished. Then there will be a focus on the different characters in Gran Torino before a general discussion on culture versus self and other, based on how the students analyse the film. The idea here is that the students eventually will see culture as something people do, in other words, “how culture is used by specific people for specific purposes in a specific context?” (Piller, 2017, p. 5; see also 2.3.1).

4.3.1 The students understanding of culture

Some of the questions in the survey were related to culture. As discussed in 2.2.1, culture is a term that can mean different things to different people. Question number two in the survey (appendix 5) says something about culture being static or dynamic. This was a “yes/no/I do not know” question: “*Is culture something that changes?*”. This question is relevant when it comes to the students’ level of intercultural awareness because it says something about whether they see cultures as having a changing potential or not.

All students, except from two, answered “yes” in both surveys (appendix 6, 30 - 58). MA7 did not give an answer in the first survey, whereas the answer after the project was “yes” (appendix 6, 41 - 42). HA20 answered “no” in the first survey and “yes” in the second (appendix 6, 31 - 32). This is interesting because it indicates that some of the students may have changed their view as we worked on the project. This is an indication that some participants had a learning outcome of the project that can be in line with an understanding that there is no single definition on culture (see 2.2.1). It can also mean that some students got a deeper understanding of culture as changing and evolving, as also discussed in 2.2.1. This is again related to RQ3 (see 4.4), because how one sees culture is related to one’s own perspectives and worldview as well as how cultures are represented by others.

4.3.2 Belonging to a culture?

Question number six: “*Who/what is it that decides whether one belongs to a culture or not? Explain...*” (appendix 5) was added to see how students reflected on what “belonging to a

culture” means. In which degree is there a choice when it comes to belonging to a culture and in which degree is it “from the old times” (PRE_HA 20, appendix 6, 147)?

The students wrote varied answers here, ranging from “it is from the old times” to “you decide yourself” (PRE_JØ14, appendix 6, 153). Some students wrote different answers in the first and second survey. For example, SA21 went from: “you decide yourself” in the pre-survey to “it is in a way the culture that chooses you” in the post survey (appendix 6, 167-168). FS13 wrote in the pre-survey: “You decide yourself if you belong to a culture, but it has something to do with race as well” (appendix 6, 161). In the post-survey the student wrote “you can get into different cultures because of different circumstances, which means it is not always you who chose where you belong to” (appendix 6, 162). GØ29 wrote “yourself” in the pre-survey and much more detailed in the post-survey: “It depends on which culture you belong to. For example, people with a Jewish mother “should be” Jews. But if you are engaged in football, you can decide yourself if you belong or not” (appendix 6, 172-173). This is again related to the theory discussed in 2.3.2 where critical literacy tools, such as the map on identity positions, can create a greater awareness of the relationship between identity and culture. Giving the students tools and guidance to use these, may pave way for categorical *Bildung*.

In general, the students had a more black/white view in the pre-survey and more of a balanced view in the post-survey. It seemed the students reflected more in the second survey, as in “sometimes it is your choice and sometimes not, and it depends on the context”. Again, I think that working on identity positions helped the students see several and different connections between identity and culture, and that things are not as straightforward as one might think.

The change in the student’s view come to show in the interviews as well. Some changed views as we worked on the project, and several learnt from taking part in the interview. I find excerpt A (below) interesting because of how they reflect on what it means to belong to a culture. This is also very much linked to RQ3 (4.4) about whether classroom discussions can lead into reinterpretation of their own cultural representation of self and other. Especially the last part of the dialogue, where Kristoffer says “it is not always you who can decide what other people think” (interview 1, appendix 14, 88), whereupon they in a way conclude that belonging to a culture is not either or, it depends on who defines who, and whether it is an outside or inside perspective:

Excerpt B – Discussing question no. 6 in the survey (interview 1, 72-89).

Kristoffer: Question number six... Who or what decides whether one belongs to a culture or not? I have written that you can entirely choose yourself.

Ronny Gunnar: Yeah, me too.

Kristoffer: For example, people usually say in Norway and in other countries that Norwegians are born with skis on their feet, but you decide yourself whether you are a part of that culture... Erm... If you do not like skiing, you are not born with skis on your feet... But at the same time you are part of that culture to other people because you are born in Norway... And then in a way, you are? It is both.

Ronny Gunnar: People think that people in Norway are good at skiing.

Kristoffer: Yes.

Tormod: It is as you say... You are... You choose yourself which culture you belong to. But it is not always you who decide which culture you belong to because you are “placed in a box” (Norwegian expression for having a fixed idea of something). ... So, it is in a way not your own choice what it is... Which culture you are part of even if you can decide yourself.

Ronny Gunnar: Yes, at least you decide your own opinions, but it is not always...

Kristoffer: ... It is not always you can decide what other people think (interrupted)

Ronny Gunnar: ... Well, that is... A good point!

What I found interesting in this discussion is how the students as a group reflected on the degree of choice in “belonging to a culture”, whereupon Ronny Gunnar finally says “Well, that is... A good point!” as if he had not reflected on it before; It is not only about how you categorise yourself, but also about how people may have fixed opinions of you or your culture (see also 2.3.1). In the beginning of the excerpt Ronny Gunnar and Kristoffer are very clear on one’s own choice in the matter. They may have changed their views during the interview.

When discussing culture and representation in films, the use of stereotypes, in films as well as in real life needs to be reflected on (see 2.2.1). The next section will discuss students’ understandings of stereotyping, prior to, and after working on the project, especially in relation to films. An awareness of how stereotypes are portrayed in films is important in relation to how students analyse representation of self and other in films (RQ2).

4.3.3 Why is it important to understand how stereotypes work in films?

Some of the students mentioned stereotyping in relation to culture in films. Stereotyping is highly relevant when discussing culture (2.2.1), and especially important when it comes to cultural representations in films. RQ2 asks “How do participants in the study interpret the cultural representations of self and other in a film?” Stereotyping plays a central role when it comes to how films can promote intercultural awareness in a classroom. Omitting a discussion on stereotypes when using films as point of departure for learning about cultural matters, may strengthen students fixed assumptions of different cultures rather than question these.

Stereotyping was also one of the words many students struggled with, especially in the first survey. The sound of question number eight in the survey was “*What is a stereotype? Explain...*”, followed by question number nine: “*Is stereotyping a positive or a negative thing? Explain...*” As much as eight respondents (half of the group) did not know what a stereotype was in the pre-survey (appendix 6, 203-230). Two students who could explain a stereotype in the pre-survey, had better explanations in the post-survey. For example, GØ29 went from “typical features” to “a stereotype is an expectation one has of a character or a group” (appendix 6, 228-229). Four students in the pre-survey wrote what I would call good definitions of a stereotype:

“It is to think that everybody who looks the same does the same” (PRE_FS13, appendix 6, 219).

“A stereotype is a created image about different people (something that is common for different groups/people)” (PRE_EL15, Appendix 6, 203).

“A stereotype is an expectation to how things are like...” (PRE_JØ14, appendix 6, 210).

“The way people envision a person from a culture” (PRE_RE23, appendix 6, 223).

Understanding relevant terms when discussing interculturality is important according to previous research (see also 1.5). It seems like some of the students had an understanding of stereotyping before they took part in the study. However, when asked about the effects of stereotyping: “*Is stereotyping a positive or negative thing? Explain...*” the answers given by the four students in the pre-survey, as compared to the post-survey, suggest that their understanding of the effect of stereotyping may have changed throughout the project. Student FS13, for example, went from “most often negative” to “it is a good combination because

stereotyping can help you understand cultures, but at the same time cause misunderstandings and create conflicts” (appendix 6, 246-247). JØ14 saw positive and negative aspects but was more specific in the post-survey. This student used the idea of Norwegian students riding on ice bears to school as a positive example of stereotyping (pre-survey), whereas the student wrote the following in the post-survey: “Both, you can “categorise” with it, and being negative” (appendix 6, 238,239). RE23 answered “can be both” in the first survey and in the post-survey, the answer was: “Most often negative. The person has an identity that determines how the person is” (appendix 6, 251-252). EL15 was absent as we did the second survey.

One of the students who did not give an answer to “what is a stereotype?” wrote “it can be both” in relation to positive and negative sides versus stereotyping (PRE_SA21, appendix 6, 253). This is interesting because maybe some of the students who could not define a stereotype, still had some sort of idea of what it was. At least this student tried to say something about the consequences of stereotyping. The same student had a growing awareness of the concept of stereotyping after we had worked on the topic in class. In the post-survey the student wrote: “Both, it can be positive for inspiration and negative, for example when it comes to segregation” (appendix 6, 254). Here, the student shows an understanding of how stereotyping can be both a necessity and at the same time carry negative consequences (see 2.2.1).

MA21, who did not answer this question in the pre-survey, wrote the following in the post-survey: “It is a little negative, really, because you basically judge that person just because of the family he belongs to in a way. But it can also be positive, because then you know how to behave when you meet that person” (appendix 6, 235). Interesting in this answer is the inter-discourse way of thinking (see also 2.3.1). The student does not refer to culture, but to family. Since the project was about culture, something we narrowed down to every-day issues, the response here may indicate an understanding of “people meeting people” instead of “cultures meeting cultures”, as discussed in 2.2.1 as well.

FS13 labelled it as “mostly negative” in the pre-survey. However, in the post-survey, the student gave a more thorough answer: “It is a good mixture, because stereotypes can help you understand cultures, but it can also be misunderstood and create conflicts” (appendix 6, 246-247). This shows that the student has gained an understanding of stereotyping as something people use to organise their world, as well as something that may cause conflicts and misunderstandings. I think it is important that students learn this dualism of stereotyping (see also 2.2.1).

In general, the students were able to elaborate more on consequences of stereotyping in the post-survey. In relation to *Bildung* (see 1.4) and the Knowledge Promotion 2020 (see 2.2.4), an understanding of how stereotyping works in everyday society, as well as in a wider perspective is vital. How one reads the world is very much connected to stereotypic views from one's own corner of the world, and it is not only about how an individual reads the world, but also about how "the world" reads the individual. This is important, especially in relation to understanding that one's view on the world may be culturally dependent (2.2.4). Baker (2011) holds this to be important when it comes to intercultural awareness in a Lingua Franca setting. Eventually, narrowing stereotyping down to something that goes on in people's everyday lives, can help students meet the world.

Culture and stereotyping were also discussed in the interviews. Nils has an interesting perspective when he says that "because, especially in films there are a little overdramatised stereotypes so that it becomes easier to follow... Meaning they stereotype all cultures and then it is easier to follow what is going on in the film and finding out more about the culture or the stereotypes of the culture. That makes it more understandable" (interview 2, appendix 15, 15 – 19). Nils sees that stereotyping culture(s) is a natural part of a film. He also sees that stereotyping in film is even more exaggerated than in real life (see 2.4) because it makes it easier to follow the film. At the same time, Nils also points out that one must be critical when choosing film (interview 2, 363-366): "I feel a little like... Erm ... Thus, what I think is that one has to be a little bit critical to the choice of film because one gets a lot of different cultures in that film, but at the same time I also think that is more of a learning about prejudice."

I think what Nils discusses shows an understanding that was a wanted learning outcome of the project: Insight into stereotyping in film, and that an awareness of this this can lead into a deeper insight when it comes to prejudicing, also regarding real life. As I understand him, he indicates that the choice of film in a teaching perspective plays a role. It depends on how cultures are represented in the film and how one approaches the film in a classroom setting, as discussed in 4.2.2.

With an overview of the students understanding of culture, identity and stereotyping, the next section will discuss the students' reflections around representation in the film *Gran Torino*.

4.3.4 Cultural representation of self and other in film

This section looks into how the students analyse different characters and how they were presented. Especially important here are Walt, Thao and Sue (see 2.4.1), but also how different groups of people are set up against each other. As discussed in the section above, several students had a deeper understanding of the concept of stereotyping after working on this project, and stereotyping will be further discussed in the present section. As seen in the interview excerpt below, many students both talk about how characters behave in the film and go directly into referring this to experiences from their own lives (RQ3). Nevertheless, focus here will be on representation in film (RQ2), but with reference to real life whenever applicable.

The excerpt below shows how students discussed the fact that one is not always the person/character others believe you to be. They discussed how one can be prejudiced towards others and they link it to situations they are familiar with on a day-to-day basis. The term “face” here is linked to theory discussed in 2.3.1.

Excerpt C – Discussing “face” (interview 2, appendix 15, 368 – 387).

Nils: Well, how one can act as a person, but on the inside one can be totally different from how one is perceived. That is the way I think Walt is towards the other characters. He thinks the priest is like that, but then the priest came to talk to him in the pub and then he got to see how the priest really was on the inside. Also, it is the same with Sue as well. He thinks in a way that she is just a regular girl who will take all “the crap” he says, who will not speak against him, but then she does. So, I think it is more a sort of learning about prejudice...

Frida: It is like, the priest-thing – When you think about a priest you do not get the... You think he is a nice man sort of, but you do not envision him to be the coolest to talk with on a normal day in a way, but he is just normal, he just has a job that not everybody has, one that not everybody totally agrees with, then. Or that, everybody does not feel that in a sense. Because that is the case, he is just normal...

Nils: ... He is prejudiced against Thao as well. He thinks he just sits there in the garden, but later in the film he shows that he can do everything. Like, he climbs the roof and helps people in the garden, helps people carrying in the groceries...

Here, in terms of cultural representation, the students discuss how the characters act towards each other in the beginning of the film and then as they get to know people more, they change their ways of behaviour. How cultural stereotypes can hide other aspects and become a misnomer is discussed in 2.2.1. Interesting is how Frida discusses the priest. The students have probably watched several films with priests in them, but in *Gran Torino* there is something special about the growing tie between the main character Walt and the priest. In class, we discussed stereotyping and prejudice and how expectations may blind you from seeing the whole picture. Cultural representation in *Gran Torino*, discussing the characters, lie in how film characters expect each other to be as well as in how the different characters portray culture. For example, there is an expectation of how a priest behaves, and many people only see the priest and not the person behind. This is relevant in relation to RQ3 about an understanding of cultural representation of self and other in real life as well. The excerpt above and the one below illustrates how students discussed how characters are perceived in contrast to who they are when you get to know them. Both excerpts discuss about how to look beyond ethnicity and the fallacy of categorising people in different groups based on assumptions:

Excerpt D – Discussing meetings between people on common ground (interview 2, appendix 15, 62-72).

Int.: Even though we meet all these “groups of people”, what is the film really trying to tell?

Frida: “It is like, or, with Walt and Thao, that they are both men, but they are very different, but they can do the same as well, so, yeah, I do not know.”

Nils: I think it is a little like that with... Even though the cultures are different, they can be together in a way... So, like Walt, he did not really like those people, but then he became a father figure for Thao. And Thao meant more and more to him. That was shown in the scene where Sue got hurt and their house got shot at.

What they discuss here is important regarding cultural representation of self and other in film (RQ2). They clearly see that despite belonging to so-called different cultures, the characters in the film find common interests that go beyond culture (here: ethnic/national culture).

Gran Torino is a film that portrays stereotypic cultures and questions them at the same time, and many students interpreted the film this way. Furthermore, this group discussed how Sue, Thao's sister, managed to get to know Walt. She was the one who really built bridges in the film. This was one of the scenes we studied in class (see 3.4.5; appendices 12 and 13):

Excerpt E: Getting to know Walt/The Veranda Scene (interview 2, appendix 15, 76-85).

Int.: How did she manage?

Frida: How she managed?

Int.: Yeah.

Frida: Well, she never really gave up, but he did not want to let her know that he enjoyed her company. He was hard. But I think she realised that he needed someone to be with and talk with. She never gave up.

Nils: She did not fit into Walt's expectations.

Frida: Mhm, she is a really smart girl.

Nils: She used a rougher language.

Then the group discussed how Walt had troubles when it came to communicating with his own family and how he felt his children and grandchildren were spoiled and just wanted things from him.

Excerpt F: Spoiled kids versus respect (interview 2, appendix 15, 107-118).

Int.: This thing with him thinking that his kids are spoiled and... What is the thing with Sue? Sue shows respect in a sense, does she not? Is that an entrance gate then?

Nils: I think it is a little like... He is but a military guy and has a lot of discipline... And he is a little like "respect and honour".

Frida: That girl, she never asks him for anything but to help her brother in a sense and she does the same when he says "can you get me a beer?" In a sense, then she just does that... Than to say... She never asks him of anything in a sense.

Int.: So she gives without expecting anything in return in a way?

Frida: Yeah, because then she shows that she respects him, and yeah.

Here Frida clearly uses the veranda scene to illustrate the relationship between Walt and Sue. This is a scene where Sue proceeds very carefully to get Walt to open up. Sue shows an understanding of Walt's generation (Scollon, Scollon & Jones, 2012), and how to communicate with him on his terms. Frida mentions respect and illustrates, therefore, an understanding of what is important in terms of communicative competence skills when generational differences play a role. This is relevant in when discussing identity positions, for example (Janks, 2010) and "face" (Scollon, Scollon & Jones, 2012). A person may act differently in the role of a friend than in the role of a granddaughter.

Sue shows him respect by bringing him the beer he requests, but at the same time she uses the rough language he uses (as Nils refers to), which is also part of her way of communicating. What Walt and Sue have in common is how they are able to pinpoint things by using more of a cynical language. Sue and Walt therefore connect in other areas than Thao and Walt. When it comes to cultural representation of self and other, the discussions above clearly illustrates that the students understand that you need to talk with people to get to know them. It also illustrates the importance of an awareness of "face". When Frida discusses the priest, it seems like she draws learning from the film when she compares it to real life experiences as she reflects on how a priest is just a "normal" human being. This is also related to RQ3, in that what happens in the film is relevant in real life as well.

When looking into matters of cultural representation of self and other, there is also the aspect of power, which is prominent in critical literacy (see 2.3.2). I also asked one of the interview groups what they learnt from the drawing task, based on one scene (see 3.4.5 and appendix 11) that we worked on. Here are their answers:

*Excerpt G – Discussing the drawing task – from the scene "Rescuing Sue"
(interview 1, appendix 14, 394-411).*

Kristoffer: It was nice, it was fun in a sense, but...

Ronny Gunnar: It was something new, ... It was not just the regular, writing, writing, writing only. It was a different way to express oneself in a way.

Tormod: I do not think I learnt anything from it, but it was fun doing it anyway.

Kristian: We discussed why they filmed from different angles and such to make people look taller and such... That is what I learnt most from, then.

Tormod: Yes, but considering we had English, getting better at drawing is not what I had in mind, in a sense.

Ronny Gunnar: It was fun, but I do not know...

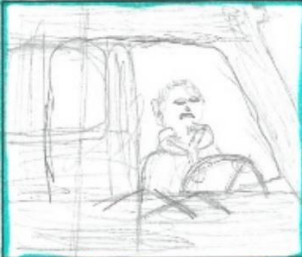







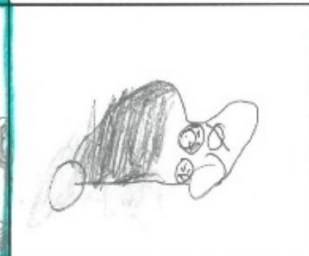
Int.: Can it be an activity to remember the task and the scene?

Ronny Gunnar: Yes, that is true.

Kristian: We must thus reflect on why it is like that, right? And why this and that element is there?

Ronny Gunnar: Mhm.

The drawing scene, or to create a storyboard was a new experience to them. I found this strange, as I would think they were used to it from elementary school. Maybe it was just the upper secondary setting that made it strange. Kristian understood the relevance of the task, whereas Ronny Gunnar and Kristoffer liked the activity. Tormod did not feel that he learnt anything from it, but he still enjoyed doing the task. Ronny Gunnar agreed that the task could be a way to remember the scene for later references. In hindsight, I see that I should have discussed this task more in the interview and perhaps showed them some of the drawings then. Based on how they drew the scenes, it is apparent that they recognised props and elements to indicate power relations, as well as scenery settings to create the right atmosphere for the dialogues. I have included one storyboard-drawings, illustrating how students solved the task:

		
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(Reprinted with permission from students.)

However, it was clear that this way to work with film was new to the students, based on the comment by Tormod, that “getting better at drawing” is not a thing he had envisioned in relation to the English subject. Also, bringing in elements from critical literacy, like power relations, may not have been a familiar way for the class to work with a film scene.

“How men talk” is the third scene we studied (see 3.4.5, appendix 13). In interview 1, the group discussed how the scene takes things a bit too far-fetched in terms of rough communication, but at the same time it is often so in typical male dominated workplaces. They discussed how Walt was raised to think of boys and girls as different when it comes to how they should behave and talk, which I understood as related to the generation Walt “belongs to”. When I asked if there could be similarities between the scene and students’ own work experiences, Kristoffer said the following: “It really could. Because it has to do with respect. For example, hand shaking is important when you want to get a job... A proper hand-shaking [*laughing*]... You cannot be a pussy [*laughter*]” (356-361). So even if the scene was a little far stretched in terms of the language used in the dialogues, the students recalled the element of respect in the talk, which was very much present in the dialogues. In many male-dominated workplaces, there is this balance between teasing and paying respect, which makes it a difficult discourse for many to enter. As the discussion went on the following was said:

Excerpt H - Discussing the “How men talk” scene (interview 1, appendix 14, 365-376).

Kristoffer: It has a lot to do with what type of job it is, because you think of it as a very male dominated job in a sense ... And everybody tries to show off... You need to prove that you fit in.

Kristian: You need to show that you are somewhat masculine then.

Kristoffer: Yeah.

Kristian: You cannot just show up and... Barely not say anything like... Cannot show up and be shy.

Ronny Gunnar: That does not work.

Kristian: Because then they will not take you in.

Int.: So here... Even though this scene took place in USA, it is still recognisable here?

In choir: Yes.

What is interesting in what the students discuss, is how they are able to discuss work language in general even though the scene is very stereotyped and extreme. Also interesting, is that they do not mention race or ethnicity in the discussion, only how men talk. They do mention stereotyping, but they manage to look beyond this, which is a central dimension of intercultural awareness (Baker, 2011). This may be just as important in everyday encounters as in a Lingua Franca setting.

In general, the students were good at describing different aspects of representation of self and other in the film *the Gran Torino*. This may also be a result of the group presentations they did on Sue, Walt and Thao, that were audiotaped. I did not get time to transcribe and analyse them in detail. The recordings had a duration of 7 – 10 minutes each. However, listening to them afterwards was interesting. Most important was that the ME-Identity mind map gave the students several aspects to study in relation to the different characters. They were able to suggest several identity positions, and how these may collide. Additionally, they described the characters' personality traits. Also, even though some students found a couple of the questions on the ME-Identity mind map rather difficult, most of them gave solid answers. As an example, they discussed expectations and how characters influenced each other. Sue was described as intelligent, strong, supportive, and with an understanding of respect. Generational differences were discussed, especially how Walt was a result of his upbringing and his war-experiences. I think the group discussions helped students to get a deeper understanding of the characters. I attended these presentations and asked some following-up questions. The group presentations may have contributed to the rich and varied discussions in the final interviews.

Two other concepts that came to the fore in the project were cultural artefacts and intertextuality. They may seem different concepts, but they have some common points in relation to films. First, they are both connected to stereotyping. Second, they are elements that can help understanding settings and themes. Therefore, they are relevant in terms of representation of self and other in films (RQ2). The next two sections discuss these phenomena, before students' reinterpretation of their own cultural representation of self and other (RQ3) is discussed in the final section of the chapter.

4.3.5 Cultural artefacts

Cultural artefacts are often prominent in films. On the one side, they are necessary and important, on the other, they can strengthen stereotypes as well. In the survey (appendix 5), the students were to write down cultural signifiers or artefacts. They were asked in the survey to give examples. Several mentioned the same things in the two surveys (appendix 6, 88-145). An interesting thing here is, that the post-survey entails more components from the Gran Torino film. Food played a great role in the film. When Walt helped the Hmong neighbours, he got food in return – and lots of it. This opened for communication. He felt taken care of, and at the same time he got the respect he longed for. As with “food”, “traditions” was also mentioned. Interesting is student KR8 who mentioned nothing in the first survey, but “language”, “gender” and “traditions” in the second (appendix 6, 97-98). These elements were all thoroughly discussed in the classroom in relation to Gran Torino.

In the film, language played a role between different ethnic cultures, but also in different cultural settings such as at work, at the barber, in the bar, at home etc. Language is a typical example of how people act differently in their different identity positions. Gender played a role, as in typical gender roles in different cultures and how these lived on through the next generation or not.

When it comes to traditions, two aspects were especially dominant in the film – Hmong traditions in a new cultural setting (USA) and generational discussions versus tradition (in more families regardless of ethnic background), meaning the older generation may have had other views on things than the younger (see also 2.3.1). Some students mentioned the granddaughter wearing miniskirt at her grandmother’s funeral and a rather short t-shirt, which clearly offended Walt (her granddad). It is therefore clear, that cultural representation of self and other in film is not only about communication, but also about artefacts that represent culture as well, such as food and clothing.

4.3.6 Film and intertextuality

When using films to teach culture, several concerns were brought into attention in the interviews. One discussion that I felt was special of interest, was one on intertextuality. Excerpt I below is relevant in relation to RQ2 because background information from one film can lead to a greater understanding of another. This may broaden the students’ horizon of intercultural awareness even further, if they are able to draw learning from previous

experiences into another and tie these. In relation to RQ2 when it comes to cultural representation, studying intertextuality in films may give students a greater understanding about how cultures are represented in films, and why characters are represented the way they are.

Excerpt I – Discussing Intertextuality in films (interview 1, 413-465).

Int.: Do you think that Gran Torino is more relevant when it comes to learning about culture than other films? Or do you know of other films that could have worked just as well?

Tormod: I think that at least Freedom Writers is the best to... [interrupted by Ronny Gunnar].

Ronny Gunnar: Well, that was a good one.

Int.: And that film could have worked the same way?

Ronny Gunnar: I would say so.

Kristian: We could have done the same tasks with that film, I think.

Ronny Gunnar: I think so too.

Tormod: The scenes were more powerful in that one in a way.

Int.: Yes. You preferred it to Gran Torino?

Tormod: In the cultural setting, I think Freedom Writer was better.

Ronny Gunnar: I think it had been easier to understand if one first took a review of Freedom Writers and then Gran Torino afterwards?

Int.: We could have done that if we had plenty of time at our disposal.

Ronny Gunnar: Mhm.

Int.: Because Gran Torino was a little more difficult to understand?

More students: Yes.

Tormod: But I feel that it helped to watch Freedom Writers first.

Int.: Yes.

Tormod.: It was helpful in order to understand much more of the different cultures than if we had watched them the other way around.

Ronny Gunnar: Yes.

Tormod: It was... I did not feel that Gran Torino was just as helpful in a sense

Int.: But can you explain in more detail why it is easier to understand Freedom Writers than Gran Torino?

Kristoffer: They show it more in, they do show it pretty much in Gran Torino too in a sense, but you were not aware of it in a sense.

Ronny Gunnar: You actually had to think about it to see that it... [interrupted by Tormod].

Tormod: They tell more about their own culture and their problems in Freedom Writers than in Gran Torino. It is just shown – It is maybe what you see in a sense – They do not tell you what the problem is.

Int.: So you have to interpret more yourself?

In choir: Yes.

Ronny Gunnar: It is more your own thinking than them explaining it to you in a sense.

...

Int.: Other films you can think of?

Kristian: Not that I can think of...

Kristoffer: No, I do not think I have any other.

Ronny Gunnar: Then I would have to think.

Kristian: One does not think about cultural things [interrupted by Ronny Gunnar].

Ronny Gunnar: When I watch film, I just watch because it is fun.

This excerpt shed light on several issues that were useful to me as a researcher. The first thing I noticed when analysing the interview, is the fact that they only mention one single film that we had watched and discussed in the English lessons a few weeks before we started on the project, the Freedom Writers. I chose not to mention any link between Freedom Writers and Gran Torino when we started on the project. Nevertheless, I was curious about whether they would see the interrelationship between the films themselves. I chose to show them the film Freedom Writers prior to Gran Torino to tune them into the topic, and hopefully give them some insight into the situation in the historical and political 90s USA where both films are set. In hindsight, I see that this was positive for my project, as it gave me some useful data for my MA, in terms of students' perspectives on intertextuality.

When it comes to intertextuality, the students mentioned the following in the interview, worth drawing attention to: First, watching Freedom Writers prior to Gran Torino helped them understand the latter better. Second, watching Freedom Writers first, and Gran Torino second was important. The reason for this seems to be that the characters in Freedom Writers talk more directly about their problems and issues are more clearly shown in the film. Gran Torino

is more difficult to analyse because, as one student said: “It is maybe what you see in a sense; They do not tell you what the problem is” (interview 1, appendix 14, 445-446). Consequently, the students had to analyse the characters’ actions in *Gran Torino* to understand the film more in detail. Another interesting aspect about intertextuality, is that they were only able to come up with *Freedom Writer* as a potential “other” film, but they could not think of any other films they had watched at home.

As the students discussed in the excerpt above, they watch film at home for entertainment. Thus, according to these students, how they watch films at school is very different from how they watch films at home. I think this shows how important it is to bring films into the classroom, to discuss and analyse them, which again can give the students useful tools in their intercultural toolbox. This is an aspect that is relevant when it comes to RQ1. Even though they watch films for fun or just for relaxing at home, having discussed several critical aspects of a film at school may change *how* they interpret what they watch at home, at least unconsciously.

Maybe the only place they study films critically is in the classroom. “It is easier to see the world otherwise from the standpoint of a different discourse” (Janks, 2010, p. 55), and therefore, working critically with films at school will most likely have an impact on how students analyse films later, either consciously or unconsciously. As Petter said, referring to knowledge about how stereotyping works: “I feel it gives more insight into texts and films and such. So, I feel in a sense that I know a lot more about stereotypes and such. I will put... In a sense, understand more in texts and films and such from now on” (interview 3, appendix 16, 343-346).

In general, when it comes to cultural representation in film, when finishing the project, several students were more aware of how stereotypes or stereotyping play a role in how culture is represented in film. Some of them saw a connection between *Freedom Writers* and *Gran Torino* and implied that watching *Freedom Writers* first made it easier to analyse *Gran Torino*. In terms of cultural representation, it may have been easier to understand how culture was represented in *Gran Torino* based on what they already knew from *Freedom Writers*.

4.4 To what extent do classroom discussions based on the questions above lead participants to reinterpret their own cultural representation of self and other? (RQ3).

It makes sense that an understanding of cultural representation in films and textbooks will influence students' understanding of representation in real life as well, but what do the students think about this? As shown in the examples below, students may have changed their view on cultural representation *also* in real life based on what we discussed in relation to film and cultural representation in film.

With this project in mind, students may have other tools in their cultural tool-box now than they had before the project. This may broaden their horizon further when it comes to their understanding of cultural representation in other settings they meet later in life, both in known discourses and in more unknown discourses. However, it is interesting to see how the students describe the learning outcome of the project when it comes to RQ3. Here are some of their answers:

Excerpt J Discussing the learning outcome of the project (interview 3, appendix 16, 199 – 215).

Int.: Have you changed the way you think about different aspects on culture as we worked with the tasks related to the film?

Olga: I have become more aware about what I have heard is not necessarily how it is. That everybody is such, and... Yeah, I have become more aware...

Int.: Okay

Olga: And then I have thought more about how I change the way I speak with people. That things are related to culture, or who it is, or how I behave towards them as well.

Int.: Laila?

Laila: Erm, well, pretty much the same as Olga, really. That we do not downgrade other cultures, or, yeah.

Henning: Well, it is really a little what has already been said. It has not changed me particularly – my image of the different cultures. Starting to think a little more about existing stereotypes that are not true and such things, though.

Excerpt K: Discussing having more insight, also in real life. (Interview 3, appendix 16, 343-357).

Petter: I feel in a sense that it gives more insight into texts and films and such. So, in a sense, now I know a lot more about stereotypes and such. I will then in sense understand a lot more in texts and films and such from now on.

Int.: Does it help you to be more critical when you watch or read other things?

Petter: Yes.

Int.: You analyse films a lot more and read [interrupted].

Petter: Yes... And in real life in a sense.

Olga: Yes.

Petter: I will probably think about... If something happens which is very stereotypical, that people think is stereotypical, then I will think more about what it really means and such.

These two excerpts show that the students focus on different things they have learnt. Olga mentions how things or people are not necessarily the way she expects, and also that she has thought more about how she changes and adapts her behaviour and language. The first reflection might be related to tasks we did on prejudice and stereotyping, while the second one is likely related to the work we did on identity positions. Laila seems to agree with Olga. On the other hand, Petter focuses on how he will analyse texts and films with a different set of eyes from now on, and how this is related to real life experiences as well. Nils (interview 2, appendix 15, 301-305) discusses how he has become more critical when it comes to how he looks upon others. This is very relevant in terms of RQ3.

My general impression based on what the students said, is that several had a deeper understanding of prejudice and stereotyping and that they could relate this to real life experiences. It is difficult to change already established ideas. As Kristian said: "That is probably the reason why we have this topic as well... That we should try to see people [interrupted by Ronny Gunnar] ... Ronny Gunnar: Meet all people on the same terms (interview 1, appendix 14, 181-183).

However, even though some terms were more understandable after the project, others may still have had difficulties defining some of the terms. Nils, for example, expressed the following: “Erm, I suppose I have learnt more about culture and how to define... A little more about stereotyping... And what that can be... And found out what identity positions are... Or *that* I am a bit unsure about” (interview 2, appendix 15, 147-149).

The students understood stereotyping as something we do and something that is being done to us, as discussed in the excerpt below:

Excerpt L: Are Norwegians being born with skis on their feet? (Interview 3, appendix 16, 175 – 188).

Olga: Yeah, they [tourists] probably think that all Norwegians manage skiing.

Petter: That they are born with skis on their feet in a sense.

Olga: Yeah.

Petter: Right? That is how most people think.

Int.: How does it feel like being stereotyped like that?

Petter: It depends in a way... If you are the kind who do not like skiing, and then a bunch of people come around and tell you to bring your skis and stuff...

Laila: You are Norwegian... Like.

Petter: Yeah, you must go skiing... You are born with skis on your feet and similar.

Laila: But you are not.

Petter: Why do you not like it, right?

Int.: Can it be offensive?

Petter: Yes.

This group discussed how it feels like being stereotyped by others. They clearly did not like the idea of being told that they should be good at skiing because they are born in Norway. This group also discussed later in the interview how students attending different upper

secondary courses can stereotype other students, for example vocational students, to be less academic and less smart and how this feels like. It was interesting to see how students discussed stereotyping as something relevant to them in their everyday lives.

Another aspect some students discussed was how important it is to learn about culture the way it is being done in the English subject, and also how stereotypes can be (re)presented in teaching material:

Excerpt M. The most important thing we learn in English. (Interview 1, appendix 14, 230-243).

Kristoffer: I really feel that this is the most important thing we learn in English. You do not get another subject where you learn... About others... How you learn about other cultures... Without being prejudiced... You do not learn about it in social studies... Then you just learn about the different cultures.

Ronny Gunnar: That is true.

Tormod: Then you get different stereotypes on them because you have only heard one side of the story about how it works.

Int.: Yes, so the school can in a way strengthen stereotypes?

Kristoffer: Yeah, I would say so... Religion...

Ronny Gunnar: That is actually a good point. I have not thought about it in that sense, but that is true.

The students' answers in general suggest that several of them had a greater understanding of cultural representation in film (RQ2) and that they were able to relate this to their own lives (RQ3) in terms of representation. The reinterpretation of cultural representation is evident in more of the interviews. This is related to the awareness of how stereotyping works for example.

In this chapter I have discussed some of the findings in the surveys and the interviews. The next and final chapter will return to the title of this thesis "Promoting critical intercultural awareness in an upper secondary EFL classroom: A case study using the film *Gran Torino*" and close the circle with a conclusion of the learning outcome of the project.

Chapter 5: Conclusion

This final chapter starts with a summary of the thesis before conclusions are being made, based on findings in the previous chapter. The conclusions are categorised according to the research questions following the title of this study. Possible limitations will be discussed as well as suggestions for further research.

5.1 Summary

The aim of this theses was to study how tasks in combination with a film could promote critical intercultural awareness. One particular film was chosen, Gran Torino, because of its dualism in portraying stereotypes and racial conflicts on the one hand and questioning them on the other. A lot of theory was studied prior to designing the tasks, and the choice fell upon using critical literacy tools, combined with theory on culture and interculturality. By implementing critical literacy as an approach, the study moved away from a more cross-cultural perspective, towards an inter-discourse approach. The student's own life experiences and how they analysed their own identity positions, served as point of departure to study characters and representation in the film Gran Torino. A variety of tasks were implemented to study different aspects of the film.

In addition, short handouts with facts were used, as well as TED-talks to illustrate different points. By using the designed teaching material in combination with the film Gran Torino the idea was that students would take a more critical stance to analysing the film, its characters and eventually issues around culture and interculturality. Focal points here were stereotyping in film versus real life and getting an understanding of culture as something in the action and not necessarily something people belong to.

Several classroom discussions and group discussions took place. After the project was completed, a second survey followed, as well as final group interview. The surveys and the final interview would serve as data to see whether the students had drawn learning from the project or not.

16 students from a vocational VG1 classroom took part in the Gran Torino Project that lasted about five weeks. Most of them were positive to the project and the learning outcome of it, but especially one student felt she did not learn anything from it.

5.2 In light of the new curriculum, how can films be used to promote intercultural awareness in a VG1 EFL classroom? (RQ1).

Based on the students' responses, film is a medium they appreciate and feel they can learn from, especially when it comes to culture. The specific learning aims in English suggest the use of film to learn about culture. In accordance with the new curriculum, the tasks in this project used with the film *Gran Torino*, were designed to foster critical reflection and *Bildung*. Several students found that they learnt more about stereotyping, prejudice and identity positions and that this learning could be useful in other settings as well.

Many scholars maintain the benefits of using film in the classroom for several reasons, as discussed in 2.4. One aspect that became evident in this project, is that teachers must be critical to how they address a film. Even though an inter-discourse approach was used in this project, some students still criticised the use of one film only to study aspects concerning culture and interculturality. Some students saw the danger of schoolbooks or learning material strengthening stereotypes instead of questioning these, and this can be the pitfall when using films in teaching as well. Based on the students' general feedback, it is evident that there is learning potential in films. To address new curricular aims, however, I think it is necessary to balance the use of cross-cultural analysis of films with more inter-discourse approaches to meet curricular aims. In hindsight, I see that I should have explained this to the students before watching the film. I could have explained the difference between a cross-cultural and an inter-discourse approach, and that a film can strengthen stereotypes and question these at the same time.

Also important, when using films to promote intercultural awareness, is that it seems like students do not watch films at home the same way they do in the classroom. Therefore, topics such as cultural representation or intertextuality in films may be issues discussed in the classroom only. It was evident in one of the interviews, that some students were only able to remember one film that we had studied prior to *Gran Torino*, even though they had probably watched several similar films. Therefore, discussing films at school seems important. In this setting, students can critically analyse films in collaboration with students and teachers. This will give them insight into several aspects around how films work in relation to genre, culture and representation.

To conclude, film works to promote critical cultural awareness, taken that the right choices have been made in designing the tasks. It is also necessary to explain the students that a film is just one story, a representation, and to give reasons for the choice of film.

5.3 How do participants in the study interpret cultural representation of self and other in a film? (RQ2).

The use of the ME-Identity mind map seemed to help the students in analysing the characters and see how they influenced each other and what had shaped them in their lives. They could see how Walt was a result of his own upbringing, and how his values had been shaped through military training and work experience. They could see what brought characters together in the film, as in common values, interests and hobbies, and that such aspects mattered more than cultural differences. This was evident in the group presentations on Sue, Thao and Walt and in the final interviews.

It also seems that the combination of tasks designed to use with the film, including TED-tasks helped to understand several aspects related to interculturality. The variety in the teaching material may have been necessary for the students in order to interpret cultural representation.

5.4 To what extent do classroom discussions based on the previous question lead participants to reinterpret their own cultural representation of self and other? (RQ3).

Many were able to draw parallels between the characters in the film and their own lives. One student mentioned the priest in the film and how easy it is to think that priests are “different”, whereas other students reflected on how one can define oneself within a culture, but that this does not have to be the way others define you. A critical approach to analysing film, as used in this thesis, seemed to work well. It made the students reflect on individuals versus culture, how stereotyping can be useful and harmful at the same time, and that stereotyping is something everybody does. Because stereotyping was discussed, and especially how stereotyping is even stronger in films than in real life, most students were able to look beyond stereotyping in the classroom discussions and see the film characters for who they were according to their different identity positions.

In the interviews it was also clear that the students could relate things to their own lives. Reinterpretation of cultural representations of self and other seems to be a result of a deeper understanding of identity positions, culture, stereotyping, prejudice.

5.5 Promoting critical intercultural awareness in an upper secondary EFL classroom through the film *Gran Torino*

There are many ways to promote critical intercultural awareness in an EFL classroom. Based on my findings, and especially how students discussed several of the characters from the film, I would say that the film can promote critical intercultural awareness. The film on its own is not enough. It is important to design teaching material that can foster critical reflection. The way the class analysed the film seemed to have promoted critical intercultural awareness. This study shows that there are many aspects to discuss in relation to the film, and that several of the issues can be related to students' own lives and their own different identity positions.

5.6 Possible limitations

It became evident in the interviews that some students liked the more dialogical approach to learning about interculturality whereas others missed more solid facts. Even some students that liked the way we worked, stated that they would also have preferred more fact-based teaching in the beginning of the project. I also had the feeling that some students missed solid definitions. When discussing culture for example, as done in this project, no clear-cut answers made it even more difficult to define. It may be that a project involving this much analysis and reflections from students should rather have been divided over a longer time span to account for learning processes.

The dual role of being both a teacher and a researcher made it difficult to get the time to write detailed fieldnotes during and after the lessons. More comprehensive fieldnotes could have provided me with useful data in terms of how the learning material designed for this project was received in the classroom, and what they learnt from the different tasks. It could be that students had forgotten some of the activities by the time the final interviews took place.

Limitations is also related to the study being done in one class only.

5.7 Future research

With a new national curriculum, there is a need to do more action research on teaching material designed to fulfil learning aims in the EFL classroom. I would recommend teachers to conduct more action research either on their own or in collaboration with others to get an understanding of how students reflect on learning outcomes of teaching material designed to address new curricular aims. I also see that research is difficult to combine with a teacher's schedule as it is today. Governmental support is not enough. More flexible schedules could provide with the time needed to conduct more research.

I think there is a need to explore how films are approached in the classroom, and how films can be introduced in the EFL classroom without necessarily using a cross-cultural perspective. "If we treat culture as something people do, then its status changes from an entity to a process. The entity understanding of culture is essentialist: it treats culture as something people have or to which they belong" (Piller, 2017, p. 9). How can films be approached without discussing cultures depicted in the film as entities?

Film is one of the texts students shall discuss and reflect on in relation to form, language and cultural aspects. At the same time, "English shall help the pupils to develop an intercultural understanding of different ways of living, ways of thinking and communication patterns" (Ministry of Education and Research, 2017). Eventually, they shall learn that their view of the world is "culturally dependent" (Ministry of Education and Research, 2019). To understand the world and one's position and world view, there is a need today to include ideology and power in discussing interculturality. How "culture is made relevant in a text or interaction, and how cultural identity is brought into existence through text and talk" (Piller, 2017, p. 14), should be more elaborated on in the classroom, also at a more individual level. Starting with the "Other" as point of departure when discussing interculturality, often suggests that there is a difference between "us" and "them". Discussing individuals, including characters in films in ways that include identity positions, past-experiences and future dreams may be a way to study aspects using more of an inter-discourse approach.

The ME Identity mind map was designed to focus more on individuals than cultures. It would be interesting if other teachers would use this in their teaching and evaluate the learning outcome of it. I did test out the ME-Identity mind map in another class prior to the project, in relation to another film, *Freedom Writers*, and this resulted in a high level of participation from the students. I have also used it in other classes after the *Gran Torino* project, and it

seems like students draw learning from using this template. One of my students this year, for example, said that she would have filled in more elements in her own identity mind map after analysing *Freedom Writers*. It would therefore be interesting to see how students redesign their ME Identity mind maps after working on a project like this one. Additionally, it would be interesting to see how the ME Identity map works with other texts.

As discussed in 1.3, my experience is that students often write more superficially about characters when they write a typical film analysis. Interviewing students about how they feel about analysing characters in a written task, using the ME-Identity mind map as point of departure, could give useful information of the learning outcome of this template as well.

Finally, how the Gran Torino Project would be received by students in another class could strengthen or shed a different light on findings in this thesis. This was a study conducted in one class only. No generalisations can be made. Still, the study can be of interest to other teachers and researchers who are planning action research or are interested in how films can be used to promote critical intercultural awareness.

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Appendices

Appendix 1: NSD approval

29.04.2022, 12:58

Meldeskjema for behandling av personopplysninger

NSD NORSK SENTER FOR FORSKNINGSDATA

Vurdering

Referansenummer

931686

Prosjekttittel

Erfaringsbasert master i engelsk Tittelen på masteren er «How to promote (critical) intercultural awareness in an EFL VG1 classroom through film”.

Behandlingsansvarlig institusjon

Universitetet i Bergen / Det humanistiske fakultet / Institutt for fremmedspråk

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Andre Coutinho Storto , Andre.Storto@uib.no, tlf: 41336374

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

Katrine Vogel, katrine.vogel@student.uib.no, tlf: 48077516

Prosjektperiode

12.10.2020 - 19.05.2022

Vurdering (4)

01.06.2021 - Vurdert

NSD har vurdert endringen registrert 27.05.2021

Vi har nå registrert 19.02.2022 som ny sluttdato for forskningsperioden. Vi gjør oppmerksom på at ytterligere forlengelse ikke kan påregnes uten at utvalget informeres om forlengelsen.

NSD vil følge opp ved ny planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til videre med prosjektet!

26.01.2021 - Vurdert

NSD har vurdert endringen registrert fra den 06.11.2020.

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 26.01.2021. Behandlingen kan fortsette.

<https://meldeskjema.nsd.no/vurdering/5dc2c713-3532-4217-91b9-5f5d5dc429b9>

1/3

ENDRING

Prosjektperioden er utvidet til 19.05.2021.
Informasjon til til rektor, foreldre og elever er oppdatert med ny dato.
Det er gjort noen endringer i spørreundersøkelsen.

OPPFØLGING AV PROSJEKTET

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Kajsa Amundsen
Tlf. Personverntjenester: 55 58 21 17 (tast 1)

19.10.2020 - Vurdert

NSD har vurdert endringen registrert 15.10.2020.

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 19.10.2020. Behandlingen kan fortsette.

Endring: Observasjon med lydopptak av elevpresentasjoner er nå lagt til som datakilde (meldt inn som utvalg 3). Det vil kun tas opptak av elever som samtykker eksplisitt.

OPPFØLGING AV PROSJEKTET

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Kajsa Amundsen
Tlf. Personverntjenester: 55 58 21 17 (tast 1)

27.02.2020 - Vurdert

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet 27.02.2020 med vedlegg, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

MELD VESENTLIGE ENDRINGER

Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde:

https://nsd.no/personvernombud/meld_prosjekt/meld_endringer.html

Du må vente på svar fra NSD før endringen gjennomføres.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 16.11.2020.

LOVLIG GRUNNLAG

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

PERSONVERNPRINSIPPER

NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

- lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen
- formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke viderebehandles til nye uforenlige formål
- dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet
- lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

NSD vurderer at informasjonen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

FØLG DIN INSTITUSJONS RETNINGSLINJER

NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og eventuelt rådføre dere med behandlingsansvarlig institusjon.

OPPFØLGING AV PROSJEKTET

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Kajsa Amundsen
Tlf. Personverntjenester: 55 58 21 17 (tast 1)

Appendix 2: Consent letter, headmaster

Til rektor ved [redacted] videregående skole

Forespørsel om å utføre forskning på egen skole

Som ledd i mitt masterstudium i erfaringsbasert engelsk ved UiB ønsker jeg å gjennomføre et forskningsarbeid i [redacted] VG1 høsten [redacted]

Generelt

Tittelen på masteren er «*How to promote (critical) intercultural awareness in an EFL VG1 classroom through film*». Det vil bli laget et opplegg i klassen, der elevene kommer til å bli sett på som «medforskere» i sin egen læring. Vi vil se på elevenes tanker og kunnskap i forhold til interkulturell kompetanses/forståelse og identitet før vi starter prosjektet, og om noe har forandret seg i løpet av prosjektet. Det viktige vil være om elevene selv kan se en utvikling her. Prosjektet er i stor grad relevant med tanke på ny overordna del (danning, identitet, kritisk tenkning, demokrati, interkulturell kompetanse og interkulturell forståelse).

Opplegget

Opplegget vil være sentrert rundt én film, Gran Torino, som passer godt til akkurat denne klassen. Vi kommer til å studere enkelte scener og tolke disse (hva skjer på «overflaten» og hvorfor skjer dette? Hva ligger bak?). Vi vil også se på karakterers utvikling gjennom hele filmen. Dette vil bli relatert til elevene selv (danning og identitet), da vi vil diskutere litt rundt personlighet og hva som ligger bak en «identitet» og hvordan denne kan forandre seg. Spørreskjema og gruppeintervju vil være del av prosjektet. Elevene vil kritisk studere begrep som «kultur», «maktforhold», «stereotyper», «vi versus andre» og lignende. Gruppeintervju vil bli tatt opp på lydbånd og transkribert. Innsamlet materiale vil bli slettet (lydfiler) eller anonymisert etter at studien er gjennomført (etter planen våren). Elevebesvarelser vil ikke bli vurdert (i form av karakter), men de vil bli informert om at det de lærer under opplegget, kan brukes senere (for eksempel ved tentamen eller eksamen).

Frivillig deltaking

Prosjektet vi gjør i klassen kan elevene delta på, selv om de ikke deltar i studien. Det er derfor frivillig for elevene å delta i studien, og de kan trekke seg underveis (uten grunn) om de ønsker dette. De får selv et brev med informasjon, som de skriver under på. Her krysser de av om de vil delta eller ikke. Om elevene blir sitert i oppgaven, vil de få innsyn i dette før oppgaven blir sendt inn, også for å sjekke at det elevene har uttalt er det som er blitt «forstått». Mye kan gå galt i tolkning. Jeg har ingen tanker per dags dato om å bruke innsamlingsmaterialet senere (for eksempel at det skrives en artikkel om temaet, eller at jeg bruker noe av det anonymiserte materialet i en doktoravhandling), men det ligger alltid en mulighet for at noe «etterarbeid» skrives med elementer fra masteren.

Her kommer litt «lovmessig» informasjon:

På oppdrag fra *Universitetet i Bergen* har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Spørsmål til studien, kan stilles til meg via direkte kontakt eller mail (se under). Det er også fullt mulig å ta kontakt med UiB eller NSD, dersom en har spørsmål en ønsker å drøfte/ta opp med dem. Her er kontaktinformasjon:

- Veileder for prosjektet: Andre Coutinho Storto (Andre.Storto@uib.no).
- Vårt personvernombud: Janecke Helene Veim (personvernombud@uib.no)
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

Deltagerne i studien har også rett til å klage direkte til Datatilsynet. Dette blir de informert om.

Med dette håper jeg på positivt svar. Fint om rektor kan signere under. Jeg sender brevet både til rektor og avdelingsleder (kopi), siden jeg synes det er greit at dere begge er informert om studien. Hvis dere har kommentarer eller spørsmål, så ta gjerne kontakt med meg direkte på skolen eller via mail.

Med vennlig hilsen

Katrine Vogel

Tillatelse til forskning ved Fusa videregående skole

18.08. 
(dato og signatur)

 ande skule

Vedlegg: Brev til elever (som krever avkrysning/signatur) og brev til foreldre (informasjonsskriv som blir sendt pr. mail).

Appendix 3: Information letter participants

Til elever i VG1 ved VGS

Forespørsel om deltagelse i forskningsprosjekt

Jeg jobber med en master i engelskdidaktikk ved universitetet i Bergen der fokuset er hvordan elever utvikler interkulturell forståelse, og om dette kan gjøres ved å studere film. Her trenger jeg noen «medforskere», altså elever, som kan si noe om hvordan de lærer og utvikler sin forståelse ved å jobbe med film. Tittelen på masteren er «*How to promote (critical) intercultural awareness in an EFL VG1 classroom through film*».

Vi vil bruke en spesifikk film, og jobbe med oppgaver til denne. Det vil bli brukt noen spørreskjema, samt gruppeintervju. Fordi det er vanskelig å huske eller skrive ned alt i et gruppeintervju, vil disse bli tatt opp på lydspor og transkribert (skrevet ned). Alt lydmateriale vil bli ødelagt etter at studien er ferdig gjennomført (vår etter planen). Jeg kommer til å sette sammen grupper slik at folk føler seg «trygge» i diskusjonen. I timene vil vi jobbe med oppgaver relatert til filmen, med tanke på å få til meningsutveksling. Kanskje lærer vi av hverandre? Dere skal se kritisk på enkelte begreper som «kultur», «stereotyper», «identitet», samt «vi og de andre» (hvordan plasserer vi folk i kategorier/bokser). Prosjektet vil bli gjennomført som del av engelskfaget høsten , selv om enkelte ikke vil delta i selve studien. Å delta i selve forskningen er derfor frivillig, og du kan trekke deg hvis du ønsker (uten grunn). Selve prosjektet vil ikke bli vurdert (altså at det settes en karakter). Det dere lærer, kan dere «gjemme» og evt. trekke fram senere ved tentamen, eller hvis dere kommer opp i eksamen. Altså er prosjektet faglig nyttig for dere, uansett om dere deltar i selve studien eller ikke.

All elevinformasjon (spørreskjema og lignende) som blir brukt vil bli anonymisert. Også årstall og skole. Fordi masteren har pågått over flere år, vil anonymisering bli enklere (da man ikke kan linke forskningen til et spesifikt årstall). Dersom jeg bruker sitater av elever, vil dere få beskjed om dette. Dere vil da få se hvordan ting er blitt formulert (i tilfelle noe er blitt misforstått eller lignende). Jeg har ingen tanker per dags dato om å bruke innsamlingsmaterialet senere (for eksempel at det skrives en artikkel om temaet, eller at jeg bruker noe av det anonymiserte materialet i en doktoravhandling), men det ligger alltid en mulighet for at noe «etterarbeid» skrives med elementer fra masteren. Her kommer litt «lovmessig» informasjon:

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra *Universitetet i Bergen* har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Spørsmål til studien, kan stilles til meg via direkte kontakt, SMS eller mail. Det er også fullt mulig å ta kontakt med UiB eller NSD, dersom du har spørsmål du ønsker å drøfte/ta opp med dem, eller om du ønsker å benytte deg av dine rettigheter. Her er kontaktinformasjon:

- Veileder for prosjektet: Andre Coutinho Storto (Andre.Storto@uib.no).
- Vårt personvernombud: Janecke Helene Veim (personvernombud@uib.no)
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

OBS! Denne informasjonen er også sendt til dine til foresatte via mail, så om du ønsker, kan de også ta kontakt med institusjonene ovenfor (ved behov).

Det kan være spennende å delta i et forskningsprosjekt, og å få sine egne meninger skrevet ned i noe som blir publisert. Jeg håper at dette er noe vi kan lære noe av alle sammen, og at flest mulig ønsker å delta. Spør gjerne om dere lurer på noe (også underveis).

Sett ring rundt det som passer:

Jeg ønsker å delta i forskningsprosjektet

Jeg ønsker IKKE å delta i forskningsprosjektet

(dato og underskrift)

Appendix 4: Information letter, parents

Kjære foreldre/foresatte til VG1 – Til orientering

Som ledd i mitt masterstudium i erfaringsbasert engelsk ønsker jeg å gjennomføre et forskningsarbeid i VG1 høsten . Da elevene er 15 år (eller eldre), og det ikke er snakk om sensitiv informasjon, kan de selv skrive under på om de vil delta i studien eller ikke. Det er likevel fint om dere tar en prat om dette hjemme.

Generelt

Tittelen på masteren er «*How to gain insight into VG1 students' development of intercultural awareness through film in an EFL classroom*». Det vil bli laget et opplegg i klassen, der elevene kommer til å bli sett på som «medforskere» i sin egen læring. Vi vil se på elevenes tanker og kunnskap i forhold til interkulturell kompetanse/forståelse og identitet før vi starter prosjektet, og om noe har forandret seg i løpet av prosjektet. Det viktige vil være om elevene selv kan se en utvikling her. Prosjektet er i stor grad relevant med tanke på ny overordna del (danning, identitet, kritisk tenkning, demokrati, interkulturell kompetanse og interkulturell forståelse).

Opplegget

Opplegget vil være sentrert rundt én film, Gran Torino, som passer godt til akkurat denne klassen. Vi kommer til å studere enkelte scener og tolke disse (hva skjer på «overflaten» og hvorfor skjer dette? Hva ligger bak?). Vi vil også se på karakterers utvikling gjennom hele filmen. Dette vil bli relatert til elevene selv (danning og identitet), da vi vil diskutere litt rundt personlighet og hva som ligger bak en «identitet» og hvordan denne kan forandre seg. Spørreskjema og gruppeintervju vil være del av prosjektet. Elevene vil kritisk studere begrep som «kultur», «maktforhold», «stereotyper», «vi versus andre» og lignende. Gruppeintervju vil bli tatt opp på lydbånd og transkribert. Innsamlet lydmateriale vil bli slettet etter at studien er gjennomført og godkjent. Alt materiale som kan linkes til elever vil bli anonymisert. Elevebsvarelseser vil ikke bli vurdert (i form av karakter), men de vil bli informert om at det de lærer under opplegget, kan brukes senere (for eksempel ved tentamen eller eksamen).

Frivillig deltaking

Prosjektet vi gjør i klassen kan elevene delta på, selv om de ikke deltar i studien. Det er derfor frivillig for elevene å delta i studien, og de kan trekke seg underveis (uten grunn) om de ønsker dette. Om elevene blir sitert i oppgaven, vil de få innsyn i dette før det ferdige utkastet blir sendt inn, også for å sjekke at det elevene har uttalt er det som er blitt «forstått». Mye kan gå galt i tolkning. Materiale som kan linkes til personer (lydfiler) vil bli slettet etter prosjektets slutt (etter planen våren). Jeg har ingen tanker per dags dato om å bruke innsamlingsmaterialet senere (for eksempel at det skrives en artikkel om temaet, eller at jeg bruker noe av det anonymiserte materialet i en doktoravhandling), men det ligger alltid en mulighet for at noe «etterarbeid» skrives med elementer fra masteren.

Dersom dere har spørsmål eller kommentarer, ta gjerne kontakt med meg på via mail (katrine.vogel@hfk.no) eller på mobil 480 77 516

OBS! På baksiden finner dere kontaktinformasjon til Universitetet i Bergen og NSD om dere ønsker å ta kontakt med dem. NSD – Norsk senter for forskningsdata AS har på oppdrag fra Universitetet i Bergen, vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Med vennlig hilsen

Katrine Vogel, faglærer engelsk, vgs

Her er regelverket som beskytter elevene:

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

Hvor kan dere finne ut mer?

Spørsmål til studien, kan stilles til meg (Katrine) via direkte kontakt, SMS eller mail. Det er også fullt mulig å ta kontakt med UiB eller NSD, dersom dere har spørsmål dere ønsker å drøfte/ta opp med dem, eller om dere ønsker å benytte dere av elevens rettigheter. Her er kontaktinformasjon:

- Veileder for prosjektet: Andre Coutinho Storto (Andre.Storto@uib.no).
- Vårt personvernombud: Janecke Helene Veim (personvernombud@uib.no)
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

Appendix 5: Pre- and post-survey and guide for interviews

Kode: _____

Pre-survey questions (sett ring rundt det som passer, eller skriv korte svar). Vi kommer til å diskutere disse tingene nærmere i intervjugruppene.

1. Kan man lære noe om kultur ved å se film? Forklar:			
2. Er kultur noe som forandrer seg?	JA	NEI	VET IKKE
3. Er det noen sammenheng mellom identitet og kultur? Forklar:			
4. Kan du nevne noe (opptil tre ting) som kan være LIKT mellom ulike kulturer?	1.	2.	3.
5. Kan du nevne noe som kan være ULIKT (opptil tre ting) mellom ulike kulturer?	1.	2.	3.
6. Hvem/hva er det som bestemmer om en tilhører en kultur eller ikke? Forklar...			
7. Tror du at du kan utvikle/forandre din personlighet/identitet i møte med andre kulturer? Forklar...			
8. Hva er en stereotype? Forklar:			
9. Er stereotype en positiv eller negativ ting? Forklar...			
10. Hvordan var spørsmålene i denne undersøkelsen?	1. LETTE	2. PASSE/OK	3. VANSKELIGE

TUSEN TAKK FOR AT DU TOK DEG TID TIL Å SVARE PÅ UNDERSØKELSEN! P.S Det er lov til å skrive på baksiden om det er for liten plass her. Skriv da nummer på spørsmål og ditt svar 😊

Appendix 6 Summary of pre- and post-survey

COMPARISON PRE- AND POST SURVEY

1. Kan man lære noe om kultur ved å se film? Forklar...

Nr.	G/J	PRE/POST	KODE	SVAR
EL15		PRE	1	Ja. Vi kan se kulturar man ikke ser til vanlig.
HA20	G	PRE	2	Ja.
HA20	G	POST	3	Ja
MA21	J	PRE	4	Ja, for i film ser man ulike kulturer. Og ofte er det tatt fra kulturar i det ekte livet.
MA21	J	POST	5	Ja. Det meiner eg. Det er ofte kultur i filmer, kanskje ofte satt på spissen. Dei har ofte mykje stereotyper i film, så der oppfører folk seg sånn i filmen som kulturen har «rykte» på seg å oppføre seg.
IS15	J	PRE	6	Ja.
IS15	J	POST	7	Ja, du ser korleis dei lever.
JØ14	G	PRE	8	Ja, man kan lære noe ved å se film, man får eit annet innblikk i livet på då. Man kan fysisk se det.
JØ14	G	POST	9	Ja, man kan det. Det er lettere å se sammenhenger.
KR8	G	PRE	10	Ja.
KR8	G	POST	11	Vi kan læra om korleis kulturar fungerer, og kven som har kva kultur.
MA7	G	PRE	12	Ja for eksempel om ein ser på film så lærer ein om andre land og kulturar.
MA7	G	POST	13	Ja, det synest eg fordi at
TH26	?	PRE	14	Ja, filmen kan ha ein kulturell bakgrunn.
TH26	?	POST	15	Ja, fordi det er enklere å forstå filmen viss det er kultur.
FS13	G	PRE	16	Ja du kan lære mykje visuelt og du kan bli forklart ting samtidig.
FS13	G	POST	17	Ja du kan lære mykje av film fordi det blir visualisert.
L19		PRE	18	Ja, ein kan lære om korleis ein/dei lever og gjer i kvardagen.
ES30	G	PRE	19	Ja, det er det fordi då kan du se ei anna side.
ES30	G	POST	20	Ja, dei viser meir enn det du ser i virkeligheten. Så du lærer meir.
RE23	G	PRE	21	Ja.
RE23	G	POST	22	Ja, du kan lera om nye kulturar og sjå korleis folk reagere til folk.
SA21	G	PRE	23	Se film om annen kultur kan lære oss om det.
SA21	G	POST	24	Ja. Det kan oppstå hendelser fra andre kulturer ein ikkje visste om.
BE24		PRE	25	Fordi der får vi sjå korleis ting fungerer osv... Føler eg lærer betre av å sjå i staden for å for eksempel lesa.

BE24		POST	26	JA. Fordi då ser me ting frå forskjellige sider.
GØ29	G	PRE	27	Ja.
GØ29	G	POST	28	Ja, man kan lære mykje av å se film, fordi at i filmar blir det brukt stereotypar slik at karakterane er lettare å følge. Derfor kan man også vite kva miljø dei er i.
LI10	G	POST	29	Ja, ein kan lære mykje av å sjå på film, ein får ein slags visuell opplevelse som visar kulturen deiras.

2. Er kultur noe som forandrer seg? Kryss av for JA/NEI/VET IKKE

Nr.	G/J	PRE/POST	Kode	SVAR
EL15		PRE	30	JA
HA20	G	PRE	31	NEI
HA20	G	POST	32	JA
MA21	J	PRE	33	JA
MA21	J	POST	34	JA
IS15	J	PRE	35	JA
IS15	J	POST	36	JA
JØ14	G	PRE	37	JA
JØ14	G	POST	38	JA
KR8		PRE	39	JA
KR8		POST	40	JA
MA7	G	PRE	41	-----
MA7	G	POST	42	JA
TH26	?	PRE	43	JA
TH26	?	POST	44	JA
FS13	G	PRE	45	JA
FS13	G	POST	46	JA
L19		PRE	47	JA
ES30	G	PRE	48	JA
ES30	G	POST	49	JA
RE23		PRE	50	JA
RE23	G	POST	51	JA
SA21	G	PRE	52	JA
SA21	G	POST	53	JA
BE24	J	PRE	54	JA
BE24	J	POST	55	JA
GØ29	G	PRE	56	JA
GØ29	G	POST	57	JA
LI10	G	POST	58	JA

3. Er det noen sammenheng mellom identitet og kultur? Forklar:

Nr.	G/J	PRE/POST	KODE	SVAR
EL15		PRE	59	Ja, både kultur og identitet former en til å bli den personen du er.
HA20		PRE	60	Det kan
HA20		POST	61	Ja
MA21	J	PRE	62	Det er nok ein samanheng, men veit ikkje heilt kva.
MA21	J	POST	63	Ja, samanhengen meiner eg er at kulturen du er i kan endre identiteten og same andre vegen. Du oppfører deg ofte lik som dei andre i same kultur som deg.
IS15	J	PRE	64	Ja, veldig masse forskjell.
IS15	J	POST	65	Ja.
JØ14	G	PRE	66	Man får identiteten sin utifra kulturen deres.
JØ14	G	POST	67	Ja, man føler seg knyttet til kulturen sin.
KR8	G	PRE	68	-----
KR8	G	POST	69	-----
MA7	G	PRE	70	Ja måten du har vokst opp på.
MA7	G	POST	71	Ja det kan jo vere det på ein måte fordi identitet forteller litt om deg og kultur kan også fortelle litt om deg og kva tradisjonar. Det kan vere begge deler.
TH26	?	PRE	72	Ja, identiteten din kan bli påverka av kultur.
TH26	?	POST	73	Ja identiteten din kan bli påverka av kultur.
FS13		PRE	74	Som oftast så vil du bli påverka av kulturen rundt deg.
FS13	G	POST	75	Det har mykje med kva kultur det er men som oftast er det forskjell.
L19		PRE	76	Ja kultur er ein del av identiteten din og noko som seier om korleis du lever og det du står for.
ES30	G	PRE	77	Litt, men eg veit ikkje korleis eg skal forklare.
ES30	G	POST	78	Ja, identiteten din kommer veldig an på kulturen din, syns eg.
RE23		PRE	79	Identiteten din blir påverka av kulturen rundt deg.
RE23	G	POST	80	Ja, dei forklarar om ein person.
SA21	G	PRE	81	-----
SA21	G	POST	82	Ja, identiteten din har noe å si om kva kultur du er i.
BE24	J	PRE	83	Litt usikker...
BE24	J	POST	84	Identitet er jo den du er og kultur er ei «gruppe» du er i og kva som er vanleg der osv.
GØ29	G	PRE	85	Ja, kultur er en del av identiteten din fordi at f.eks. at du føler du hører til ein plass.
GØ29	G	POST	86	Kultur er ein del av identiteten din fordi at kultur er noko du deltar i.
LI10	G	POST	87	Ja, identitet og kultur er på ein måte knytt ilag fordi begge definerer noko om deg.

4. Kan du nevne noe (opptil tre ting) som kan være LIKT mellom ulike kulturer?

Nr.	G/J	PRE/POST	KODE	SVAR		
EL15		PRE	88	1. Tradisjon	2. Religion	3. -----
HA20		PRE	89	1. -----	2. -----	3. -----
HA20		POST	90	1. Mat	2. Tradisjon	
MA21	J	PRE	91	1. Tradisjoner	2. Tru	3. -----
MA21	J		92	1. Takke for maten	2. Hyggelig med folk du møter	3. Skule
IS15	J	PRE	93	1. Be	2. Mat	3. Klær
IS15	J	POST	94	1. Mat	2. Be	3. Språk
JØ14		PRE	95	1. Restaurant	2. Blandet samfunn	3. Rasisme
JØ14	G	POST	96	1. Mat	2. Fester	3. Språk
KR8	G	PRE	97	1. -----	2. -----	3. -----
KR8	G	POST	98	1. Språk	2. Kjønn	3. Tradisjonar
MA7	G	PRE	99	1. -----	2. -----	3. -----
MA7	G	POST	100	1. Mat	2. Sport	3. -----
TH26	?	PRE	101	1. Tru	2. -----	3. -----
TH26	?	POST	102	1. Tru	2. Musikk	3. Mat
FS13	G	PRE	103	1. Gjenger	2. Venner	3. Press
FS13	G	POST	104	1. Mat	2. Maktsystem	3. -----
L19		PRE	105	1. -----	2. -----	3. -----
ES30	G	PRE	106	1. Navn	2. Alder	3. Tradisjoner
ES30	G	POST	107	1. Gud	2. Tip	3. Bøker
RE23	G	PRE	108	1. Engelsk	2. Spise mat	3. Drikke
RE23	G	POST	109	1. Matregla	2. Høgtider	3. Klestil
SA21		PRE	110	1. -----	2. -----	3. -----
SA21		POST	111	1. Mat	2. Språk	3. Oppførsel
BE24	J	PRE	112	1. Samme tro	2. Like plikter	3. Alle tilhører eit samfunn
BE24	J	POST	113	1. Tradisjoner	2. -----	3. -----
GØ29	G	PRE	114	1. tru	2. adferd	3. livssyn
GØ29	G	POST	115	1. Religion	2. Livssyn	3. Mat
LI10	G	POST	116	1. Gud	2. -----	3. -----

5. Kan du nevne noe (opptil tre ting) som kan være ULIKT mellom ulike kulturer?

Nr.	G/J	PRE/POST	KODE	SVAR		
EL15		PRE	117	1. Religion	2. -----	3. -----
HA20		PRE	118	1. Klær	2. Mat	3. Høytider
HA20		POST	119	1. Mat	2. Tradisjon	
MA21	J	PRE	120	1. Korleis folk har det heima	2. Ekteskap	3. -----
MA21	J	POST	121	1. Våpen	2. Sko inne	3. Ordbruk
IS15	J	PRE	122	1. -----	2. -----	3. -----
IS15	J	POST	123	1. Mat	2. Be	3. Språk
JØ14	G	PRE	124	1. Mat	2. Søvn	3. Miljø
JØ14	G	POST	125	1. Mat	2. Fester	3. Språk
KR8	G	PRE	126	1. -----	2. -----	3. -----
KR8	G	POST	127	1. Språk	2. Kjønn	3. Tradisjonar
MA7	G	PRE	128	1. -----	2. -----	3. -----
MA7	G	POST	129	1. Religioner	2. Mat	3. Sport
TH26	?	PRE	130	1. Språk	2. Klesstil	3. Lære
TH26	?	POST	131	1. Mat	2. Kle	3. Tru
FS13	G	PRE	132	1.Vold	2.	3.
FS13	G	POST	133	1. Mat	2. Hudfarge	3. Religion
L19		PRE	134	1. -----	2. -----	3. -----
ES30	G	PRE	135	1. Guder	2. Bøker	3. ?
ES30	G	POST	136	1. Gud	2. Forhold	3. Mat
RE23		PRE	137	1. Morsmål	2. Regler	3. Religion
RE23	G	POST	138	1. Kva som er høflig	2. Bestikk	3. Gaver
SA21	G	PRE	139	1. -----	2. -----	3. -----
SA21	G	POST	140	1. Tradisjoner	2. Skikker	3. Plikter
BE24		PRE	141	1. Dyredrift	2. -----	3. -----
BE24		POST	142	1. -----	2. -----	3. -----
GØ29	G	PRE	143	SJEKK!		
GØ29	G	POST	144	1. Religion	2. Livssyn	3. Mat
Li10		POST	145	1. Gud	2. Mat	3. -----

6. Hvem/hva er det som bestemmer om en tilhører en kultur eller ikke? Forklar...

Nr.	G/J	PRE/POST	KODE	SVAR
EL15		PRE	146	Hvem du omgås med.
HA20		PRE	147	Det er fra gammalt av.
HA20		POST	148	Ingen, det er fra gamledager.
MA21	J	PRE	149	Du bestemmer sjølv kor du vil høyre til eller om du vil høyre til i ein kultur i det heile tatt.

MA21	J	POST	150	Eg vil sei at du skal bestemme heilt sjølv hvilken kultur du vil høyre til. Men ofte så blir du sikkert bare i den kulturen du er født i, fordi du ikkje vil skille deg ut.
IS15	J	PRE	151	Sikkert ein gud.
IS15	J	POST	152	Folk.
JØ14		PRE	153	Man kan bestemme selv om man er tilhørig i en kultur.
JØ14	G	POST	154	Man bestemmer det selv.
KR8		PRE	155	-----
KR8	G	POST	156	Det velger du heilt sjølv! For eksempel Folk meiner at nordmenn er født med ski på beina, men visst du ikkje liker ski, så er du ikkje ein del av den kulturen.
MA7	G	PRE	157	Oss sjølv.
MA7	G	POST	158	Det kan vere at det går opp igjen mellom åra så det er på ein måte familien og korleis ein vokser opp.
TH26	?	PRE	159	Korleis ein oppfører seg. Og korleis ein tenke.
TH26	?	POST	160	Korleis ein oppfører seg, og ser på ting.
FS13	G	PRE	161	Du bestemmer sjølv om du tilhører ein kultur men det kan ha noko med rase å gjere og.
FS13	G	POST	162	Du kan komme inn i forskjellige kulturer av ulik grunnlag som betyr att det ikkje alltid er du som velger kor du hører til.
L19		PRE	163	Det er mykje som kan bestemme om ein tilhører ein kultur eller ikkje. Kor ein er født, korleis ein er oppdratt.
ES30	G	PRE	164	Det veit eg ikkje
ES30	G	POST	165	Det er vel deg sjølv. Du bestemmer jo om du trur eller ikkje trur.
RE23	G	PRE	166	Kor vi er født og kven vi er med.
RE23	G	POST		Vi blir født inn i ein kultur, men sjoakime kan vi velga sjølv.
SA21		PRE	167	Det er ein sjølv som bestemmer.
SA21	G	POST	168	Det er jo på ein måte kulturen som velger deg.
BE24	J	PRE	169	Kva tru du har f.eks. og om du deler den med nokon.
BE24	J	POST	170	Det har vel litt med kordan du er og kva verdier du ser og kva du trur på.
GØ29	G	PRE	171	Deg sjølv
GØ29	G		172	Det spørts hvilken kultur du tilhører. F.eks. folk med jødisk mor «skal» være jøde. Men viss du engasjerer deg i fotball så bestemmer du selv om du tilhører eller ikkje
LI10	G	POST	173	Det er mykje som kan bestemme om du er i ein kultur eller ikkje. Nokon blir der fordi dei vil, andre blir født i det eller kan bli kastet ut av kulturen og alle dei kjenner.

7. Tror du at du kan utvikle/forandre din personlighet/identitet i møte med andre kulturer? Forklar...

Nr.	G/J	PRE/POST	KODE	SVAR
EL15		PRE	174	Du kan bli mer lik de du er med.
HA20		PRE	175	Kanskje
HA20		POST	176	Ja, du føler tilhørighet og då vil du mest sannsynlig være som de andre.
MA21	J	PRE	177	Ja, eg tar meir hensyn. Tenker meir over på det eg seie slik at eg ikkje sårer noken.
MA21	J	POST	178	Ja, eg merker at eg snakker forskjellig til venene mine enn det eg gjer til besteforeldre og sånn, for då vil eg være den beste utgaven.
IS15		PRE	179	Det trur eg ja!
IS15		POST	180	Ja, sidan du ser korleis dei er.
JØ14	G	PRE	181	Ja, eg tror det er mulig f.eks. å få mer respekt.
JØ14	G	POST	182	Ja, det kan eg.
KR8	G	PRE	183	-----
KR8	G	POST	184	Ja! For eksempel så snakkar eg eit heilt anna språk på skulen, enn eg gjer med oldeforeldre!
MA7	G	PRE	185	Det trur eg viss eg hadde flytta vekk kanskje.
MA7	G	POST	186	Trur ikkje det vil forandre masse men det kan jo gjere det med for eksempel mat og sport kanskje.
TH26	?	PRE	187	Ja, dei kan påvirka deg.
TH26	?	POST	188	Ja, for å bli betre kjent/være lik med dei.
FS13	G	PRE	189	-----
FS13	G	POST	190	Ja, fordi mennesker blir påvirket av dei rundt seg for og passe inn.
L19		PRE	191	Eg trur at ein kan utvikle identiteten sin i møte med andre kulturer fordi ein blir meir oppslukt i kulturen og vil lære meir.
ES30	G	PRE	192	Ja, fordi dei er forskjellig.
ES30	G	POST	193	Ja, korleis skal eg forklare det?
RE23		PRE	194	Ja du blir påvirka av dei rundt deg.
RE23	G	POST	195	Ja, du kan la ver og snakka om kor godt biff er foran vegetarianara.
SA21	G	PRE	196	Ja fordi ein blir påvirka av alt.
SA21	G	POST	197	Ja, andre mennesker kan påvirke deg når ein tilbringer mykje tid med dei.
BE24	J	PRE	198	Ein kan bli påvirka...
BE24	J	POST	199	Ja det trur eg. Vi blir fort påvirka av kvarandre og inspirert til å teste nye ting... Det kan forandre deg som person.
GØ29	G	PRE	200	Ja.
GØ29	G	POST	201	Ja, fordi, i møte med andre kulturer kan endre ditt syn på forskjellige ting.

Li10	G	POST	202	Ja, ein kan få eit ulikt synsperspektiv på kulturen og gjere slik at ein lik den betre eller vil bli med i kulturen.
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8. Hva er en stereotype? Forklar...

Nr.	G/J	PRE/POST	KODE	SVAR
EL15		PRE	203	Stereotype er et bilde man har skapt seg om forskjellige folk. (Noe som er vanlig for ulike grupper/folk.
HA20		PRE	204	Type personlighet.
HA20		POST	205	Noe mennesker bestemmer om hvordan f.eks. vietnameser er.
MA21		PRE	206	Veit ikkje.
MA21		POST	207	Stereotype vil eg sei er korleis du ser for deg ein person skal være på grunn av ting du har hørt om han og kulturen hans. Du har liksom fått eit bilde av han, før du kjenner han.
IS15		PRE	208	Veit ikkje.
IS15		POST	209	Veit ikkje.
JØ14		PRE	210	En stereotype er en forventning til hvordan noe er, f.eks. svarte har store lepper.
JØ14	G	POST	211	En forventning om hvordan noe er.
KR8	G	PRE	212	-----
KR8	G	POST	213	-----
MA7	G	PRE	214	Veit ikkje.
MA7	G	POST	215	-----
TH26	?	PRE	216	Nei
TH26	?	POST	217	Stereotype er et syn på ein person/ein kultur.
FS13	G	PRE	218	Det er noko du tenker a alle som ser like ut for eksempel gjer det same
FS13	G	POST	219	Ein stereotype er ein bås du setter folk i ette kordan dei ser ut eller om kor dei kommer fra.
L19		PRE	220	Ein stereotype er å tenkje korleis ein person er berre med å sjå på korleis ein ser ut.
ES30	G	PRE	221	?
ES30	G	POST	222	Dei er på ein måte ein ting. Folk som trener masse er ein stereotype.
RE23		PRE	223	Slik folk ser for seg ein person frå ein kultur.
RE23	G	POST	224	Det bilde vi har av folk før vi blir kjent med dei.
SA21	G	PRE	225	-----
SA21	G	POST	226	Det er eit syn me allereie har på nokon utan å vite kven dei egentlig er.
BE24		PRE	227	Veit ikkje kva det er...
GØ29	G	PRE	228	Typiske trekk

GØ29	G	POST	229	Ein stereotype er ein forventning av ein karakter i ei gruppe.
Li10	G	POST	230	Ein stereotype er noko ein trur om nokon før ein har møtt personen eit eksempel kan vere at nokon blir sett på som blond og dum berre fordi dei er blond.

9. Er stereotype en positiv eller negativ ting? Forklar...

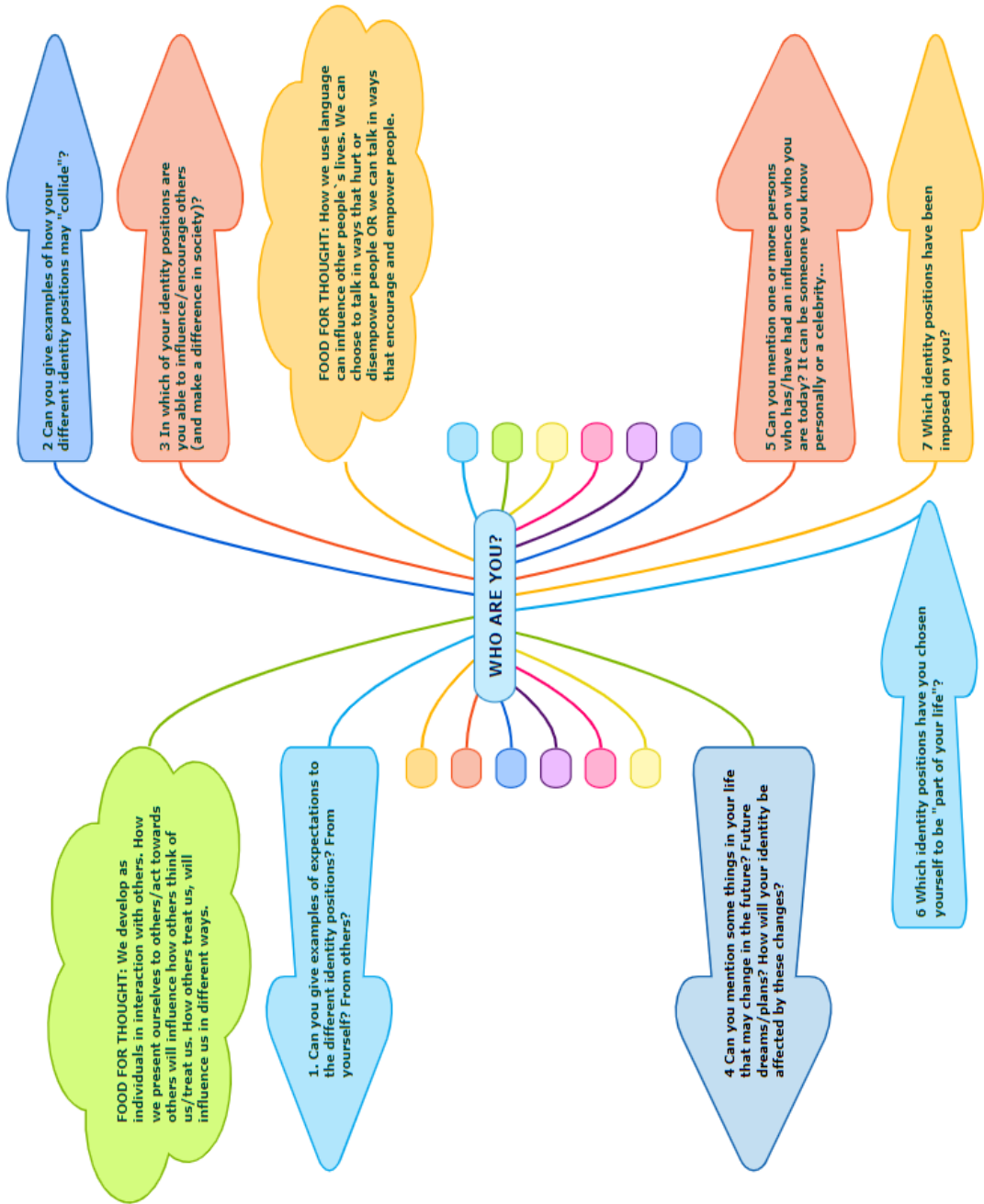
Nr.	G/J	PRE/POST	KODE	SVAR
EL15		PRE	231	Helst negativt.
HA20		PRE	232	Begge.
HA20		POST	233	Ikkje positiv (utydelig ord) for fordommer.
MA21		PRE	234	Veit ikkje.
MA21		POST	235	Det er egentlig litt negativt, fordi du dømmar egentlig personen bare av hvilken familie han høyrer til på ein måte. Men kan også vere positivt fordi då veit du litt korleis du skal oppføre deg, når du møter personen.
IS15	J	PRE	236	Sikkert positivt.
IS15	J	POST	237	Veit ikkje.
JØ14		PRE	238	Kan være både positivt og negativt, f.eks. det over er ikkje positivt, men at vi rir på isbjørner til skolen i Norge.
JØ14	G	POST	239	Både og, man kan «sortere» med det, og vere negativ.
KR8	G	PRE	240	-----
KR8	G	POST	241	-----
MA7	G	PRE	242	Veit ikkje
MA7	G	POST	243	Begge deler.
TH26	?	PRE	244	-----
TH26	?	POST	245	Positivt og negativt, kan gi et innblikk korleis ein er, kan bli fornærma.
FS13	G	PRE	246	Som oftest negativ.
FS13	G	POST	247	Det er ein god blanding fordi stereotyper kan hjelpe deg og forstå kulturer, men det kan bli misforstått og derfor skape konflikter.
L19		PRE	248	Det kan vere både positivt og negativt fordi ein kan bli kalla for eksempel både dum og smart av utseende.
ES30	G	PRE	249	Det kommer an på kva type du er.
ES30	G	POST	250	Det kommer heilt an på kva type stereotype.
RE23	G	PRE	251	Kan vere begge.
RE23	G	POST	252	Som oftast negativ. Personen har jo ein identitet som bestem korleis personen er.
SA21	G	PRE	253	Det kan være begge deler.
SA21	G	POST	254	Begge, det kan være positivt for inspirasjon og negativt for raseskilte f.eks.
BE24	J	PRE	255	Samme her

BE24	J	POST	256	Trur det er ein positiv ting 😊
GØ29	G	PRE	257	Blande
GØ29	G	POST	258	Stereotyper kan være både positivt og negativt, det spørrs hva du tenker.
Li10	G	POST	259	Ein stereotype kan vere begge delar fordi det kan vere enkelt å sortere og gje eit synsvinkel på folk ein for eksempel les eller ser på film. Det kan vere trakasserande på personar også.

10. Hvordan var spørsmålene i denne undersøkelsen? 1. LETTE 2. PASSE/OK 3. VANSKELIGE

Nr.	G/J	PRE/POST	KODE	SVAR
EL15		PRE	260	PASSE/OK
HA20		PRE	261	PASSE/OK
HA20		POST	262	PASSE/OK
MA21	J	PRE	263	PASSE/OK
MA21	J	POST	264	LETTE + PASSE/OK (kryss midt imellom)
IS15		PRE	265	PASSE/OK
IS15		POST	266	VANSKELIGE
JØ14	G	PRE	267	LETTE
JØ14	G	POST	268	PASSE/OK
KR8		PRE	269	VANSKELIGE
KR8		POST	270	VANSKELIGE
MA7	G	PRE	271	PASSE/OK
MA7	G	POST	272	PASSE OK + VANSKELIGE
TH26	?	PRE	273	VANSKELIGE
TH26	?	POST	274	PASSE/OK
FS13	G	PRE	275	VANSKELIGE
FS13	G	POST	276	PASSE/OK
L19		PRE	277	PASSE/OK + VANSKELIGE (midt i mellom)
ES30	G	PRE	278	VANSKELIGE
ES30	G	POST	279	PASSE/OK
RE23	G	PRE	280	VANSKELIGE
RE23	G	POST	281	PASSE/OK
SA21	G	PRE	282	VANSKELIGE
SA21	G	POST	283	PASSE/OK
BE24	J	PRE	284	VANSKELIGE
BE24	J	POST	285	VANSKELIGE
GØ29	G	PRE	286	VANSKELIGE
GØ29	G	POST	287	PASSE/OK
Li10	G	POST	288	PASSE/OK

Appendix 7: ME Identity mind map



Appendix 8: ME Identity mind map (transcript of mind map)

WHO ARE YOU?

1 Can you give examples of expectations to the different identity positions? From yourself?
From others?

2 Can you give examples of how your different identity positions may 'collide'?

3 In which of your identity positions are you able to influence/encourage others (and make a difference in society)?

4 Can you mention some things in your life that may change in the future? Future dreams/plans? How will your identity be affected by these changes?

5 Can you mention one or more persons that have had an influence on who you are today? It can be someone you know personally or a celebrity...

6 Which identity positions have you chosen yourself to be 'part of your life'?

7 Which identity positions have been imposed on you?

FOOD FOR THOUGHT: How we use language can influence other people's lives. We can choose to talk in ways that hurt or disempower people OR we can talk in ways that encourage and empower people.

FOOD FOR THOUGHT: We develop as individuals in interaction with others. How we present ourselves to others/act towards others will influence how others think of us/treat us. How others treat us, will influence us in different ways.

Appendix 9: While watching activity/Culture

While watching activity:

Do NOT focus on CULTURAL DIFFERENCES. Focus on what people DO/SAY/COMMUNICATE and why.

Question: How is `culture` used by specific people for specific purposes in a specific context? (Ingrid Piller) Simplified version: What are people doing (where) and why? How do they communicate `culture` and for which purpose?

Culture may be defined as “The system of shared beliefs, values, customs, behaviours, and the artifacts that the society use to cope with their world and with one another, and that are transmitted from generation to generation through learning” (Definition from the book “Worldwide”, Programfaget internasjonal engelsk)

THERE ARE MANY OTHER DEFINITIONS ON ‘CULTURE’ and MY understanding of the word may not be the same as YOUR understanding of the word. People speak of national culture, football culture, coffee culture, work culture... Culture is also strongly related to IDENTITY...

When you meet people, many things play a role in how you communicate with them (and how they communicate with you), such as age, gender, life-experiences, pre-knowledge, whether you are open-minded or prejudiced, social position, identity/member of different groups, values, beliefs, whether you are rich/poor, language proficiency, access to the world and its resources etc.

CULTURES DO NOT MEET CULTURES, PEOPLE MEET PEOPLE 😊

You do not know a person until you have spoken with him/her...

Question: How is `culture` used by specific people for specific purposes in a specific context? (Piller, 2017). Simplified version: What are people doing (where) and why? How do they communicate culture and for which purpose? FIND 5 EXAMPLES...

Main characters in the film: WALT, SUE, THAO (we call people in films “characters” because they are not REAL people)...

	Who?	Where?	What?
Example 1			
Example 2			
Example 3			
Example 4			
Example 5			

Appendix 10: Points for discussion – Stereotyping

STEREOTYPING

- **a widely held but fixed and oversimplified image or idea of a particular type of person or thing. (Google definition – ok definition)**
- A **stereotype** is a mistaken idea or belief many people have about a thing or group that is based upon how they look on the outside, which may be untrue or only partly true.^[2] Stereotyping people is a type of [prejudice](#) because what is on the outside is a small part of who a person is. Like other untrue opinions, stereotypes might be used as reasons to [discriminate](#) against another person, or sometimes for a humorous effect in fiction.
- The term was invented in the late 18th century for a method of [printing](#).^[3] In the mid-19th century it meant the faithful reproduction of everything which could be printed, whether words or pictures. It made the printing of cheap editions possible, and was used in printing newspapers. The term got its psychological meaning in the 20th century. (Wikipedia)

Stereotyping in films is a little different from stereotyping in real life – Films need stereotyping.

- Easier to understand the setting
- Easier to follow what is happening
- Easier to separate different characters
- Western cowboy films (example)
- The audience wants a «happy ending»
- Film is a product for sale
- A film can be seen as a stereotype of another film (intertextuality = relationship between texts, films etc.)

IN «real» life: Why do people need stereotyping?

- As with culture – a need to structure/categorise people, events, things. It is not a reality, but something that exists in human minds.
- Stereotyping will always be a general definition that does not resemble the truth.
- Stereotyping will not disappear, but we need to know that it exists and find ways to deal with it.

THE DANGER OF STEREOTYPING:

- Think about the “danger of a single story”
- Danger of prejudice (unconsciously as well)
- Danger of hiding behind a stereotype
- Holocaust (Think about Freedom Writers and the drawing)

Stereotyping TASK* ... You don't know a person until you talk/communicate with him/her.

*The task: Students focus on everything that is blue in the classroom and should try to memorise things, such as a blue jacket, a pen etc. Then they close their eyes. With their eyes closed, they tell what they remember. It is important that everybody keeps their eyes closed, because eventually the teacher asks: Can you remember everything that is green in the room? This is more difficult, as they have focused on another colour. The colour does not really matter, the point is that we see what we focus on. If a person focuses on a stereotype of a person, for example, that will not give the whole picture.

Appendix 11 Scene work – Sue in trouble

SCENE 1 – Sue in trouble

Work in groups of 2-3

Watch the scene as many times as you need to complete the tasks.

MAKE A STORYBOARD AS BASIS FOR CLASS DISCUSSION

Choose/draw the main points/shots and focus on the following:

- 1) How the characters stand in relation to each other (personal bubble/space).
- 2) If you find anything else to be important (scenery/props etc.) – Draw this as well.
- 3) Comment on camera angles (focus on high-angle shots, low-angle shots and eye-level shots).
- 4) Are the shots long, medium or close ups? Comment on this as well.

Not sure about shots and angles? Check out this webpage:

<https://www.polarprofilters.com/blogs/polarpro/filmmaking-101-types-of-camera-shots-and-angles>

- 5) To make it easier for you to explain your storyboard for the class, use colours to identify characters shot from different angles. Use **red** for high-angle, **blue** for low-angle and **green** for eye-level angle.

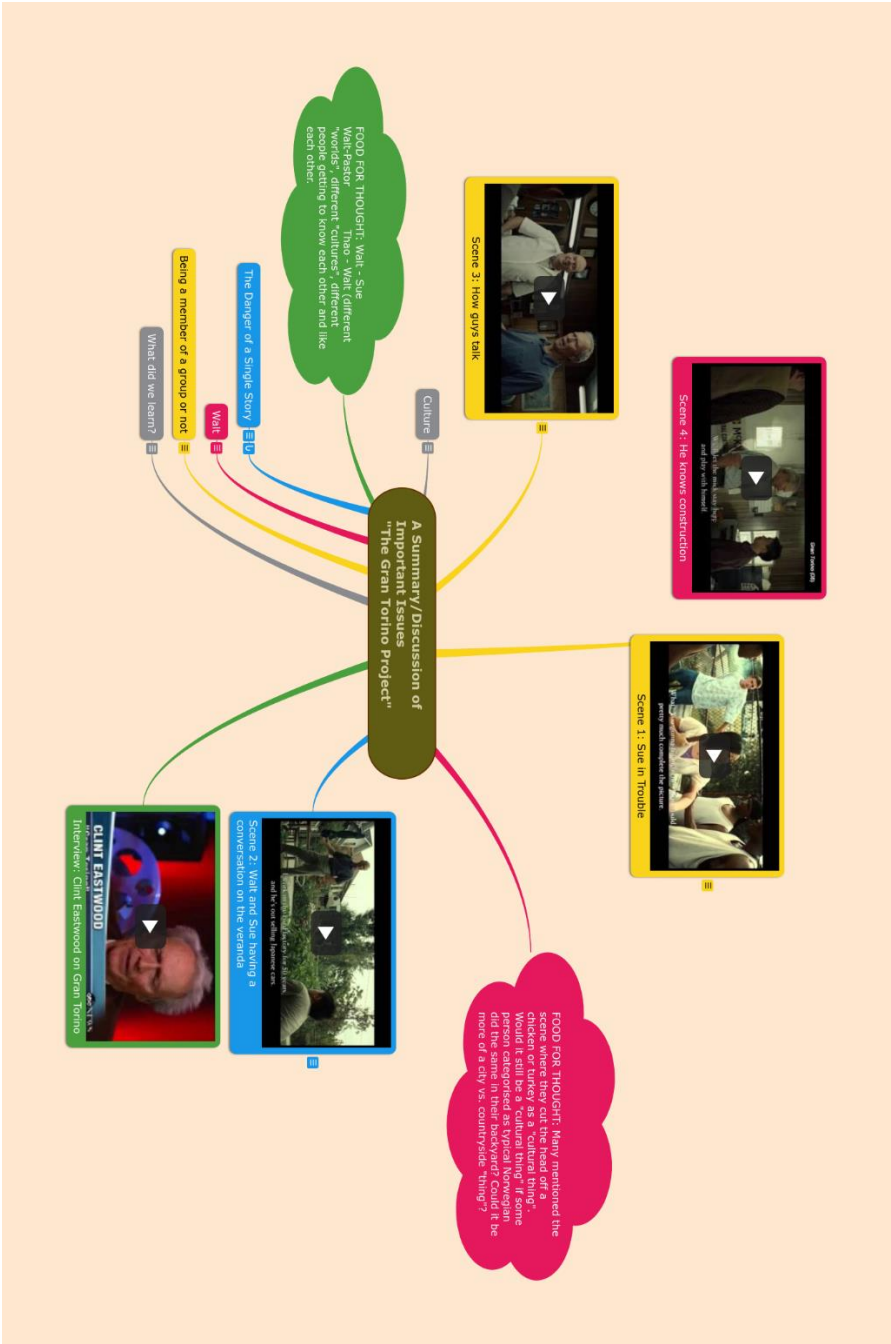
In a film, how people are positioned plays an important role; Camera angles and shots as well as the distance between character(s) and character(s). With this in mind, you are now going to do some detective work (whereupon you draw your own conclusions – there are no correct or wrong answers here!)

- 6) Do you see a pattern when it comes to how people are positioned? If so, what do you think is the meaning behind this?
- 7) Explain how each character is positioned and reflect on what this tells us as an audience about the character(s).
- 8) How does this scene mirror the reoccurring theme in the film on cultures and communication between people from different communities?
 - a) Give examples of how characters insult each other in the scene. How and why do they do this?
 - b) Give examples of how characters show each other respect in the film. How and why do they do this?
 - c) How does Sue bring on the issue of stereotyping in the scene? How and why does she do this?
 - d) Other things?

Comments:	Comments:	Comments:
Comments:	Comments:	Comments:
Comments:	Comments:	Comments:
Comments:	Comments:	Comments:

Comments:	Comments:	Comments:
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Appendix 12: Points for discussion – Scenes from Gran Torino mind map



Appendix 13: Points for discussion – Scenes from Gran Torino (transcript of mind map)

A Summary/Discussion of Important Issues "The Gran Torino Project"

Scene 1: Sue in trouble

Discussion 1

- 1) Give 2 examples of how people insult each other in the scene. How and why do they do this?
- 2) Give 2 examples of how people show each other respect in the scene. How and why do they do this?
- 3) How does Sue bring on the issue of stereotyping in the scene? How and why does she do this?

FOOD FOR THOUGHT: Many mentioned the scene where they cut the head off a chicken or turkey as a "cultural thing". Would it still be a "cultural thing" if some person categorised as typical Norwegian did the same in their backyard? Could it be more of a city vs. countryside "thing"?

Scene 2: Walt and Sue having a conversation on the veranda

Discussion 2

What does Sue mean when she says "because you are American"? What kind of role model does Sue think that Walt is? How is Walt different from their dad, according to Sue? Is he different from their dad, do you think? What do you think went wrong in the relationship between Walt and his kids? Why does Walt say "watch your language, girl"? How come he uses "bad" language whereas Sue should not, according to him?

Interview: Clint Eastwood on Gran Torino

Scene 3 and 4: How guys talk/He knows construction

Discussion 3

1. How do these scenes portray characters as "stereotypes"? Walt The barber Thao The construction boss?
2. What is this "how men talk" thing? Do men have a special way to communicate? Is it related to some sort of "macho" culture? Explain...

3. Did the "how men talk" training help Thao get the job, do you think? Why/why not?

4. Can Thao use what he "learnt" here in other settings as well? Explain...

5. Do people use different language in different settings?

6. Have you (or other people you know) experienced a situation like the one portrayed in those two scenes? Explain...

Does the film GRAN TORINO both show typical film stereotypes and at the same time question them? What do you think?

Appendix 14: Transcript of interview 1 in Norwegian

1 Appendix 1: Transcript of Interview 1
2
3
4
5
6 *Int: Da kan de bare diskutere i vei, og så henger eg meg på.*
7 [uforståelig prat i bakgrunn]
8 Kristoffer: Kan du lære noko om kultur ved å sjå film?
9 Ronny Gunnar: Ja, det kan... eg vil si... (avbrutt)
10 Kristoffer: Kva tok de på den, eller kva svarte de på den første?
11 Ronny Gunnar: Det er lettere å sammen... å se på, du ser på det på en annen
12 måte... Lettere å se det... Og forstå det på en måte
13 Kristoffer: Ja, det er det eg har skrevet
14 Tormod [nesten samtidig]: Ja, det er lettere å se på forskjellige vinkler...
15 Ronny Gunnar: Mhm
16 Tormod: Se hvordan det fungerer, og hvem som har ulike...
17 Ronny Gunnar [avbryter]: Der er vi enig...
18 Tormod: Der har vi skrevet det samme
19 Ronny Gunnar: Ja, eg også.... [kort pause]. Er kultur noe som forandrer seg da,
20 gutter?
21 Kristian: Ja
22 Kristoffer: Ja
23 Tormod: Ja
24 Ronny Gunnar: Eg er enig med den.
25 Kristoffer: Er det noen sammenheng mellom identitet og kultur?
26 Ronny Gunnar: Jaaa, det er jo det. Når du har identitet, sant, så føler du deg
27 [uforståelig] tilknytta til kulturen... Så du har et eller annet... Så du har
28 jo vokst opp... der i den kulturen du har vokst opp i... Du kjenner deg
29 tilknytta til det... I alle fall som oftest.
30 Kristian: Ja
31 Ronny Gunnar: Ja
32 Tormod: Du kan bli veldig lett påvirket av [uklart]
33 Ronny Gunnar: Ja
34 Kristian: Ja
35 Kristoffer: Ja
36 Ronny Gunnar: Kva kan være likt mellom kultur?
37 ?: Hmmm
38 Ronny Gunnar: Likt mellom ulike kulturar? Språk...
39 ?: Mhm
40 Ronny Gunnar: Ja
41 Kristoffer: Likt... Dei andre eg har skrive er eg ikkje enig i sjølv eigentleg
42 Ronny Gunnar: Du er ikkje enig sjølv? Tormod, kva har du då?
43 Tormod: Eg har mat og maktsystem
44 Ronny Gunnar: Mat og maktsystem... Du då, Kristian?
45 Kristian: Eg har matreglar.
46 Ronny Gunnar: Ja
47 Kristian: Æh...
48 Ronny Gunnar: Ja... ja,ja... (avbryt) Men det er jo ikkje så dumt det

49 Kristian: Høgtider....

50 Ronny Gunnar: Ja

51 Kristian: ... Og klesstil

52 Ronny Gunnar: Eg har mat, fester og språk... Så eg har blanding av alle

53 dykkar tre

54 Kristian: Eg har tradisjonar òg

55 ?: Ja

56 Ronny Gunnar: Ja men då tok vi jo ganske basically det same då

57 I kor: Ja

58 Ronny Gunnar: Ok

59 Ronny Gunnar: Tre ting som er ulikt då?

60 Tormod: Der tok eg òg mat

61 Ronny Gunnar: Eg tok alle dei tre ... Alle dei tre same... Mat, festar og språk

62 Tormod: Eg tok mat, hudfarge og religion

63 Ronny Gunnar: Ja, ja, ja

64 Kristian: Eg tok kva som er høflig, sånn som at det der i Kina når man

65 raper etter maten

66 Ronny Gunnar: Ja, ja, ja

67 Kristian: Bestikk... For i Kina der har dei jo spisepinner, mens her har vi

68 kniv og gaffel

69 Ronny Gunnar [ler]

70 Kristian: Og gaver?

71 Ronny Gunnar: Ja,ja,ja, men funker det.

72 Kristoffer: Spørsmål seks: Kven eller kva er det som bestemmer om ein

73 tilhøyrer ein kultur eller ikkje... Eg har skrive at du kan velge heilt sjølv

74 Ronny Gunnar: Ja, eg òg

75 Kristoffer: For eksempel så seier dei jo i Norge og andre land at Nordmenn

76 Er fødd med ski på beina, men du bestemmer sjølv om du er ein del av

77 Den kulturen.... Æh... Viss du ikkje likar å stå på ski er du ikkje fødd med

78 ski på beina... Men samtidig så er du ein del av kulturen for andre folk

79 fordi du er fødd i Norge... og då er du på ein måte ? Det er begge deler

80 Ronny Gunnar: Folk tenker at folk som bur i Norge er gode til å gå på ski

81 Kristoffer: Ja

82 Tormod: Det er som du seier... du er jo... Du velger jo sjølv

83 kva kultur du er i. Men det er jo ikkje du som velger kva kultur du

84 tilhøyrer allikavel fordi at du blir satt inn i ein bås... Så det er liksom ikkje ditt valg

85 kva det er... Kva kultur du er med i sjølv om du kan

86 bestemme sjølv.

86 Ronny Gunnar: Jaa, du bestemmer i alle fall kva du sjølv meiner, men det er ikkje

87 alltid...

88 Kristoffer: Det er ikkje alltid du kan bestemme kva andre tenker [avbrutt]

89 Ronny Gunnar: Nei, jamen den er... Godt poeng!

90 Kristoffer: Kva er ein stereotype?

91 Kristian: Det er å sette menneska og folk rundt deg i ein bås etter

92 kordan dei ser ut eller kor dei kommer fra

93 Ronny Gunnar: Mhm... Kva forventing til kva du trur... Kordan du tror den

94 personen kommer til å være før du liksom har blitt kjent med den

95 Personen... Okei... Er stereotype en positiv eller negativ ting?

96 Kristian: Det er som oftast negativt. Man har jo ein identitet som

97 Bestemmer kordan ein er. Ein stereotypen får deg jo til å tru noko

98 anna om han då som oftast
 99 Ronny Gunnar: Mhm
 100 Kristoffer: Ja
 101 Ronny Gunnar: Viss du høyrer ein ting så kan det hende at du trur på den
 102 tingen heile tida liksom...
 103 Ronny Gunnar: Ja, ja...
 104 Ronny Gunnar: Og då har du skapt ein liksom fordom til
 105 den personen eller tingen
 106 Ronny Gunnar: Når du høyrer at alle frå islam dei dreper folk... Det er jo ikkje
 107 sant
 108 Kristian: Nei
 109 Ronny Gunnar: Det er jo bare stereotypisk
 110 Kristian: Det kan jo være positivt for å lære meir om andre kulturar
 111 Men du kan jo ikkje sei at alle er sånn sjølv om du tror det
 112 Ronny Gunnar: Mhm... Det er sant... Korleis var spørsmålene i denne
 113 undersøkinga då gutta? Få høre – Kristoffer – Kva tenker du?
 114 Kristoffer: Eg synes dei var midt mellom/passe ok og vanskeleg
 115 Ronny Gunnar: Ok
 116 Kristian: Eg er heilt einig med deg
 117 Tormod: Ja, egentlig eg òg
 118 Ronny Gunnar: Eg tok passe ok, eg... Men det var jo ok
 119 Kristian: Ja – a
 120 Ronny Gunnar: Eg føler vi seier oss ferdig med den diskusjonen no
 121 Kristian: Det seier eg òg
 122 *Int: Ja, og så har læraren endå fleire spørsmål*
 123 ?: Oj
 124 *Int: Eller – eg er forsker eg no veit du... Dobbeltrolle... Ja! (kremt)*
 125 *Æhm... Veit de kvifor de skal lære alt det her?*
 126 Ronny Gunnar: No idea
 127 Tormod: Det lærer oss korleis vi skal møte folk frå andre land for
 128 eksempel, men ikkje Viss vi veit litt meir om korleis fordommar og
 129 sånt... faktisk er
 130 Så veit vi jo korleis vi skal forhindre at du tenker det sjølv... Og du kan
 131 òg lære korleis folk tenker om deg for... Ja ... Eg veit ikkje heilt kva eg
 132 skal sei...
 133 *Int: Men er vi alltid bevisst ... (Eh) ... Kva stereotyper vi har eller bevisst*
 134 *om korleis vi tenker om oss sjølv?*
 135 Kristoffer: Nei, men det hjelper jo å bli lært korleis du ikkje skal gjere
 136 det... [kort avbrutt]
 137 *Int: Kva meiner du?*
 138 Kristoffer: Eller... Korleis du skal tenke på det
 139 *Int: Mhm*
 140 Ronny Gunnar: Det var et godt poeng
 141 *Int: Når det gjelder Gran Torino... filmen....Kva har de lært av å jobbe*
 142 *med den?*
 143 Kristian: Eh... At folk er forskjellig
 144 Ronny Gunnar: At meiningar med filmar ... Kan... Altså kan vere mykje djupare
 145 enn det du tror når du først ser han... Før du går igjennom filmen
 146 Kristoffer: Eg tror dei prøver å vise først at han der Walt skal vere ein
 147 sur gammal mann som ikkje liker nokon eller noko sånt men så

148 trur eg vi ser meir utover i filmen at han er ein grei person som
149 bryr seg om andre og.. Ja ... Er open for å finne ut korleis andre folk
150 fungerer på ein måte
151 *Int.: Mhm... Mange har jo nevnt han som racist i begynnelsen...*
152 Ronny Gunnar: Mhm
153 Kristoffer: Og så blir han liksom bedre og bedre
154 Ronny Gunnar: Han var jo faktisk det då... Sånn stillestående (?)
155 *Int.: Nei, ja han var det, men var han det på slutten òg eller var han*
156 *Ikkje det?*
157 Kristoffer: Nei, det... Han snakker fortsatt ikkje fint til mange personar då
158 Men...
159 Tormod: Men...
160 Kristoffer: ... Han har definitivt blitt bedre liksom
161 Tormod: Han har jo faktisk endra seg, men språket hans kjem jo
162 Ikkje til å forandre seg
163 Ronny Gunnar: Det er sånn han er, det er hans personlighet... Identitet
164 Kristian: Han begynte å bry seg om folk som ikkje var kvite og fra USA
165 Og...
166 *Int.: For han putta alle i ein boks*
167 I kor: Ja, mhm
168 Kristian: Så begynte han å bry seg om personar istaden for om utseende
169 På ein måte... Eller kultur.... (kort pause)
170 (Noen sier stille «ja»)
171 *Int.: Men gjer vi av og til det s... Har vi lett for å liksom putte alle i en bås? Eg ser når*
172 *elever svarer på ting, så er det nokon har sagt asiaterne*
173 *i stedet for å si Hmong... eller amerikanerne... Er vi flinke òg til å*
174 *... .. putte i bås?*
175 Ronny Gunnar: Ja-a
176 Kristian: Ja
177 Ronny Gunnar: Eg må si at eg føler meg ganske flink
178 Kristian: Det er veldig mange av oss som er det
179 Tormod: Eg òg
180 Kristian: Det er det ein er vant til så ... Det er vanskelig å snu på det
181 Ronny Gunnar: Det er det
182 Kristian: Det er sikkert litt derfor vi har om det emnet her også... At
183 Vi skal prøve å sjå folk
184 Ronny Gunnar: Se folk likt, på same måte
185 *Int.: Ja, for de må jo bli kjend med folk*
186 Ronny Gunnar: Mhm
187 *Int.: ...for å vite kven dei er... Lærte de noko då vi gjorde den der..*
188 Den leiken der de skulle hugse en farge og lukke auga?
189 Kristian: Eg hugsar egentlig ingenting
190 Ronny Gunnar: Det er vanskeleg å få med seg heile bilete.
191 Kristian: Ein ser som oftast berre på ein ting
192 *Int.: Når de lærer om kultur i skolen, åssen er det?*
193 [pause, mumling]
194 Kristian: Nei, det er...
195 Ronny Gunnar: Nei, det er jo ikkje [snakker samtidig med at det stilles nytt
196 spørsmål]
197 *Int.: I alle fall sånn generelt i mange fag, tenker de at de lærer å være*

197 *kritisk eller lærer de mange faktating?*
198 Ronny Gunnar: Kommer litt an på faget. Så (gjesper?) Samfunnsfag, då er det
199 mykje fakta om ulike kulturar og sånn, men no i engelsk så var jo det
200 mykje meir variert kva vi hadde. Det var ikkje berre fakta... Det var...
201 Vi måtte faktisk tenke sjølv... Ikkje bare [samtidig med nytt ...
202 Spørsmål]
203 *Int.: Åssen var det?*
204 Ronny Gunnar: Eg synes det var greitt, eg
205 Tormod: Eg er enig
206 *Int.: Når de ser på arka dykkar, kva tenker de at de har lært frå vi*
207 *starta til nå da?*
208 Kristoffer: Det er jo det med kva kultur er for noko
209 [litt latter]
210 Kristoffer: Vi har jo liksom hatt om det fra før, men det er jo det med å
211 forklare kva det er for noko som er litt vanskelig
212 *Int.: Det er kjempevanskelig*
213 Kristoffer: Same om det er stereotype egentleg
214 *Int.: Ja... Det er ganske vide begrep, sant*
215 Kristoffer: Ja
216 *Int.: Æhm... Alt det her [viser til ark]... Det er for masse tekst for*
217 *dykk her [ler litt] ... For eg veit at de ikkje likar sånt... Men det her er*
218 *det de faktisk skal lære i engelskfaget om kultur*
219 Ronny Gunnar: Ja...
220 *Int.: Litt av det... bare biter... Så egentlig så skal de kunne veldig masse*
221 *om kultur... Blant anna så skal de kunne reflektere over, tolke og*
222 *kritisk vurdere ulike typer engelskspråkelege tekstar for å*
223 *utvikle interkulturell kompetanse – Føler de at de har gjort det?*
224 To: Ja
225 *Int.: Med den filmen?*
226 Ronny Gunnar: Ja
227 *Int.: For eksempel*
228 Noen: Ja
229 Ronny Gunnar: Ja, vi har jo faktisk det
230 Kristoffer?: Eg føler vel egentleg at det er det viktigaste vi lærer i
231 Engelsk. Du får ikkje eit anna fag der du lærer kor... Om andre...
232 Korleis du lærer om andre kulturar... Utan å ha fordommar... Du
233 lærer ikkje om det i samfunnsfag... Då lærer du bare om dei
234 Forskjellige kulturane
235 Ronny Gunnar: Det er sant
236 *Int.: Ok*
237 Tormod: Då får du jo forskjellige stereotypar om dei fordi du har berre
238 høyrte ein side om korleis det fungerer
239 *Int.: Ja, så skolen kan på en måte forsterke stereotyper?*
240 Kristoffer: Ja, det vil eg si
241 Kristoffer: Religionsfaget
242 Ronny Gunnar: Det er eit godt poeng faktisk. Eg har ikkje tenkt på det på den
243 måten, men det er jo sant.
244 Kristoffer: Religionsfaget forteller jo korleis forskjellige religionar og
245 kulturar funke på ein måte då
246 *Int.: Ja...*

247 Kristoffer: Så du får litt meir sånn perspektiv på kven dei personane du
248 berre kaller for noko egentlig er
249 *Int.: Godt poeng. Så har vi dette med at det man lærer om oss sjølv... At*
250 *vår oppfatning av verden er kulturavhengig... Skjønte de den?*
251 I kor: Ja
252 Ronny Gunnar: Mhm... Kor vi er fra
253 *Int.: Altså korleis de les verden kommer an på kor de kjem frå*
254 Kristian: Ija
255 *Int.: Har vi vært litt innom det nå?*
256 Ronny Gunnar: Det har vi vært innom
257 *Int.: Kva tenker de i forhold til det?*
258 Ronny Gunnar: Det er jo sant
259 Kristian: Alder
260 *Int.: Alder har noko å sei, ja... Så har vi vært innom dette med*
261 *generasjoner og sånt*
262 Ronny Gunnar: Yes, det har vi
263 *Int.: Føler de at de har utvikla dykk som personer i dette prosjektet her?*
264 *på nokon måte?*
265 Ronny Gunnar: Vertfall tenkt litt meir over... For før så har eg ikkje tenkt
266 tanken en gang... faktisk før en er nødt til å tenke litt om det...
267 finne en mening
268 Tormod: Eg veit ikkje
269 Kristian: Eg veit ikkje heilt eg heller
270 Kristoffer: Eg føler at eg er blitt meir åpen i alle fall... At eg klarer å sjå
271 meir fra andre sitt perspektiv ... Kva dei tenker
272 *Int.: Ok... Men du veit ikkje heilt, Kristian?*
273 Kristian: Neei, eg føler at ... det gjekk fint før og egentleg. Det er ikkje
274 sånn at eg var veldig rasistisk og sånt før
275 [latter fra flere]
276 *Int.: Men viss du skal sei ein ting, kanskje, som du har tenkt på i*
277 *prosjektet – Kan du komme på ein ting?*
278 Kristian: Det er litt korleis andre ser på folk då... at andre ser jo på
279 stereotyper de òg, men dei ser på de annerledes enn eg.
280 *Int.: Ja*
281 Kristian: Vi ser ingenting likt på
282 *Int.: Og Kristoffer? Har du et eller anna?*
283 Kristoffer: Eg føler eg har klart å se to sider av en sak frå før av òg...
284 av korleis folk fungerer på ein måte og du skal ikkje ta utgangspunkt
285 fra ein ting du har hørt
286 *Int.: Så du har vore ganske obs på det før også?*
287 Kristoffer: Ja. Alle er forskjellig
288 *Int.: Men du har ikkje tenkt på at skoler og sånt kan forsterke*
289 *stereotyper*
290 Kristoffer: Nei, det har eg kanskje ikkje
291 Ronny Gunnar: Men det er bra
292 *Int.: Ja, vi skal i alle fall få fram nye perspektiver av verden og oss sjølv i*
293 *det her... Æhm... Og så skal vi lære – At alt det vi gjør nå, sant, kan*
294 *åpne for flere måter å tolke verden på, skape nysgjerrighet,*
295 *engasjement og medvirke til å forebygge fordommer – føler de at de*
296 *i dette prosjektet her har vore nysgjerrig eller har de følt på*

297 *engasjement eller de har vore med på å medvirke til å forebygge*
 298 *fordommer på ein måte?*
 299 Kristoffer: Eg føler at eg har vore engasjert i alle fall, men eg føler ikkje
 300 eigentleg at det har hjulpet meg noko.... Viss du skjøner...Eg føler ikkje at
 301 eg har gjort noko for å stoppe fordommer
 302 sjølv om eg føler at eg har vore engasjert
 303 *Int.: Mhm... Men det at vi for eksempel som klasse snakker om det her*
 304 *kan det gjere at vi hjelper kvarander til å ... At nokon for eksempel*
 305 *møter verden på ein annan måte?*
 306 [snakker litt i munnen på kvarandre]
 307 Ronny Gunnar: Mhm
 308 ?: Ja, det trur eg
 309 Kristian: Eg trur det er nokon som forandrer fordommane sine
 310 Ronny Gunnar: Og at vi då når vi då tenker meir over det så gjer vi andre obs
 311 På det. Så eg trur vi... Eg trur det hjelper
 312 Kristian: Ja. Eg trur når dei får høyre at [noe uklart] korleis dei snakkar om det
 313 så blir dei nok påvirka ... Når vi snakker fint om [noe uklart] så blir nok dei andre
 314 I klassen påvirka
 315 *Int.: Blir folk i klassa meir påvirka av det dere sier enn det læreren sier?*
 316 [samtykker]
 317 Ronny Gunnar: Veldig ofte
 318 *Int.: Det trur eg egentlig på. I mange settinger. De er på en måte samme*
 319 *... Blir de på ein måte litt same ... at det er same kultur... at de forstår*
 320 *hverandre og de...*
 321 Noen. Ja
 322 Kristoffer: Vi snakker ganske likt da
 323 Kristian: Tenker litt likt
 324 Ronny Gunnar: Vi gjør jo faktisk det
 325 *Int.: Supert! Må bare sjekke litt, eh, tiden. Går den av? Kor lang tid*
 326 *Har vi brukt, Ronny Gunnar?*
 327 Ronny Gunnar: Altså, den er 10 over no eller 12 over... Så vi har i alle fall brukt
 328 ... Når var friminuttet ferdig?
 329 *Int.: 13.11... Vi kan ta noe få spørsmål til, trur eg*
 330 Kor: Ja
 331 *Int.: Eg synes det her var interessant, eg. Vi jobba med nokre scener*
 332 *Som vi ikkje har fått heilt diskutert. Det er den der «How men talk»*
 333 *for eksempel*
 334 Noen: Mhm
 335 *Int.: Den fikk ikkje vi diskutert i klassen. Kva tenker de om sånn der...*
 336 *Er der en Spesiell måte manfolk prater på?*
 337 Kristoffer: Nai
 338 Ronny Gunnar: Eg vet ikkje [noe uklart... Kristian snakker samtidig]
 339 Kristian: Eg trur... Dei tar det selvfølgelig litt langt i filmen då, men eg trur
 340 vi er litt meir barske i språket på ein måte... Enn de fleste jenter... Ja
 341 Ronny Gunnar: Vi bruker i alle fall andre typer ord enn det de bruker
 342 Kristian: Det kan eg vere enig med
 343 Ronny Gunnar: Men om det er så mykje forskjell.. De snakker så mye finere
 344 eller de snakker så mye finere enn oss ... Det trur eg ikkje. Det er berre
 345 tull
 346 *Int.: Walt han snakkar som det her, og han syntes det var ok at Thao*

347 *Skulle snakke sånn, men ikkje Sue. Kvifor det?*

348 Kristian: Det er jo ei jente

349 *Int.: Det er ei jente*

350 Tormod: Han er vokst opp til å tenke at det er forskjell mellom

351 gut og jente og då blir det sånn.

352 *Int.: Men er det noen settinger der folk kan bruke det her då?*

353 Kristian: Ija

354 *Int.: Altså som type – I filmen så var det jo jobbsituasjonen. Er det*

355 *nokon likheit – Kunne det skjedd her?*

356 Kristoffer: Det kunne jo egentlig det. For det har med respekt å gjere.

357 For eksempel håndtrykk er jo viktig når du skal få deg jobb... Å ha

358 eit skikkelig håndtrykk

359 [litt latter]

360 Ronny Gunnar: Du kan ikkje vere sånn pingle...

361 [litt latter]

362 *Int.: Så det er noe i det. Det var ein eller annan som kommenterte at*

363 *heile greia var eigentleg veldig stereotypisk... eller settingen... og det*

364 *kan jo vere sant det... Kva tenker de om det språket der?*

365 Kristoffer: Det har jo mykje med kva jobb der er, for du tenker på det som

366 veldig mannejobb på ein måte då.. Og der alle prøver å vise seg fram...

367 at du må vise at du passer inn der

368 Kristian: Du må vise at du er litt maskulin, då

369 Kristoffer: Ja

370 Kristian: Kan ikkje komme inn og ... Og nesten ikkje seie noko liksom...

370 Kan ikkje komme inn og vere sjenert...

372 Ronny Gunnar: Det går ikkje

373 Kristian: For då vil dei ikkje ha deg inn

374 *Int.: Så det her – sjølv om det foregjekk i USA så er det gjenkjennbart*

375 *her?*

376 Kor: Ja

377 *Int.: Ja, ... Eg hørte når de prata i stad at ... De prata jo veldig godt og*

378 *diskuterte sjølv de her(ehm) så sa de at de kunne velge mykje kultur*

379 *sjølv – eller det diskuterte de litt*

380 Noen: Mhm

381 *Int.: Er det noen forskjell i verden på kor vidt man kan velge kultur*

382 *Sjølv eller ikkje eller kor man høyrer til?*

383 Kristoffer: Det var sånn som eg sa då, at viss noken liksom meiner at

384 Du... Du er god til å stå på ski fordi at du er frå Norge så tenker dei

385 At du er det i den kulturen, men så tenker du kanskje sjølv at du ikkj er

386 Det fordi du ikkje liker det, sant? Det er vanskelig for det er litt begge

387 Deler.

388 *Int.: Ja, og så passer du ikkje inn i biletet*

389 Kristoffer, Ja, sant, for noken meiner ... Berre seier at du er del av den

390 kulturen sjølv om du kanskje ikkje vil vere det sjølv... Men viss du

391 seier til den personen at du ikkje er det så, eh, tenker ikkje dei det

392 lenger heller

393 Ronny Gunnar. Då bestemmer du... Bestemmer i stedet for å bare godta kva

394 Folk tror og kva de tenker og tar og gjør det til ditt eget på en måte

395 *Int.: Så da er det litt manipulerende da, kanskje?*

396 Kristian: ja

347 Ronny Gunnar: Blir kasnkje det
348 *Int.: Men ... religion for eksempel, er det like valgfritt andre steder*
349 *om man kan hoppe av eller ikke?*
350 Kor: Nei
350 Ronny Gunnar: Noen steder er du tvunget rundt. Finito.
352 Tormod: For eksempel, i nokon islamske land, då kan du bli drept
353 For å bytte religion. Då er det jo ikkje noko val å vere med i kulturen
354 Kristoffer: Viss du for eksempl er født i Norge, så er det sikkert mange
355 som tenker at det er eit kristent land. Då er du kristen liksom. Men
356 Du kan jo velge kva di vil, du treng jo ikkje vere kristen
357 Kristian: Nei
358 Ronny Gunnar: Sjølv om du konfirmerer deg i kirken så betyr jo ikkje det
359 nødvendigvis at du er kristen heller. Alt handler om valgene du tar
360 *Int.: Og tradisjoner, kanskje?*
361 Ronny Gunnar, Ja, det òg
362 *Int.: Viss der skal definere kultur då, kva ville de definere kultur som*
363 *då?*
364 Ronny Gunnar: Forskjell – forskjellar og likheiter
365 *Int.: Mhm*
366 Kristian: Ja, egentleg
367 Tormod: Det er eit lite samfunn som du er med i... Eller det kan vere
368 stort òg men det som oftast eit lite samfunn som kan definere deg ?
369 *Int.: De får... De har mange gode tilbakemeldinger her... Veldig gode*
370 *svar de kjem med*
371 Kristoffer: Det er bra
372 *Int.: De oppgavene vi gjorde*
373 Noen: Hæ?
374 *Int.: Åssen var de?*
375 Ronny Gunnar: Nokon av dei var jo, då... altså du måtte tenke ... det var liksom
376 frustrerende fordi du måtte tenke på ein måte som du ikkje hadde
377 tenkt på før... Det var ikkje alltid de ga helt mening... Men etter hvert
378 så... Det var gode oppgaver... Til slutt så ga det mening.
379 Kristian: Sjølve oppgåvene var greie, men det var noko i oppgåvene som
380 Var vanskelig å forstå òg
381 Ronny Gunnar: Mhm, men det ga mening når du først jobbet litt med det da...
382 Kristian: Ja
383 Ronny Gunnar: Forstod det bedre
384 Kristoffer: Nokre var vanskelige og nokre var ikkje så veldig vanskelige
385 *Int.: Da var det litt blanding. Kva for ein likte de best då?*
386 Tormod: Eg likte best det vanskeligste. Du tvingte deg til å tenke litt.
387 Ronny Gunnar: Mhm... Det var ganske greit
388 Kristian: Eg likte ... når du skulle skrive kva ord det var, nemne nokre
389 ting
390 *Int.: Kan de bruke det i andre oppgaver eller seinare? Det skjemaet?*
391 Tormod: Ja, det kan vi
392 Ronny Gunnar: Vi kan nok det, ja
393 *Int.: Kva syntes de om teikneoppgåven?*
394 Kristoffer: Den var fin, den var gøy då, men...
395 Ronny Gunnar: Det var noko nytt, Det var ikkje det same, bare skriving,
396 Skriving, skriving. Det var en annen måte å formidle seg på på ein

397 måte
398 Tormod: Eg følte ikkje eg lærte noko av det, men det var jo kjekt å
399 gjere den alikavel
400 Kristian: Vi gjekk inn på kvifor dei filma ifrå dei forskjellige vinklane
401 og sånt da for å se for å få folk til å se høgare ut og sånt... Det var det
402 eg lærte mest av då
403 Kristian: Ja, men samtidig har vi engelsk så da tenker ikkje eg ikkje at eg
404 skal bli god å tegne i engelsk liksom
405 Ronny Gunnar: Ja, men det var jo veldig gøy, men eg veit ikke eg
406 *Int.: Kan det vere ein knagg sånn når de tegner en sånn teikning kan det*
407 *vere ein måte å huske oppgaven og scenen på?*
408 Ronny Gunnar: Ja, det er jo sant
409 Kristian: Vi må jo tenke over kvifor det blir sånn, sant? Og kvifor den
410 og den tingen er med
411 Ronny Gunnar: Mhm
412 *Int.: Yes, da har vi vore gjennom kompetansemål, litt sånn og, ehm,*
413 *enker de Gran Torino er mer aktuell i forhold til å lære om kultur*
414 *Enn andre filmer? Eller har de andre filmer som er like god?*
415 Tormod: Eg synes i alle fall at Freedom Writers er den beste til å
416 Ronny Gunnar: Ja, den var fin
417 *Int.:* Den kunne vi ha brukt på same måten, eller?
418 Ronny Gunnar. Ja det vil eg si
419 Kristian: VI kunne hatt same oppgåvene med den filmen, trur eg
420 Ronny Gunnar: Det trur eg og
421 Tormod: Det var kraftigere sener i den på en måte
422 *Int.:* Ja. De likte den betre enn Gran Torino?
423 Tormod: I den kulturelle settingen så synes eg Freedom Writers var
424 bedre
425 Ronny Gunnar: Eg trur det hadde vore lettare å forstå viss en først tar ein
426 gjennomgang av Freedom Writers og så av Gran Torino etterpå?
427 *Int.:* Ja. Vi skulle gjerne gjort det viss vi hadde masse masse timer
428 Ronny Gunnar: Mhm
429 *Int.:* For Gran Torino er litt vanskeligare å forstå, sant?
430 Fleire: Ja
431 Tormod: Men eg følte at det hjalp å sjå den Freedom Writers først
432 *Int.:* Ja
433 Tormod: Det hjalp til å forstå mykje meir av dei forskjellige kulturane
434 enn viss vi hadde sett det i den andre rekkefølgen
435 Ronny Gunnar: Ja
436 Tormod: Det var... Eg føler ikkje at Gran Torina hadde vor like mykje
437 til hjelp liksom
438 *Int.:* Men kan de konkretisere kvifor det er enklere å skjlnne
439 *Freedom Writers enn Gran Torino?*
440 Kristoffer: Det viser det mer fram enn, dei viser det for så vidt ganske
441 Mykje fram i Gran Torino og men ein var kanskje ikkje like klar over
442 Det på ein måte
443 Ronny Gunnar: Du måtte faktisk virkelig tenke over det for å se at det
444 Tormod: De forteller meir om sin eigen kultur og problemene sine
445 enn i Gran Torino. Då berre viser dei det – blir kva du ser liksom
446 kanskje – Dei forteller ikkje til deg kva problemet er

447 *Int.: Så du må tolke meir sjølv*
448 Fleire: Ja
449 Ronny Gunnar: Det blir meir eigentinking istedet for at de forklarar det for deg
450 på ein måte
451 *Int: Men det er interessat at de seier, for sånn sJoakima så ville dokke*
452 *Kanskje anbefalt at man da gjør egentlig det samme..... Man begynner*
453 *Med Freedom Writers, og kanskje bruker litt meri tid på den...*
454 Ronny Gunnar. Ja
455 *Int.: Og så tar man Gran Torino etterpå?*
456 Flere: Ja, Mhm
457 Ronny Gunnar: Det trur eg
458 Tormod: Ja-a
459 *Int.: Er det andre filmer de tenker på?*
460 Kristian: Ikkje som eg kommer på
461 Kristoffer: Nei, eg trur ikkje eg har noken fleire
462 Ronny Gunnar: Da må eg tenke litt
463 Kristian: Ein tenker ikkje på kulturelle ting
464 Ronny Gunnar. Når eg ser på film, så ser eg på film fordi at det er gøy å
465 morsomt
466 Kristian: Du tenker ikkje så mykje sånt når eg ser
467 Ronny Gunnar: Tenker ikkje på kultur
468 Kristian: Når ikkje ein får oppgåve om det så
469 *Int.: For det er ein type skoleoppgåve, sant?*
470 Kristian: Ja
471 Tormod: Det var jo ikkje dårlege filmer
472 Ronny Gunnar: Nei, det Det var gode filmer begge to
473 Kristian: Men det er ikkje sånn at eg hadde sittet og tenkt på kultur viss
474 Eg hadde sett dei åleine
475 *Int: Den skjønner eg, for ein ser jo film for å sette seg ned og kose seg*
476 *med filmen, sant?*
477 Fleire: Mhm, ja
478 *Int. Nei, for nå har vi studert, og vi har ananalysert. Det blir noko anna.*
479 *Er det nokon ting de ville gjort annleis i prosjektet?*
480 Tormod: Eg ville fokusert meir på kultur før vi såg Gran Torino
481 fordi eg kunne veldig lite om det før vi begynte å sjå filmen
482 *Int.: Mhm*
483 Tormod: Eller eg lærte jo ein del av å sjå filmen, men at eg visste kva
484 eg skulle følgje med på før filmen så eg fikk med meg meir kva som
485 skjedde
486 Ronny Gunnar: Der er eg enig. Enig med deg.
487 *Int.: Andre ting de tenker på? Var det greitt å bruke så lang tid på*
488 *kultur?*
489 Tormod: Ja
490 Kristian: Ja
491 Ronny Gunnar: Ja, egentleg
492 Kristian: Det er jo et litt vanskeleg tema, så det er
493 Ronny Gunnar: Det er godt å ha litt tid på det
494 Flere: Ja
495 Ronny Gunnar: Mhm
496 *Int.: Ok, men eg trur det her var, eg har fått masse informasjon av*

497 *dykk eg no*
498 Kristian: Ja
499 *Int.: Tusen hjerteleg takk. Supert at de bidrar her*
500 Ronny Gunnar: Skal du ha disse arka her
501 *Int: Ja det kan eg ta inn igjen, eller vil de ha d sjølv?*
502 *Eg kan ha dei og passe på at dei ikkje kjem på avveie. Ok! Supert!*
503 Sender de inn neste gruppe då?
504 Noen: Hvem var det
505 *Int.: Det står på tavla. Ok. Ha det bra då!*

Appendix 15: Transcript of interview 2 in Norwegian

- 1 *Int.: Okidok... Dei her arkene vi har jobba med då... Har de lært noko,*
2 *eller kan man lære noko om kultur ved å sjå film? Det er berre å fyre*
3 *laus og svare den som vil.*
4 Fleire: Ja.
5 *Int.: Kva då? (ser på Bjørg).*
6 Bjørg: Eg berre sa ja (litt latter).
7 Joakim: Ja, fordi liksom, altså det er jo kultur i filmar fordi då får du
8 liksom betre forståing frå filmen... Liksom han gir deg meir innsikt i
9 filmen om karakterane og du forstår dei betre og blir betre kjend med
10 dei liksom.
11 *Int.: Yes, er det annleis å sjå film enn å for eksempel lese ein tekst om*
12 *ein kultur eller lese ein bok?*
13 Nils: Ja, for eg meiner at det er litt sånn [avbroten]...
14 Frida: Du får eit bilde på det.
15 Nils: Ja, og så ... Kva var det eg skulle seie... Ja, fordi at i filmar
16 spesielt så blir det litt overdrive stereotyper sånn at det er enda lettare
17 å følge med... Altså dei stereotyper alle kulturane og derfor blir det då
18 lettare å følgje med i filmen og finne ut meir om kulturen eller
19 stereotypene av kulturen då. Det blir betre å forstå då.
20 *Int.: Men dei stereotypene kan dei gi feil bilde av ting?*
21 Nils: Sikkert. Alle har jo forskjellige syn på ting.
22 Bjørg: Men skal vi ta den første vi skreiv, eller den vi skreiv no?
23 *Int.: Prøv å sjå på begge to samtidig og så kan du sjå om du... Du kan jo*
24 *ha skrive litt ulike ting.*
25 *Kva med Gran Torino? Var det noko spesielt med den som gjorde*
26 *at den eigna seg til kulturforståing?*
27 Joakim: Ja, det er jo mykje forskjell på Walt og liksom den familien
28 som flytta inn... At han synest alt dei gjorde var liksom merkeleg. Han
29 var ikkje vand med det, fordi det var deira kultur. Han er jo ein sånn,
30 han er litt spesiell fordi han er meir sånn gretten og berre sit heime,
31 og ikkje gjer noko mens dei er meir sånn har fest fordi – var det dåp?
32 *Int.: Ja, det var ein slags sånn, eller det var i alle fall type tradisjonell*
33 *sånn barn inn i (avbroten)...*
34 Joakim: Ja, dei hadde jo to fester. Den eine var at dei drap ei høne
35 trur eg, ja, mens den andre var jo sånn fest med mat og...
36 *Int.: Det var ein slags barnevelsigning.*
37 Frida: Det er jo sånn der, han er veldig vant, eller sånn ...Du ser jo på
38 sånn... Dei brukar meir farger og meir enn det kjedelege... Ja,
39 vi er jo meir lik Walt sin kultur enn... Dei... Eg hugsar ikkje heilt kva dei
40 var
41 *Int.: Kven tenker du som «vi»?*
42 Frida: Hæ?
43 *Int.: Kven tenker du er «vi»?*
44 Frida: Nei, det er jo berre sånn, jammen sånn at me her, at me
45 som bur her har meir lik sånn kultur som han har, Walt, enn

46 dei der folkene... Eg veit ikkje heilt kva dei heiter igjen
47 *Int.: Hmong?*
48 Frida: Hmong, ja.
49 *Int.: Mhm. Ja.*
50 Nils: Eg synes og at det som er spesielt med Gran Torino er
51 jo det at du får fleire, altså du får ikkje berre sånn vanlege stereotyper
52 du får òg sånn gangstermiljø og så får du forskjellige meksikanske,
53 korleis meksikanarane snakkar, altså korleis meksikanske
54 gangsterar snakkar med asiatiske gangsterar. Så det vil bli sånn...
55 Du får litt av alt.
56 *Int.: Så det er veldig mange forskjellige etniske miljø som er nemd i*
57 *filmen da på ein måte?*
58 Fleire: Ja/Mhm.
59 *Int.: Ehm, Blir stereotyper òg bekjempa i filmen, eller på ein*
60 *måte at man skal få fram noko anna enn stereotyper?*
61 Frida: Kva meiner du med det?
62 *Int.: Sjølv om ein ser alle dei grupperingane av folk, kva prøver filmen*
63 *eigentleg å få fram?*
64 Frida.: Det er jo det at, eller sånn, med Walt og Thao da, at dei er
65 menn begge to, men dei er veldig forskjellige men dei kan
66 gjere det same og, ... Altså... Ja, eg veit ikkje...
67 Nils: Eg trur det er litt sånn at med at sjølv om det
68 er ulike kulturar så kan dei vere ilag på ein måte... Sånn at Walt han
69 likte jo egentleg ikkje dei der folkene, men så begynte han jo
70 å bli ein farsfigur for Thao. Og Thao begynte å bety meir og meir for
71 han. Og det viste jo igjen i den scenen der Sue vert skada og når
72 huset deira blei skote på.
73 *Int.: Ja, og kven var det som klarte å knyte den «connectionen» til*
74 *Walt?*
75 Joakim: Sue?
76 *Int.: Korleis klarte ho det?*
77 Frida: Korleis ho klarte det?
78 *Int.: Ja.*
79 Frida: Nei, altså ho ga jo seg jo ikkje, men han ville ikkje gi inntrykk av
80 at han likte selskapet hennar. Han skulle vere litt hard. Men eg trur at
81 ho skjønnte at han trengte nokon å vere med og snakke med.
82 Ho ga seg jo ikkje.
83 Nils: Og så skilte ho seg ut fra forventningane til det Walt hadde
84 Frida: Mhm. Ho er jo ei veldig smart jente.
85 Nils: Ho brukte litt sånn røffare språk.
86 *Int.: Mhm. Kvifor klarte han å kommunisere med dei, også klarte*
87 *han ikkje det med familien sin da?*
88 Frida: Dei er jo litt meir open kanskje? Og så er dei lettare å – Eller
89 viss han hadde det båndet med familien sin fra før, så er det kanskje
90 litt vanskeligare å endre det enn det er å komme til nokon nye...
91 Der kan du jo vere kven du vil liksom.
92 Bjørg: Han likte dei ikkje så godt for han følte at dei heile tida
93 [avbroten]...
94 Frida: Utnytta han.
95 Bjørg: Utnytta han bare og ville ha ting frå han.

96 Nils: Ja, og dei der Hmong folkene kom jo med [uforståeleg]
97 liksom og og trur at han hadde litt behov for at folk kom til han
98 i stedet for at han skulle på ein måte komme.
99 *Int.: Mhm.*
100 Nils: Fordi han er vant til at ungene kom og berre ringte viss
101 dei skulle ha noko eller – Eller det var det han ga uttrykk for i alle
102 fall når han fekk den telefonen som... [stopper]
103 *Int.: Dei er i alle fall kome til i foholdet dithen at det har blitt sånn*
104 *av ein eller annan grunn... Ja... Hm... Kva er den greia med Walt og*
105 *respekt?*
106 Frida: Kva meiner du?
107 *Int.: Det her med at han tenker at ungene hans er bortskjemd og...*
108 *Kva er det med Sue? Sue ho viser respekt på ein måte, gjer*
109 *ho ikkje det? Er det ein slags inngangsport då?*
110 Frida: Jaa.
111 Nils: Eg trur det er litt sånn... Han er jo militærfyr då
112 og han har masse disiplin... og han er vel litt sånn på respekt og ære
113 Frida: Ho jenta ber jo han aldri om noko enn å hjelpe broren
114 liksom og ho gjer det same når han seier at
115 «kan du ikkje hente en øl til meg» liksom så gjer
116 ho det... Enn å sei... Ho spør aldri han om ting til han liksom.
117 *Int.: Så ho gir utan å forvente å få noko tilbake på ein måte?*
118 Frida: Ja, for da viser jo ho at ho respekterer han, og ja...
119 *Int.: Mhm... Og sånn vidare på arket, var det vanskelig å finne ting*
120 *som var likt og ulikt mellom kulturar?*
121 Frida:
122 *Int.: Fant de noko?*
123 Nils: Eg synes ikkje det var så vanskeleg, men det er ganske
124 mykje det same. På det første arket mitt så skreiv eg ... Ehm... Altså
125 tru kan vere likt, åtferd kan vere likt og ulikt, livssyn kan vere likt
126 og ulikt... Har eigentleg skive det same. Religion kan vere likt og ulikt,
127 livssyn kan vere likt og ulikt og mat kan vere likt og ulikt.
128 *Int.: Mhm.*
129 Nils: Så det er masse som... Det er masse det same på kva
130 som kan vere ulikt mellom kulturar fordi kulturar er mykje det som
131 ... det er så breidt tema då... På ein måte.
132 *Int.: Ja, kulturar er veldig breidt, synes du det er vanskelig å*
133 *definere kulturar? Når det er så breidt?*
134 Nils: Jaa, på ein måte.
135 *Int.: Kan du forklare?*
136 Nils: Eg vil definere det som identitet, ehm, samfunn, ehm,
137 liksom ei gruppe på ein måte då, altså viss du tenker kultur
138 som ei gruppe så kan du tenke ei gruppe med folk som liker
139 fotball, ei gruppe med folk som liker tennis, sånn typer ting. Folk
140 som trur på det... Hvis du tenker på det som gruppe så er folk liksom
141 med i mange forskjellige grupper.
142 *Int.: Mhm. Lærte de noko om dei her, sånn som de oppgavene*
143 *vi gjorde, der de delte inn i sånn sirkel og sånt, fikk de noko ut av dei?*
144 Nils: Eg føler ikkje at eg fekk så mykje ut av...
145 *Int.: Har du lært noko av prosjektet? Er det en ting du har lært av*

146 *prosjektet?*

147 Nils: Eh, eg har vel lært meir om kultur og korleis ein skal

148 definere... Litt meir om stereotyper... Og kva det kan vere... Og funne ut

149 kva indentity positions er... Eller det er eg litt usikker på,

150 men... [litt humring]

151 *Int.: [litt humring] Så du veit litt meir?*

152 Nils: Ja.

153 *Int.: Eh... Ja, vi begynte jo med det der identity positions-skjemaet.*

154 *Så begynte vi, eller eg tok det som eg hadde på meg sjølv, og så tok*

155 *de på dykk sjølve og så tok vi på dei karakterene i filmen, sant?*

156 *Var det greitt å gjere det på den måten?*

157 Frida: Ja.

158 *Int.: Skjønte de oppgavene liksom etter kvart, eller var dei*

159 *vanskelege?*

160 Nils: Jaa... [avbrutt]

161 Frida: Det som, det her er jo liksom ikkje så vanskeleg å definere

162 på ein måte.. eg meiner jo forskjellige ting frå Nils og Bjørg

163 liksom og då blir det sånn... eg har jo ikkje lært så mykje meir, eller

164 eg har jo fått det definert litt meir på ein måte, men det er jo så

165 masse at det blir... Du kan jo...

166 *Int.: Er det likevel diffust liksom?*

167 Frida: Ja.

168 *Int.: Kva tenker de to? Bjørg?*

169 Bjørg: Kva tenker om kva?

170 *Int.: Om opplegget vi har hatt i timen og sånt?*

171 Bjørg: Å ja, nei...

172 *Int.: Lærte du noko meir? Eller er det like diffust for deg? Kultur?*

173 Bjørg: Eg lærte egentlig ikkje så mykje meir.... Meir...Nei...

174 *Int.: Har du lært ein ting?*

175 Bjørg: Ikkje som eg kjem på.

176 *Int.: Har du tenkt på noko som du ikkje har tenkt på før?*

177 Bjørg: Ehm... Neei... [tenkepause] Nei, eigentleg ikkje. Eller finst Hmong

178 folk på ekte?

179 *Int.: Ja.*

180 Bjørg: Ja, då har eg lært om det.

181 [litt latter]

182 *Int.: Men det med kultur, når de lærer om kultur, og det her med*

183 *kristisk tenkning og sånn, har de.... Bruker de... Når de lærer om*

184 *kultur på skulen – Bruker de å reflektere mykje sjølv eller bruker de å*

185 *få mye fakta – Kristian?*

186 Kristian: Eh, Kan du seie det på ein annan måte? Eller...

187 *Int.: Ja, seint på dagen... [litt latter frå fleire] Eh, i det Gran Torino*

188 *prosjektet no så har vi jo analysert litt og på ein måte tenkt litt*

189 Kristian: Ja.

190 *Int.: Er det ein god måte å jobbe med kultur på i forhold til å lære*

191 *fakta om ein kultur for eksempel?*

192 Kristian: Ja, kanskje fordi du får liksom meir sånn du lærer på

193 ein måte meir i staden for å få all fakta inn på ein gong om ein

194 kultur... Kva kultur er... Du liksom analyserer litt sjølv og finner ut av

195 kva tenker du sjølv... Om kva kultur og ulike kulturar og sånt er.

196 *Int.: Ja. Bjørg har du tenkt litt på deg sjølv i forhold til det her, i*
197 *forhold til kor du står i forhold til kva du tenker og sånn? Om kultur?*
198 *Har du tenkt noko på det?*
199 Bjørg: Kva eg står i ein kultur?
200 *Int.: Nei, kva du tenker om kultur sjølv, eller korleis du vil lese verden*
201 *i forhold til... Kva bilde du har av stereotyper eller bilde du har av*
202 *kultur?*
203 Bjørg: Neei, eg tenker ikkje egentleg så masse på det egentleg.
204 *Int.: Har du tenkt på det under det her prosjektet da?*
205 Bjørg: Neei.
206 *Int.: Ikkje så mykje?*
207 Bjørg: Nei, egentleg ikkje.
208 *Int.: Likte du å jobbe med det her da?*
209 Bjørg: Ijaa.
210 *Int.: Kva likte du?*
211 Bjørg: Eg likte filmane.
212 *Int.: Du likte filmane?*
213 Bjørg: Ja.
214 *Int.: Lærer du meir av å bruke film enn... Synes du at... Lærte du noko*
215 *av det å bruke film i forhold til kultur?*
216 Bjørg: Nei, for det var jo meir sånn stereotyper og sånt og det er jo
217 egentleg ikkje så veldig...
218 *Int.: Det kunne du frå før?*
219 Bjørg: Ja, men det var altså, kultur det er så vidt at det berre ved å
220 sjå ein film så lærer du egentleg ikkje så masse synes eg.
221 *Int.: Kva med for eksempel The Danger of a Single Story?*
222 Bjørg: Kva er det?
223 *Int.: Den der med at det er – faren med å sjå kun ei side eller ein*
224 *fortelling?*
225 Bjørg: Eh, kva skal eg seie på det?
226 *Int.: Eller, hm, Det her med... Det som vi snakka om, det her med*
227 *det som foregår i hodene på folk.*
228 Bjørg: Ja
229 *Int.: Tanken man har i hodet.*
230 Bjørg: Altså fordommar?
231 *Int.: Det for eksempel, og førestillingar.*
232 Bjørg: Ja, fordommar, er ikkje det det?
233 *Int.: Trenger ikkje vere fordommar. Det kan og vere berre tankar du*
234 *har om noko.*
235 Bjørg: Tankar om koss...
236 *Int.: Tankar om kultur, tankar om folk, tankar om kva du tenker sjølv,*
237 *det du har lært – Åssen det får deg til å sjå på verda...*
238 Bjørg: Ikkje så masse. Eg bryr meg berre – Eg bryr meg om kultur
239 og sånn, men eg tenker ikkje så masse, eg definerer ikkje ein person
240 for kulturen, eller på ein måte...
241 *Int.: Du ser personen du*
242 Bjørg: Ja.
243 *Int.: Det er bra, ja? Kva tenker de om stereotyper, er det positivt*
244 *eller negativt då?*
245 Nils: Det kan vere begge.

246 Bjørg: Ja.
247 *Int.: Ja?*
248 Nils: Altså, det kan vere både gode og framstillingar av folk.
249 *Int.: Trenger vi det på ein måte?*
250 Bjørg: Ja fordi at når du får stereotypar så har du på ein måte eit
251 lite innblikk i korleis kulturar er enten på det grovaste eller på det
252 mildaste.
253 *Int.: Mhm.*
254 Bjørg: Men det som kan vere negativt er at visst for du kan jo sette
255 alle i ein bås og da blir det ganske mange fordommar for
256 forskjellige kulturar og forskjellige religionar og sånt.
257 *Int.: Det er sant.*
258 Nils: Eg føler og at stereotyper er ofte overdramatisert.
259 Bjørg: Ja.
260 Nils: På ein måte. At det er litt sånn at ein
261 overdramatiserer ifrå ei gruppe eller samfunn eller, ja ulike kulturar.
262 *Int.: Åssen er film der, er film forskjellig frå «real life»?*
263 Nils: Nei, film er vel enda meir overdramatisert, men det er
264 jo berre sånn at folk skal kunne følgje med, det er enklare for folk å
265 kjenne att.
266 *Int.: Den høna, den definerte nokon som kulturelt i filmen, sant?*
267 *Og så spurte eg om det var kulturelt viss det hadde skjedd i Norge?*
268 *Kva er det som gjer at vi definerer noko som kulturelt? Eller at det er*
269 *ein kulturell handling?*
270 Bjørg: Sidan, viss det er frå gammalt av. At det er folk som har gjort
271 det frå deiras på ein måte etnisitet, er ikkje det noko?
272 *Int.: Jo.*
273 Nils: Jo, også viss det er ulikt frå andre plassar...
274 Bjørg: Eller...
275 Nils: Ofte... Sånn det er norsk kultur å ha pinnekjøtt til jul.
276 Bjørg: Det er ikkje kultur i Kina å spise rotter og mus og katter. Det
277 er jo ikkje kultur...
278 Nils: Nei, men det er jo...
279 Bjørg: Og det er noko som ikkje andre gjer, så, men det er
280 jo, altså, kva var spørsmålet igjen? [litt latter]
281 *Int.: Nei, det der med kva som gjer at vi definerer noko som kulturelt*
282 *eller ikkje?*
283 Bjørg: Å ja.
284 *Int.: For eksempel den der høna.*
285 Nils: Det er berre det at det er forskjellig. Altså vi et jo
286 pinnekjøtt på julafta, men det gjer ikkje andre, så derfor så er det...
287 *Int.: Så då ville dei ha reagert på det som noko kulturelt?*
288 Nils: Ja, så det, hæ?
289 Joakim: Et de sauehorn liksom? Et de sau?
290 Bjørg: Vi veit jo ikkje kvifor vi et pinnekjøtt. Det har jo berre blitt
291 sånn.
292 Nils: Ja.
293 Joakim: Det har jo berre blitt meir og meir normalt gjennom åra
294 [noko uklart]
295 Bjørg: Det har jo berre blitt sånn

296 *Int.: Men så er det litt med kva de egentleg skal lære av det her, sant?*
297 *Så har eg tatt og – Det her er litt av det de skal lære i engelskfaget*
298 *... Som står på sidene her... Og det er litt for masse tekst å lese opp*
299 *for dykk, men føler de kanskje at i den oppgåva her – Har de hatt*
300 *moglegheit til å tolke og kritisk vurdere ting?*
301 Nils: Ja, ... Eg har liksom vore litt meir
302 kritisk til korleis eg ser på andre,
303 sånn i forhold til andre og vore litt meir kritisk i forhold til altså
304 berre å gå igjennom materialet i hovudet når det gjeld filmen då.
305 Sånn som at eg har vore meir, at vi har gått meir igjennom ting då
306 *Int.: Har vi utvikla interkulturell kompetanse i klassen? Gjennom*
307 *det prosjektet her?*
308 Nils: Kva betyr det?
309 *Int.: Det at vi har ... på ein måte ...det her med å sjå*
310 *på kommunikasjon imellom ulike kulturar og sånn? For eksempel.*
311 Nils: Eg meiner at vi har...
312 *Int.: Eller korleis vi møter andre menneske? Ja?*
313 Nils: Det er jo veldig forskjellig frå menneske til menneske
314 korleis du blir kjend, korleis dei møtast.
315 *Int.: Har vi sett på korleis verden – korleis vi leser verden – at det kan*
316 *vere kulturavhengig?*
317 [kort tenkepause]
318 Nils: Ja...
319 *Int.: Skjønte de den? At vi...*
320 Joakim: At for å lese verden så treng du kultur eller liksom for å
321 forstå andre så er det mykje lettare viss dei har ein kultur du kan
322 liksom vise meir på ein måte
323 *Int: Ja det er ein sak, ja. Det gjer det enklare å prate om ting*
324 Nils: Ja, og sånn der... Viss vi tar sånn stereotypisk film så er
325 jo sånn der en eller annan son som skal bli kjent med svigerfar
326 eller et eller annet og så liker han fotball, og då oppsøker han same felt:
327 «Skal vi sjå kampen i kveld?» Og så ser dei kampen...
328 *Int.: Så det handlar egentleg om å møte menneske der dei er då?*
329 Nils: Ja.
330 *Int.: Er ikkje det litt sånn interkulturell kompetanse også da, å sjå*
331 *menneske der dei er og møte dei og kommunisere med dei? Uansett*
332 *om det er kultur - eller internasjonal kultur eller om det er i*
333 *nærmiljøet? Eller kva? Så handlar det om å sjå mennesket, eller?*
334 *Kanskje? Ja? Ehm... Kan det at vi jobba med et sånt opplegg som*
335 *det her i klassen generelt, sjølv om nokon kan om det frå før, kan*
336 *det bidra til at folk blir litt meir nysgjerrige og engasjert og at man kan*
337 *for eksempel forebygge fordommar og sånn? Når man diskuterer*
338 *om sånne ting?*
339 Nils: Det kan jo det, det spørst jo litt korleis det blir framstilt
340 også til klassen.
341 Frida: Ja.
342 *Int.: Ja?*
343 Frida: Viss du hadde framstilt det på ein heilt anna måte
344 så kunne jo alle berre syntes det var heilt merkeleg eller hatt veldig...
345 Nils: noko uklart

346 Frida: Ja.

347 *Int.: For de har jo egentleg diskutert og vert mykje med å diskutere*

348 *i timane og sånn? Så da har det egentleg vore eit ok opplegg?*

349 *Eller ville de ha gjort ting på ein annan måte?*

350 Bjørg: Eg føle viss man skal lære om kultur så må det egentleg vere

351 ganske konkret og kanskje på ein måte, kva heiter det, altså at du

352 på ein måte – at du ikkje framstiller det på ein verken god eller

353 dårleg, men meir nøytralt.

354 Joakim: Ja.

355 Nils: Ja, for det eg syntes var vanskeleg det var med filmen

356 så får vi eit antall kulturar og det er ulikt på korleis det blir framstilt.

357 Bjørg: Mhm.

358 Nils: Då er det litt vanskeleg å få med seg konkret korleis

359 ... Når du spør meg korleis kan ulike kulturar slå seg saman på ein måte

360 sant, så kjem eg berre til å måle det opp mot filmen...

361 Bjørg: Ja.

362 Nils: ... Mot dei få kulturane som eg har fått kjennskap til i

363 forhold til oppgåva.

364 *Int.: Ja, så ein treng på ein måte noko fakta å forholde seg til?*

365 Nils: Ja, altså det er greitt nok å sjå ein film, altså det er jo,

366 eg lærer mykje av det òg , men det er jo litt sånn – ok, du får eit

367 par kulturar der.

368 Bjørg: Det har med synspunkt òg, det er litt sånn at eg har ikkje

369 lært masse anna enn det eg kunne frå før av og eg kunne ikkje så

370 masse frå før av.

371 Nils: Litt sånn som du sa at når du er ung så kjem du alltid til

372 å måle opp ting resten av livet til – sånn blir det på måte med film

373 òg. Altså eg ser filmen, får et par synspunkt og så kjem eg berre til

374 å veie opp det med korleis det blei gjort i filmen på ein måte. Derfor

375 syntes eg det blei litt vanskeleg å svare på spørsmåla, i alle fall

376 når man snakka om kulturar generelt.

377 *Int.: Ja, for det vart for vidt då? I forhold til...*

378 Nils: Ja, for eg føler liksom at det blir sånn... Eg kjem berre til å

379 dra det tilbake til filmen... Korleis eg såg det i filmen.

380 *Int.: Så du måtte hatt noko meir å samanlikne med?*

381 Nils: Ja, eg føler, ja.

382 *Int.: Kanskje.*

383 Nils: Ja. Eg trur det hadde vore betre.

384 *Int.: Så film i seg sjølv tenker du er litt for lite til å lære om*

385 Frida: Det spørst jo veldig kva film, men, eg syns det er greitt sjølv

386 om for eksempel viss du har begynt å sett en film da. Da har du fått

387 eit lite sånn innblikk på ein måte.

388 *Int.: Mhm.*

389 Frida: Og så hadde du fortalt meir. Da hadde det på ein måte kanskje

390 vert meir sånn...

391 Eg synes det er veldig mykje lettare å høre om det når eg ser det veldig

392 for meg liksom men når vi såg den der filmen så ser eg

393 det for meg når vi snakkar om det etterpå. Ja.

394 *Int.: Mhm. Men eg lurar – Når vi såg Gran Torino, var poenget å*

395 *til sjuande og sist å lære veldig mykje om kulturar eller var poenget å*

346 *sjå på korleis vi ser eller studerer kulturar?*
347 Bjørg: Det var vel å vise eigentleg kva heiter det igjen sånne
348 Frida: stereotyper?
349 Bjørg: Stereotyper, ja, og fordommar Walt hadde mot, eh, sånn
350 *Int.: Sånn sett, så trengte man kanskje ikkje å kunne så mykje om*
351 *dei ulike...*
352 Bjørg: Nei, men samtidig så er det jo vanskeleg å vite kva ein
353 kultur er eller konkret kva ein kultur er når du berre har høyrte... Eg
354 føler at vi ikkje fekk noko særleg fakta om kultur sånn eigentleg.
355 Og det er arket var jo veldig om kultur og ikkje om fordommar
356 og stereotyper og sånt, så, ja, igjen, så har eg ikkje lært så veldig masse
357 *Int.: Du ville hat meir tekster rett på kultur?*
358 Bjørg: Nei, ikkje tekster. Berre meir læring om kultur.
359 *Int.: Om kultur. Ser du for deg korleis det kunne blitt gjort?*
360 Bjørg: Nei, eg veit ikkje eg. Det er ikkje eg som er lærar.
361 Eg veit ikkje korleis du ville lært det.
362 *Int.: Den er grei.*
363 Nils: Eg føler litt sånn at, ehm, altså det eg tenker er at man
364 må vere litt meir kritisk til val av film fordi at du får masse
365 forskjellige kulturar i den filmen nemnd samtidig så syntes eg òg
366 det er litt meir slags lære om fordommar
367 Frida: Mhm
368 Nils: Altså, korleis vi kan vere ein person men på innsida så
369 er det ein heilt annan i forhold til det du forestillar deg og sånn
370 føler eg at Walt er mot aller karakterane. Han trur at presten er sånn
371 som det, men presten kom jo til baren og besøkte han og då fekk han
372 sjå korleis presten var skikkeleg på innsida.
373 Samtidig så er det sånn med Sue òg. Han trur jo liksom at ho
374 er heilt vanleg pike, som kjem til å ta all «drit». Som ikkje skal
375 snakke tilbake, men så snakke ho tilbake. Så eg
376 føler det er litt meir sånn slags lære om fordommar og...
377 Frida: Det er jo sånn at, sånn prest ting – når du tenke på ein
378 prest så får du kanskje ikkje det – du tenke at han er ein koselig
379 mann liksom, men du ser ikkje for deg at han er gøyest å prate
380 med på ein vanleg dag liksom, men han er jo heil vanleg, han har
381 jo berre ein jobb som ikkje alle har, som ikkje alle er heilt enig med
382 da. Eller som, alle føler ikkje heilt det på ein måte. For det er jo
383 det som er, han er jo heilt vanleg, normal og...
384 Nils: Sånn som, han har jo fordommar mot Thao òg. Han
385 trur jo egentleg at han berre sit i hagen, men så seinare i filmen så
386 viser han jo at han kan gjere alt mogleg. Sant, han klatrer på taket og
387 og han kan hjelpe i hagen, hjelpe folk med å ta inn varene,
388 Bjørg: Burde vi få med oss siste del av naturfagen?
389 *Int.: Det burde de kanskje. Eg trur ikkje vi rekk siste gruppa uansett. Eg*
390 *tar dei neste gong. Men tusen takk for at de var med og bidrog!*
391 Nils: Ja
392 *Int.: OK. Hadet, hadet.*

Appendix 16: Transcript of interview 3 in Norwegian

- 1 INTERVJU 3 APPENDIX
2
3 *Int.: Yes, de må berre gløyme at den er på, og så har vi berre ein*
4 *heil lavterskel samtale.*
5 Laila: På norsk?
6 *Int.: På norsk. Ingen problem. For då får eg meir fram kva de*
7 *eigentleg tenker om ting og tang.*
8 Laila: That`s right.
9 *Int.: Så viss vi først tar ein kjapp runde på namn, så seier de berre*
10 *kva de heiter.*
11 Olga: Eg heiter Olga.
12 Laila: Eg heiter Laila.
13 Henning: Henning.
14 Petter: Petter.
15 Tobias: Tobias.
16 *Int.: Supert! Så ser de på dei arkene her. Som de har svart på.*
17 Laila: Mhm.
18 *Int.: Så viss vi tar ein runde på for eksempel «kan man lære noko*
19 *om kultur ved å sjå film?» Kva tenker de om det? De treng ikkje svare*
20 *utifrå det de har svart her, men de kan svare utifrå kva de tenker*
21 *akkurat i dag.*
22 Olga: Ja, eg er Olga. Du sa eg skulle seie namnet mitt.
23 *Int.: Eg kan prøve å seie det når eg henvender meg til dykk, så slepp*
24 *de å seie det. OK. Olga?*
25 Olga: Ja, eg har meir intrykk når eg lærer om kultur frå film. Det er
26 kanskje ofte satt på spissen i sånne filmar, men du lærer liksom kva
27 korleis kulturen deira er og ja korleis dei lever og sånne ting.
28 *Int.: Yes, Laila?*
29 Laila: Ja, sånn vi ser ting ifrå forskjellige sider og forskjellige, ja, kantar.
30 *Int.: Mhm*
31 Henning: Ja, at eg... Skulle eg si namnet mitt?
32 *Int.: Nei, det går fint.*
33 Henning: Eg skreiv at «ja, vi kan sjå kulturar man ikkje ser til vanleg når
34 ein ser filmar».
35 *Int.: Kva du sa no?*
36 Henning: At du kan sjå kulturar som vi ikkje ser til vanleg, så ved å sjå
37 ein film så lærer vi om kulturar vi ikkje er vand til.
38 *Int.: Ja.*
39 Petter: Det var egentleg litt det same eg skreiv. Eg skreiv liksom
40 at ein ser ein annan side som eg ikkje er vand til. Når man er her i
41 Norge for eksempel så er jo ikkje for eksempel der eg bur i [...] så
42 er det ikkje så masse forskjellig kultur som det er i filmar og i
43 som ein ser for eksempel i USA. Som er ein annan kultur,
44 forskjellig kultur overalt.
45 *Int.: Mhm.*
46 Tobias: Det er jo ganske... Den måten du lærer om mest egentleg.
47 Altså filmar eller bøker då. [noko uklart] Det er egentleg den måten
48 du ser det på. Sånn skikkeleg. På film eller video.

49 *Int.: Ja, kva tenker du at du lærer mest av – bok eller film?*
50 Tobias: Film, for då får du eit bilete av det. Du kan få eit bilete
51 av det i bøker òg, men det er ikkje like [noko uklart] på ein måte.
52 Petter: Eg føler folk følger meir med, eller får med seg meir når
53 det er film. Sjølv om du leser sjølv sånt i bok så eg synes det er
54 dritkjedeleg. Så når eg ser sånn skuleoppgåve så les eg berre for
55 å lese og så gløymer eg det etterpå. Men når eg ser film, så pleier
56 eg som oftast å like filmar. Og hugse dei i etterkant.
57 *Int.: Det er lettare å hugse?*
58 Petter: Ja.
59 *Int. Så er det noko med det visuelle, når du ser ein ting, så ser du jo*
60 *meir ansiktsuttrykk på folk i film – Åssen hjelper det?*
61 Henning: Kva for noko?
62 *Int.: i forhold til å skjønne folk for eksempel. Er det enklare i film*
63 *enn bok?*
64 Henning: Ehm, det spørst jo litt frå person til person om at du likar å lese
65 bøker og lyrikk. Ja, det kjem an på kor god forfattaren òg er til å
66 beskrive bilder, men det er jo sjølvsagt lettare å, ja, følgje med på
67 film, syns i alle fall eg.
68 *Int.: Kva tenker du, Laila?*
69 Laila: Eh, altså ein får jo meir innblikk i dei forskjellige og fra dei frå
70 forskjellige kantar så eg vil seie at eg lærer meir om kordan
71 ting fungerer, kossen ting er i ein kultur gjennom ein film, i forhold
72 til å lese... Ja.
73 *Int.: Kva med deg, Olga?*
74 Olga: Eg er heilt einig.
75 *Int.: Kva lærer vi om vår eigen kultur når vi ser film? Eller korleis*
76 *vi for eksempel lese andre kulturar?*
77 Tobias: Kva var det første du sa?
78 *Int.: Korleis lærer du, altså vår eigen kultur for eksempel, kva kan vi*
79 *lære om den når vi ser film, når vi samanliknar for eksempel med*
80 *det som skjer i ein film?*
81 Petter: Det er liksom meir. Då ser du meir av kulturen på ein måte.
82 Sånn som her i Norge – Vi er jo ikkje så kjempekristne for
83 eksempel, ikkje sant, men det er jo mange land der dei er
84 kjempekristne der dei følger absolutt alt, ikkje sant, men, ja.
85 *Int.: Ja, så ein samanliknar litt når ein ser film då?*
86 Petter: Ja.
87 *Int.: Vi har snakka litt i timen om det her med kor ein står hen sjølv*
88 *med bakgrunn og korleis ein er som person, korleis det påverkar*
89 *korleis man ser ein film. Kva tenker de om det?*
90 Olga: Korleis det påverkar oss?
91 *Int.: For eksempel, lesar du, vil du tolke ein film heilt likt som Laila*
92 *tolkar ein film?*
93 Olga: Nei, det er jo veldig ulikt korleis du tolker det som.
94 *Int.: Kva som spelar ei rolle der?*
95 Olga: Kanskje kva, korleis du har opplevd den kulturen før, som
96 for eksempel kan gje eit anna bildet på det, kanskje det har noko å sei?
97 *Int.: Så dei på ein måte tankane du har på førehand, kan dei vere*
98 *stereotypiske tankar då?*

99 Olga: Ja. Det er jo litt sånn kva du har høyrte om dei frå før og
100 korleis du ser for deg at den kulturen er.
101 *Int.: Ja, så eh, så har vi gått vidare nedover her. Da har vi eigentleg*
102 *vore innom identitet og kultur, men når ein ser på ein film*
103 *for eksempel, sånn som når vi har sett Gran Torino, kva har vore*
104 *lenka der mellom identitet og kultur? (pause) Tobias?*
105 Tobias: Kva, eg skjønner liksom [avbroten]
106 *Int.: Når vi for eksempel har sett Gran Torino, har vi sett noen hint*
107 *mellom identitet og kultur? Sånn person og kultur?*
108 Tobias: Ja, det er ofte sånn at personligheten har mykje å sei med kva
109 kultur du er i på en måte – eller korleis kulturen former personligheten.
110 *Int.: Mhm.*
111 Tobias: Fordi du blir påverka av andre som er i same kultur på
112 ein måte.
113 *Int.: Mhm.*
114 Tobias: Så er det slemme folk som er slemme, for eksempel den
115 gjengen, dei er jo alle sammen, det er jo ikkje gode personlegheiter,
116 på ein måte og det er jo fordi dei er med kvarandre. Og når du er med
117 folk som har dårleg personlegheit så får du [noko uklart] personlegheit.
118 *Int.: Mhm. Så sånn med – Kva tenker de om forskjell på for*
119 *eksempel nasjonal kultur og sånn kultur som vi lever i i kvardagen*
120 *rundt omkring? [kort pause] Når det gjeld identitet?*
121 *Er folk veldig sterkt bunden til nasjonal identitet eller er*
122 *dei meir bunden til ting dei gjer i kvardagen, åssen er det?*
123 Tobias: Kva meiner du med nasjonal... [avbroten]
124 Laila: Er ikkje liksom... Er ikkje liksom
125 identitet sånn det på ein måte den **du** er og så er kultur den gruppa
126 du på ein måte er med i? Som på ein måte former deg kanskje litt?
127 *Int.: Jo, men blir ikkje den gruppa forma av din identitet, den du er?*
128 Laila: Jo, den kan forandre på identiteten.
129 *Int.: Nasjonal kultur – Det er jo det som på ein måte henge over*
130 *for eksempel et land som ein nasjonal kultur, de har jo museum, de har*
131 *for eksempel nasjonalsang, matrettar...*
132 Petter: Åja, sånn ja... [avbroten]
133 Olga: Norge sin nasjonalkultur er liksom ski og brunost, og...
134 *Int.: Ja, den der...*
135 Olga: Ok..
136 *Int.: ...Stereotypiske norske nasjonalkultur.*
137 Laila: Mhm.
138 *Int.: Er folk – Åssen er det når folk forholder seg til sånn nasjonal-*
139 *kultur, er det ulik grad av åssen ein gjer det?*
140 Petter: Ja.
141 *Int.: Korleis?*
142 Petter: Eg føler liksom at for eksempel amerikanere, eg føler at dei er,
143 mange av dei er veldig sånn nasjonalkultur som du seier...
144 At dei er veldig amerikansk.
145 Olga: Mhm.
146 Petter: Måten dei oppfører seg på, ja.
147 Laila: Dei gjer ting mykje større enn oss.
148 Petter: Ja.

149 Laila: Det er skikkeleg trist, faktisk.
150 Olga: [humrer litt]
151 *Int.: Ja...*
152 Petter: Dei er jo større då på ein måte.
153 Laila: Ja, alt er større der.
154 Petter: Ja.
155 Laila: Maten er større, ja [litt latter]
156 *Int: Men dei er ganske sånn dyrker sin nasjonalkultur, eller nasjonen*
157 *sin*
158 Laila: Mhm.
159 Tobias: Ja.
160 *Int.: Har det noko å gjere med at – nokon vil kanskje seie at*
161 *amerikanarane dyrkar nasjonen sin rett og slett som ein religion, har*
162 *de tenkt på det?*
163 Petter: Eg har ikkje tenkt på det, men eg skjønner det på ein måte.
164 *Int.: Du ser poenget?*
165 Petter: Ja.
166 Laila: Mhm.
167 *Int.: Ja, vi har ikkje snakka så mykje om*
168 Olga: Eg føler kanskje at sånn viss folk kommer og besøker Norge
169 eller et eller anna så er det sånn at viss det er vinter så er det sånn
170 ein må jo stå på ski, vi er jo i Norge, vi må jo prøve det liksom.
171 Men det er jo veldig sånn...
172 *Int.: Kva tenker du om det?*
173 Olga: Nei, eg veit ikkje eg. Det er jo...
174 *Int.: Bli du putta inn i ein sånn stereotype då?*
175 Olga: Ja, dei tenker jo sikkert at alle nordmenn står på ski, men
176 Petter: Eller at alle er fødd med ski på beina liksom.
177 Olga: Ja.
178 Petter: Ikkje sant? Det er jo sånn dei fleste tenker.
179 *Int.: Ja, åssen kan det føles for nokon å bli putta i ein sånn stereotype?*
180 Petter: Det spørst jo litt på ein måte, viss du er ein sånn som verkeleg
181 ikkje liker å stå på ski for eksempel, og så kjem ein heil gjeng og seier
182 liksom ta med ski og sånt
183 Laila: Du er norsk liksom.
184 Petter: Ja, du må stå på ski... Du er jo fødd med ski på beina og sånt.
185 Laila: Det er du jo ikkje...
186 Petter: Kvifor likar du det ikkje, ikkje sant?
187 *Int.: Kan det verke krenkande?*
188 Petter: Ja.
189 *Int.: Ja?*
190 Petter: [noko uklart]
191 *Int: Så, ehm, det her med å forandre presonligheten eller identiteten*
192 *i møte med andre kulturar, for eksempel når vi såg Gran Torino...*
193 Laila: Mhm.
194 *Int.: ...Har de forandra måten de tenke på ulike ting rund kultur*
195 *eller når vi har jobba med oppgåver til filmen? Olga?*
196 Olga: Om eg har endra syn på nokon kulturar?
197 *Int.: Nei, noko som har med kultur å gjere, eller åssen ein snakkar*
198 *om kultur.*

199 Olga: Eg har jo blitt enda meir obs på å ikkje liksom sjølv om eg har
200 høyrte noko så er det ikkje sikkert at det er sånn det er. At alle er sånn,
201 og... Ja, det er eg litt meir obs på.
202 *Int.: Ok*
203 Olga: Og så har eg tenkt meir over at eg òg endrar jo korleis eg
204 snakkar med folk. At ting har med kulturen å gjere, eller kven det er,
205 eller sånn korleis eg oppfører meg mot dei òg.
206 *Int.: Laila?*
207 Laila: Ehm, nei ganske masse det same som Olga eigentleg. At vi
208 ikkje rakke ned på ein måte på andre kulturar, eller ja.
209 *Int.: Det har du tenkt på meir no mens vi arbeidde med Gran Torino?*
210 Laila: Mhm.
211 *Int.: Henning?*
212 Henning: Nei, det er vel eigentleg litt det som har blitt sagt. Det har
213 ikkje forandra meg sånn særleg – biletet mitt av dei forskjellige
214 kulturane. Begynner å tenke litt meir på at det fins stereotypar som
215 ikkje er sanne og såne ting då.
216 *Int.: Mhm. Petter?*
217 Petter: Eg føler ikkje eg har forandra meg så masse. Sidan eg har sett
218 ganske mange filmar som på ein måte er same konseptet på ein måte.
219 *Int.: Ja*
220 Petter: Litt sånn som er litt like, og ja det med at med kulturar og
221 stereotypar og sånt.
222 *Int.: Mhm.*
223 Petter: At der er veldig sånn, for eksempel det er mange, eller det
224 er ikkje så mange, men vi har sett såne basketballfilmar for
225 eksempel, der det er ofte såne stereotypar og sånt. Der har eg sett
226 eit par ganger liksom det er sånn, ja, som skjer litt i den her filmen.
227 *Int.: Mhm, men dei oppgåvene vi gjorde, var det noko du lærte av*
228 *nokre av dei? Trur du?*
229 Petter: Det er, ja, eg har liksom lært litt meir kva det betyr på ein måte,
230 eg kunne litt frå før av, det er ikkje sånn, eg kunne ikkje forklare det
231 sånn skikkeleg på ein måte.
232 *Int.: Så du kan forklare det betre no?*
233 Petter: Ja, eg føler at eg kan forklare det meir.
234 Tobias: Ja, eg kan no i alle fall, eg kunne jo ikkje, ja du ser det på
235 første arket vi har hatt, eg skreiv jo ikkje så mykje då, fordi eg ikkje
236 visste korleis eg skal formidle vidare liksom på arket, men no kan eg
237 liksom forklare det mykje betre på [noko uklart]
238 Petter: Ja, eg visste av og til, men eg klarte ikkje å bruke nokre
239 setningar eller noko sånt liksom.
240 Laila: Mhm.
241 *Int.: Så de veit – Hvis de skulle forklare kva stereotype er for noko,*
242 *kva ville de ha sagt da?*
243 Petter: Litt om kordan du har høyrte eller kordan du trur ein person er
244 på ein måte eller at folk er.
245 Olga: Ja.
246 Laila: Mhm.
247 Olga: Korleis du ser for deg at nokon er, av ting du har høyrte liksom.
248 *Int.: Mhm. Er det positivt eller negativt? Stereotyper?*

249 Tobias: Både og.
250 Olga: Ja.
251 Laila: Det beste er jo å oppleve og bli kjent med ein sjølv.
252 Olga: Ja.
253 *Int.: Treng vi stereotyper?*
254 Petter: Ein treng det vel ikkje, men dt har vore... [avbroten]
255 Tobias: Men det er jo, viss du har høyrte noko om [noko uklart] det så
256 er jo greitt å vite om det på førehand. Noko om det først. Men det er
257 jo ikkje sånn at du er avhengig av det på ein måte. Det går jo greitt
258 uten òg.
259 *Int.: Petter?*
260 Petter: Ja, eg føler liksom det er ikkje nødvendig liksom, men av og til
261 er det litt greitt, med stereoptype folk på ein måte, føler eg, for sånn
262 av og til... Av og til så får du jo vite ting på ein måte, som er sant og
263 sånn, og så da... ja.
264 *Int.: Som kan hjelpe deg på ein måte til å...*
265 Petter: Ja.
266 *Int.: Til å skjønne kulturen på ein måte?*
267 Olga: Ja.
268 Laila: Mhm.
269 Petter: ja, eller liksom forstå meg meir på dei på ein måte, viss eg
270 for eksempel har høyrte at , ja for eksempel det er noko i familien
271 som har skjedd eller noko så tar du ikkje opp liksom, du prøver jo
272 ikkje å ta opp dei greiene siden det skaper sånn dårleg stemning
273 eller sånn litt sånn pinleg situasjon, sant?
274 Olga: Mhm.
275 Petter: Eg føler liksom, det er litt sånn, ja....
276 *Int.: At du trår litt varsomt fram rett og slett?*
277 Petter: Ja.
278 *Int.: Ja, ehm, så lurar eg på – for viss de samanliknar med det*
279 *prosjektet her, korleis lærer de vanlegvis om kultur i skulen?*
280 Olga: Da har det vel gått mest i når vi har hatt om religionar og sånt.
281 Petter: Ja, sånn KRLE kanskje, men det har vi jo ikkje no.
282 *Int.: Nei, det skal de ikkje ha no. Men i språkfag, norsk, engelsk,*
283 *samfunnsfag... [blir avbroten] Korleis har det lært om det frå før av?*
284 Petter: Hm.
285 Olga: Eg trur ikkje vi har gått sånn skikeleg inn på kulturar eigentleg.
286 Petter: Nei.
287 Olga: Sånn at eg kan hugse det.
288 Petter: Nei, men det som er i norsk er at vi har hatt sånn mest
289 diktanalyse og sånt...
290 Olga: Ja [humrer]
291 Petter: Og skrive tekstar no i to heilt to år trur eg....
292 *Int. Ok.*
293 Petter: ... Liksom masse berre det same nesten berre, ja det gjekk i
294 det same.
295 Tobias: Vi hadde jo, i dei engelske glosene så hadde vi kultur men
296 då var det meir sånn gamledagar..
297 Petter: Ja...
298 Tobias: ... Korleis det svarte blei undertrykt og sånt.

299 Olga: Ja.
300 Laila: Mhm.
301 Tobias: Det var ikkje sånn no kultur, no til dags.
302 Petter: Ja. Det var meir sånn gamalkultur liksom.
303 *Int.: Når de da har lært om for eksempel, når de har lært om*
304 *Amerika, England, eller de har lært om samene eller lært om*
305 *gamledager...*
306 Olga: Ja?
307 *Int.: Lærer de da fakta eller har de tenkt på det her med stereotyper*
308 *og sånne ting når de har hatt om det før? Dei begrepa som høyrer*
309 *til på ein måte? Eller har de berre lært om fakta?*
310 Petter: Trur vi berre har lært om fakta.
311 Olga: Ja.
312 Petter: Ja, for vi [noko uklart, avbroten]
313 Olga: Eg visste ikkje om stereotyper i alle fall. Hadde ikkje
314 peiling. Eg skreiv «veit ikkje» på det arket.
315 *Int.: Ok.*
316 Petter: Det er sånn, stereo, liksom eg har høyrte sånn
317 stereotyper, det er sånn meir lært av venane mine på ein måte...
318 som har funne ut av det andre vegar, så, ja. Det er liksom ikkje...
319 Olga: Visste du kva det var?
320 Laila: Nei.
321 Olga: Åja.
322 *Int.: Ja, for det er – for eksempel når vi driv med den, ehm, den leiken*
323 *der de skulle lukke auga og så skulle de hugse alt som var blått...*
324 Olga: Ja.
325 *Int.: Kva lærte de av den leiken? Laila?*
326 Laila: Vi ser det vi fokuserer på.
327 *Int.: Ja? Da lurar eg på korleis for eksempel når ein lærer elevar om*
328 *kultur i skulen, Henning...*
329 Henning: Mhm.
330 *Int.: Korleis kan ein lese eller lære om kultur utan å forsterke*
331 *for eksempel stereotyper?*
332 Henning: [noko uklart fyrst] Du må lære litt fakta då, og liksom ikkje
333 berre gå inn på, for eksempel at asiatere er god i matte eller og alt
334 det der, at vi bliver lært til at vi, nei, men at vi må jo bli lært om
335 stereotyper sånn at vi vet at alle ikkje er sånn, på en måte, men det
336 vet vi jo fra før av.
337 Olga: Kan vi ta lunsj?
338 Laila: It`s five minutes [avbroten]
339 *Int.: De skal heller få fem minutter ekstra.*
340 Olga: Ok.
341 Laila: Ok. That`s right.
342 Gutane: Ok[noko uklar prat]
343 *Int.: Ja, fordi for eksempel han som var frå – hugser de den teksten ifrå*
344 *han som studerte – var frå Nigeria og så drog han til Finland? Hugser de*
345 *at vi las den?*
346 Laila: Han som drog til kva?
347 *Int.: Han drog til Finland og trudde at Finland ikkje var... [avbroten]*
348 Laila: Ja, ja. Han som trudde han var fant opp, eh...

349 *Int.: At det var eit ikkje, altså oppegåande samfunn – Han trudde det*
350 *var ganske primitivt i Finland da han kom dit.*
351
352 Laila: Mhm.
353 *Int.: Hugser de den teksten?*
354 Olga: Ja, litt.
355 *Int.: Kan sånne ting skje i skulen, at man kan få feil oppfatning av ting?*
356 Olga: Njaa.
357 Laila: Nei, eg veit ikkje heilt.
358 Petter: Ja, fordi at liksom, sånn viss du tar ein klasse på ein måte, eg
359 føler det er litt sånn at sånne som står og går studie og TAF og sånt,
360 eg føler dei liksom tenker på oss som går yrkesfag på ein måte
361 liksom som litt under på ein måte
362 Olga: Ja [humrer]
363 Petter: Ikkje like smart [noko uklart] idiotar? ... sjølv om...
364 Laila: Ja [humrer]
365 Petter: ... Sjølv om vi er mange som har fått femmere i snitt og sånt
366 liksom på skulen, på ungdomsskulen
367 Olga: Ja.
368 *Int.: Kva tenker de om det?*
369 Tobias: Vi ser jo på dei som [noko uklart].
370 Olga: Ja.
371 Henning: Det går litt begge veier trur eg.
372 Petter: Det går litt begge veier.
373 Laila: Ja.
374 *Int.: Det er jo ein måte å putte folk i boks på då.*
375 Laila: Ja.
376 Petter: Ja, det er det.
377 Laila: Mhm. Det er jo liksom berre blitt sånn.
378 Olga: Ja, det er faktisk [humrer].
379 *Int.: For stereotyper er noko ein må forhalda seg til? Hjelper det på*
380 *ein måte å vite litt om kva som ligg i begrepet stereotyper? Når ein*
381 *leser om kulturer eller forholder seg til kvarandre? Hjelper det å vite*
382 *litt om kva å stereotype ein kultur er for noko?*
383 Olga: Ja.
384 Tobias: Ja.
385 Henning: Det skader i alle fall ikkje.
386 *Int.: Henning, forklar*
387 Henning: At det ikkje skader å vite noko.
388 *Int.: Kvifor ikkje?*
389 Henning: [sukk] Vanskelege spørsmål du skal stille
390 *Int.: Ja, det er vanskelege spørsmål, det her.*
391 Laila: Mhm.
392 Henning: Eg veit ikkje heilt eg.
393 Petter: Eg føler liksom det gjer litt meir innblikk i tekster og filmar
394 og sånt. Så liksom no kan eg jo mykje meir om stereotyper og sånt.
395 Eg kommer jo til å legge liksom skjønne mykje meir i tekstar og filmar
396 og sånt vidare framover no.
397 *Int.: Hjelper det deg til å bli meir kritisk når du ser eller lesar andre*
398 *ting?*

399 Petter: Ja.
400 *Int.: Du analyserer filmer mykje meir og lesar [abroten]*
401 Petter: Ja... Og i verkelegheita på ein måte.
402 Olga: Ja.
403 Petter: Eg kommer til å tenke over liksom, ja... Viss det
404 skjer noko for eksempel sånt som liksom er veldig stereotypisk,
405 at som folk tenker er stereotypisk, så kommer eg til å
406 tenke meir over no kva det eigentleg betyr og sånt.
407 Olga: Mhm.
408 *Int.: Ja. No skal du snart få gå, Tobias. Berre ein ting til, eh, når tok*
409 *dei andre intervjuar så kom det litt fram at nokon syntes*
410 *det var eit greitt opplegg med det prosjektet her, og så var det*
411 *nokon som sakna meir fakta for det blei veldig sånn, kanskje meir*
412 *at ein kritisk såg på ting og diskuterte ting og diskuterte begrepene*
413 *enn at ein lærte om for eksempel om kulturar og sånt. Vi har ikkje*
414 *snakka mykje om kva Hmong kultur dreier seg om.*
415 Petter: Nei, men det er litt sånn, kva skal vi med det på ein måte
416 Olga: Ja, eg følte vi lærte masse nyttig informasjon
417 Petter: Det er lettare å liksom vite, eg syntes det er betre å liksom
418 vite korleis eg faktisk liksom legge forskjell til ting liksom.
419 *Int.: Ja?*
420 Petter: Og ser liksom enn å kunna at Hmong folket bur oppi eit fjell
421 og dei er så og så mange liksom liksom, ja. Eg føler ikkje at eg kjem
422 til å trenge da noko.
423 Laila: Eg syntes det var bra, eg.
424 Olga: Eg òg.
425 Petter: Eg likte de, faktisk.
426 *Int.: Ja, kjempebra.*
427 Laila: Skal vi kaste dei her?
428 *Int.: Nei, vent litt. Eh, bare ein ting eg tenkte på...*
429 Laila: [humrer].
430 *Int.: På læreplanen så står det at de skal lære å kritisk reflektere*
431 *for eksempel.*
432 Laila: Mhm.
433 *Int.: De skal ikkje berre kunne fakta, de skal tenke kritisk, de skal vere*
434 *nysgjerrige, de skal reflektere, over ting og de skal sjå at sånn som*
435 *de tenker om kultur der de står vil påverke åssen de tenker om*
436 *andre kulturer. På ein måte at de ser at det her med kultur er noko*
437 *som er forma i hovuda på folk, og det kan vere forskjellig frå*
438 *person til person. Har de lært, føler de at de har lært i det prosjektet*
439 *her litt om det?*
440 Petter: Liksom, korleis, det liksom [avbroten]
441 Olga: Ja [noko uklart].
442 *Int.: Her de tenkt kritisk?*
443 Petter: Kva meiner du med det på ein måte, eg skjønner ikkje heilt?
444 Liksom at... Eg veit ikkje.
445 *Int.: For de har jo ikkje lært fakta, de har jo ikkje lært liksom fakta*
446 *sånn som du sa, de har ikkje lært at det bur så og så mange der*
447 Petter: Ja.
448 *Int.: De har lært meir om begrepene...*

449 Laila: Mhm.
450 *Int.: Å tenke kritisk på ein måte, kva er ein stereotype og korleis*
451 *forholder oss til ein stereotype. Kva er kultur og korleis forholder*
452 *vi oss til kultur.*
453 Petter: Ja.
454 *Int.: Føler de at de har fått tenkt kritisk over eller reflektert rundt*
455 *sånne ting?*
456 Olga: Ja, eg føler det, at vi... [noko uklart]
457 Tobias: Ja.
458 *Int.: Og de har fått tenkt meir på at, åssen, at for eksempel de er*
459 *fem personer her som tenker ulikt om kva kultur er?*
460 Laila: Mhm. Alle har forskjellig oppfatning.
461 *Int.: Ja. Er det ting de har tenkt mye på før? Eller er det ting*
462 *Tobias: Før visste ikkje eg heilt kva det var, men no når*
463 *ein veit kva det er så opnar det jo andre moglegheiter på ein måte.*
464 Olga: Mhm.
465 *Int.: Ja, så de meiner at de har eit vidare perspektiv på ting no enn*
466 *de hadde før?*
467 Tobias: Ja.
468 Olga: Ja, absolutt.
469 Petter: Ja.
470 Olga: Absolutt.
471 Laila: ABSOLUTT. Absolutely.
472 *Int.: Men da skal de få gå – Tusen takk for intervjuet!*
473 Petter: Da får vi ti minutt ekstra da?
474 [diverse prat]
475 *Int.: Eg kan ta arkene. Ti minutt ekstra går fint.*
476 [juhu – flere].

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