

**Using documentary films
in the EFL classroom
to promote the development of
intercultural competence**

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Abstract in Norwegian

Hovudmålet med denne oppgåva er å undersøke korleis dokumentarfilm kan bli brukt i klasserommet for å fremje utviklinga av interkulturell kompetanse i det obligatoriske faget engelsk på Vg1. Interkulturell kompetanse er viktig i ei globalisert verd. I den overordna delen av læreplanen er det lagt vekt på at det er viktig å ha kunnskap om ulike kulturar fordi opplæringa blant anna skal gi innsikt i kulturelt mangfald og fremje demokrati. I læreplanen for engelsk vg1 er film trekt fram som eit eige mål, etter endringane i 2013, noko som viser relevansen av film som pedagogisk verktøy.

Denne oppgåva ser på korleis elevane opplever bruk av dokumentarfilm i undervisninga. Oppgåva tek utgangspunkt i undervisningsopplegg om ulike tema der fire ulike dokumentarfilmar blir brukt. Elevane sitt arbeid, dokumentarfilmene, ei spørjeundersøking og intervju ligg til grunn for analysen som er både kvantitativ og kvalitativ. Funna blir diskutert i lys av teoriar om interkulturell kompetanse, dokumentarfilmsjangeren og eleven som tilskodar.

Hovudfunna i oppgåva viser at elevane blir engasjerte når dei blir presentert for forteljingar gjennom dokumentarfilm, særskild fordi dei ser at menneska og historiane deira er ekte og sanne. Ein del rapporterer at dei blir kjenslemessig engasjert, noko som indikerer at dokumentarfilmar skaper eit potensiale for utvikling av interkulturell kompetanse. I tillegg viser analysen at fokus på interkulturell kompetanse i engelskundervisninga er viktig, for å fremja kritisk refleksjon i dette arbeidet.

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CHAPTER 1: INTRODUCTION

1. Introduction

The black and white documentary film by Robert J. Flaherty “Nanook of the North” from 1922 is considered to be the first official documentary film in history. The film portrays the life of the Inuit Nanook and his family who live in the Canadian Arctic. In one of the first scenes, Nanook comes rowing in a kayak – on top of the kayak there is a child, who we learn is Allee. Nanook helps Allee ashore and starts looking for something else in the kayak. Next, Nyla, a grown-up woman, comes out of the kayak and then a baby called Cunnayo. And just as you think this kayak cannot accommodate more people, a child named Comock comes out of it as well. And a puppy. Watching all these people come out of what to me seemed like a one-man kayak puts a smile on your face. But in watching this scene you can also retrieve a string of additional information about the Inuit people. A kayak can be used to transport several people - two adults and three children and a puppy. The baby is naked – but his mother Nyla carries him on her back so he is close to her skin and covered by her “anorak”. Through these images, we get information instantly – the information we get is through pictures and sound, so we process it so fast that we don’t really have the time to think about every detail, but we get an overall impression of the Inuits and their way of living.

In the film, we see how the Inuits live their lives, the landscape they live in, how they hunt for food and how they move around to survive in a cold, Arctic climate. We see what they do and we see their faces looking at us, and sometimes it is almost as if they are smiling at us, from a distant place, far off in time.

By means of watching documentary films we can learn about other cultures through the stories being told by the people we meet in the films. The director puts together different cuts of film, of people and places and adds music and a voice telling us about the topic. Often, the stories are connected to greater topics, and when a story is told by someone from “the real world” it often gives credibility. Documentary films can be used in English lessons to give the students a “glimpse of reality”. I believe watching documentary films can lead to increased development of intercultural competence.

Several theorists voice a need to step away from the “traditional” way of teaching culture in foreign language learning, where culture is often seen in connection with one country and one language. However, the new perspective of culture in language teaching and the teaching of English as a foreign language (EFL) looks towards the globalized world and

puts more emphasis on communication between the various cultures (Byram, 1997, 2008; Risager, 2006; Kramsch, 2006) and an emphasis on intercultural competence as something which is constantly changing (Dervin, 2016; Dervin and Gross; 2016) and where one also have to take into account that conflicts and problems can be “catalysts” for communication and interaction (Hoff, 2016). Intercultural competence is a vital part of *Bildung*, which is also one of the main tasks of the school system today. *Bildung* is concerned with personal development, through acquiring skills and knowledge (Klafki, 1996).

In order to know *how* working with documentary films may promote the development of intercultural competence, it is essential to know what a documentary film is and what purpose it may serve. Therefore, a brief history on documentary films is introduced, before various theories on documentary films are presented and discussed (Grierson, 1934; Rotha, 1939; Bluem, 1965; MacDougall, 2006; Gjelsvik, 2007; Erstad, 2007; Nichols, 2010). In watching documentary films, the students take on roles as spectators and may interpret and evaluate the events according to various factors (Harding; 1937, Appleyard;1991). This role as spectators is crucial to the process of developing intercultural competence, as the students evaluate the situations and events they observe in the documentary films, which may set in motion a chain of thoughts on a topic.

The research design for this thesis is a mixed methods design, where a pilot study, which was quantitative, was first carried out forming the basis for the further work, before the researcher designed four different lesson plans within various topics, included in these, one documentary film for each topic which was presented and carried out in a Vg1 class at an upper secondary school in Hordaland. The students worked with tasks connected to the documentary films and the answers were analysed as a part of the data collection. A questionnaire was designed to gather information on the students’ views, as well as being used in the process of selecting participants for the interviews. Towards the end of the year, four students participated in the interviews, which form the main basis of the collection of information for the thesis.

1.1 Motivation

Very often, when we watch documentary films in our English lessons, students get passionate about the stories presented to them through moving images and sounds. This emotional commitment among the students, often impulsive, was what made me want to find out more about students’ experiences of working with documentary films in connection with different topics, and if this could promote intercultural competence (IC).

The National Curriculum for Knowledge Promotion, the LK06 revised version of August 2013, underlines the importance of intercultural competence in the subject of English at Vg1. It states in the main aim¹ of the curriculum of English that “[t]o succeed in a world where English is used for international communication, it is necessary to be able to use the English language and to have knowledge of how it is used in different contexts” and that

[d]evelopment of communicative language skills and cultural insight can promote greater interaction, understanding and respect between persons with different cultural backgrounds. Thus, language and cultural competence promote the general education perspective and strengthen democratic involvement and co-citizenship.

Several competence aims of the English curriculum for upper secondary school continue to emphasize the importance of intercultural competence. The students should be able to "discuss culture and social relations in various English speaking countries" and "discuss films in English and other cultural expressions from different media". That film has been given prominence in the revised curriculum, supports the idea of using films in an educational setting to enhance intercultural competence through language learning. In addition, these competence aims suggest that intercultural competence is increasingly important in our education system and that the Government sees the need for more attention to intercultural competence throughout our students' educational path, as well as the English subject, because "the ultimate aim of education is to inspire individuals to realize their potential in ways that serve the common good; to nurture humaneness in a society in development"²

This can be seen in connection with *Bildung*, which intercultural competence is an integral part of.

1.2 The relevance of the present study

Intercultural competence has gained importance throughout the last decades in the teaching of foreign languages (Byram; 1997, Kramsch; 2006, Risager; 2006, Deardorff; 2011).

Several studies have been carried out in relation to using literature to promote intercultural competence and *Bildung* (Aase, 2005; Fenner, 2008; Hoff, 2013; Nygaard, 2014; Stavik,

¹ (<http://www.udir.no/kl06/ENG1-03/Hele/Formaal/?lplang=eng>)

² (http://www.udir.no/Upload/larerplaner/generell_del/5/Core_Curriculum_English.pdf?epslanguage=no).

2015; Knudsen, 2016). Literature can be used in the EFL classroom to provide the students with personal encounters with other cultures. In a similar vein, documentary films can do this through the medium of film. Stavik found that of the teachers participating in her investigation, all teachers found literature to be important to the development of *Bildung*. (Stavik, 2015). In her text “Litterære samtaler” (Literary conversations, my translation) Aase (2005) writes about the importance of talking with peers and the teacher about the text which is read, to be able to get more perspectives on it than just one’s own. She points to the fact that school is a place where literature can be interpreted in a kind of “interpretation community”, where different interpretations and understandings are encountered (2005, p.107, my translation). When people come together to interpret texts, this can create room for various interpretations and understandings within a group, which may lead to a broader and expanded mindset and increased understanding of the surrounding world (Aase, 2005). Similarly, Fenner states that for many young learners do not read a lot outside the classroom, and consequently, “foreign language education can assist the enhancement of the learners’ cultural capital by spending more time on reading, reflecting on and discussing literature as the personal voice of a culture” (Fenner, 2001, quoted in Fenner, 2008, p.282). Hoff explores how learners of English as a foreign language may be encouraged to interact with fictional texts in a way that will help them develop intercultural competence in her article “‘Self’ and ‘Other’ in meaningful interaction: using fiction to develop intercultural competence in the English classroom” (2013). She offers valuable insight into how fiction used in EFL classrooms may help students in the development of intercultural competence.

Two researchers have focused on textbook tasks related to intercultural competence. Knudsen (2016) investigates in her thesis, how textbook tasks in the subject of English in Vg1 potentially do promote the development of intercultural communicative competence, whereas Nygaard (2014) investigates how textbooks in international English invite students to expand their intercultural perspectives through tasks related to texts about multiculturalism.

The examples above show how literature can be used in the teaching of English to promote intercultural competence. All the aforementioned researchers contribute valuable information on how intercultural competence can be promoted in foreign language classrooms. Whereas these researchers show the importance of learning from literature and how it can help young people to see the world from different perspectives, no study in connection with the use of documentary films in the EFL classroom, known to the researcher, has been conducted in the mandatory subject of English at Vg1 in Norway. In a classroom situation, in order to convey a message, it is important to use varied materials and methods

and documentary films may open the eyes of students who are not avid readers. As a teacher at an upper secondary school, I have many times met students who are sceptical about reading books. Consequently, using documentary films may be one gateway to making these students gain information about other cultures. Documentary films stimulate many senses in that they contain sound, moving pictures of people and sometimes text. That being said, this thesis does not want to argue that using documentary films as a method in the teaching of English as a foreign language (EFL) is elevated above other methods like reading literature, working with vocabulary, etc. It simply wishes to highlight how working with documentary films in English lessons and can promote the development of intercultural competence.

1.3 Aims, research questions and hypothesis

The aims of this master thesis are to find out more about students' experiences related to the use of documentary films in English lessons and to find out more about how watching and working with documentary films may promote the development of intercultural competence. The students participating in this project were first year students at an upper secondary school in Hordaland. More specifically, this thesis will attempt to answer the following research question:

How can the use of documentary films in the EFL classroom promote the development intercultural competence?

Before starting to work with the research project, I had formulated two hypotheses. My first hypothesis (H1) for the research question was that I thought that the majority of the students would report that they had learnt about other cultures, because the students would find watching documentary films interesting due to the visual aspects brought to them by the medium of film (regardless of the topic of the film). My second hypothesis (H2) was that some students would report that they had learnt about other cultures, but this would depend on the topic of the documentary film shown in class and if it was found to be entertaining or interesting to the students.

The reason for these hypotheses is that in my own experience as a teacher, students tend to request films when we talk about various methods of working in our English lessons and they also react positively when a documentary film is included in the lesson plan for a topic. This can be because the medium of film has moving images and sounds, which are easy to follow, even though they are not very interested in the topic at other levels, films may be

compelling to the students. It is difficult for students to “escape” from the film as the sound is loud and the screen is large. There are few possibilities to do other things when watching the film (laptops and phones have to be put away). In addition, documentary films deal with topics from the world the students know and are a part of themselves and they include real people, and may consequently appeal more to the students’ feelings and commitment as they know that the story being told is not made up.

However, some documentary films which deal with difficult topics, be it on the legal system in the USA like the film *The House I live in* by Eugene Jarecki or the film *Amandla: A Revolution in four part harmony* by Lee Hirsch on the role of music in the fight against Apartheid may be difficult for students to keep up with if they do not have enough background information on the topic, or if they are not interested in it. The language may be academic with legal terms, or difficult to grasp due to dialects spoken, and some students’ may fall off and will benefit little from these lessons. Because of this, it is difficult to know how much students will benefit from watching and working with documentary films and at what level they might develop intercultural competence. Sometimes, a documentary film which worked excellently in one class, will fail completely in the next class. Due to this reason, my two hypotheses were formulated.

In 2013, I conducted a pilot study where a survey was sent to 100 pupils across Norway. This survey intended to map out the general views of pupils at upper secondary schools around Norway on other cultures and it also wanted to find out whether or not documentary films were used in their English lessons as a mean to get across information about other cultures (Erstad, 2013). The study found that most students had watched documentary films during their last school year, and the students answered that they often talked about other cultures during their English lessons (Erstad, 2013, p. 13). Many students seemed to grasp the importance of understanding other cultures, and said that it is important to learn about other cultures in order to “understand others”, so that it would be easier to “collaborate with other countries”, and that you might get closer to others by understanding their culture. Respect and acceptance were issues that seemed to preoccupy the students and some students also mentioned a need to look at their own culture from a new perspective (ibid). With this study as a basis, a deeper investigation of the use of documentary films in EFL classroom was set in motion.

Documentary films may be an entrance to intercultural competence which will stimulate students to engage to a larger extent in cultural matters, as they show actual persons in real situations. Nevertheless, it is important to remember that a documentary film is not a

precise description of reality, and that it is, like other texts, put together piece by piece by a filmmaker, to get a message across.

1.4 An outline of the thesis

The thesis consists of five chapters. The first chapter is the introduction of thesis, which discusses motivation for the study, its relevance and the research question with hypotheses. In chapter two the theoretical framework of the research is presented and discussed, with, first, an introduction to *Bildung* and intercultural competence, followed by theory on documentary films. The last section of the chapter deals with the students' role as spectators. Chapter three elaborates on the methods and materials used to gather data for the thesis, before chapter four analyses and discusses the findings of the investigation in the light of the theory presented in chapter two. Finally, chapter five includes a conclusion, in addition to a section on possible limitations and further research.

CHAPTER 2: THEORETICAL BACKGROUND

2 Introduction

Intercultural competence is a vital part of the learning English as a foreign language and having knowledge about other cultures is essential in order to develop intercultural competence. Documentary films set in English-speaking countries may be one way of acquiring information about other cultures and developing intercultural competence.

In this chapter, the theoretical background for the thesis will be presented and discussed, providing a basis for the research carried out. The chapter is divided into seven subsections, 2.1 *Bildung* in language learning, 2.2 Intercultural competence, 2.3 Recent research on intercultural competence, 2.4 Literature and documentary film to promote IC, 2.5 Documentary films 2.6, The students as spectators and 2.7 Summary.

As this thesis deals with intercultural competence, it is necessary to clarify the use of the term culture. The Oxford dictionary of English defines culture as “the ideas, customs, and social behaviour of a particular people or society. The attitudes and behaviour characteristic of a particular social group”.³ However, this way of looking at culture is problematic according to Kramsch (2006). She states that “the concept of culture has become in many respects politicized and embroiled in the controversies associated with the politics of ethnic identity, religious affiliation and moral values.” (Kramsch, 2006, p.12). Because people cross borders faster than before and communication between people from different places around the world is easier than before, the concept of culture as connected to one nation and one people is problematic.

Dervin also problematizes the term culture. He states that “one cannot meet a culture but people who (are made to) represent it - or rather represent imaginaries and representations of it” (Dervin, 2016, p.9). In addition, he states that culture sometimes can be put forward as “an excuse” if one does not understand or cannot explain interculturality (Spanish people are loud, that’s just a part of their culture). Dervin (2016) suggests not using the term “culture”, because it can make too much confusion and have too many definitions, leading to various (and too many) understandings of the concept.

Nevertheless, the concept of culture will be dealt with in the thesis, and the definition of culture which one could keep in mind throughout the thesis is the definition of Hall (1976), as illustrated by the Iceberg model (see figure 2.1 below).

³ <https://en.oxforddictionaries.com/definition/culture>



Figure 1 Hall's Iceberg model of culture (1976)

As seen in the model, above the surface are the aspects that are visible of a culture and which are often recognised as part of a culture. However, below the surface there are many aspects which are not visible, such as various attitudes, importance of time, norms etc. The invisible aspects of culture, will obviously influence the visual aspects. Culture can be limited to one group of people within a geographic area, or one group of people with the same interests. In connection with this thesis, culture can be seen as local culture (in for example a nation) or as a global culture. In the English lessons, the teacher talks about culture at various levels, at local levels and global levels. When referring to the different levels of culture, this will be pointed out in the various settings (Hall, 1976).

2.1 Bildung in language learning

This section will present the main aspects of *Bildung*, in addition to aspects from the Core Curriculum⁴, and elaborate on how *Bildung* is applicable when discussing the use of documentary films in the teaching of English to promote intercultural competence.

H. Fischler states that *Bildung* is “the central notion describing the process of personal development and the result of this development process” (2011, p.33). The term *Bildung* comes from German and is sometimes translated to English as formation, education, self-

⁴ (<https://www.udir.no/in-english/Core-Curriculum-in-five-languages/> 2011

cultivation or self-development (Siljander, Kivelä and Sutinen, 2012). However, a direct translation of the word in English does not exist.

The Upper secondary education act in the Core curriculum states that: “the purpose of upper secondary education is to develop the skills, understanding and responsibility that prepare pupils for life at work and in society [...] and to assist them in their personal development.”. One of the primary responsibilities of the education system is to guide students on their way to adulthood and in their personal development, in other words, to help them to develop *Bildung*.

Learning about other cultures is part of the *Bildung* process. In order to develop *Bildung*, it is essential to learn about your own culture as well as other cultures. Working with documentary films about people from different English-speaking countries makes it possible for students to see examples of ways of living, customs and traditions, which can otherwise be difficult to display in a classroom situation. These examples can be used in the EFL classroom to help the development of *Bildung* and intercultural competence (intercultural competence will be discussed in detail in section 2.2.).

In Klafki’s theories of *Bildung* (1996) he distinguishes between two main directions within the traditional theories of *Bildung*: formal theories and material theories. Material theories of *Bildung* focus on content, on what the learners have to learn, whereas formal theories focus on the learner. He unsettles the notion of two separate directions of *Bildung* and introduces categorial *Bildung*.

In the process of developing categorial *Bildung*, it is important to focus both on the learner and the content, and make adjustments, so that the content is adapted to the learners. Categorial *Bildung* is not formal theories and material theories brought together, however, it is when formal and material theories have a dialectic relationship. Klafki states that categorial *Bildung* has to be seen as a whole, and not consisting of smaller parts, or various parts of *Bildung* (*ibid*, p.186). That categorial *Bildung* is dialectic means that certain elements will only reveal their true selves in interaction with other elements. It is important not to overexpose the learners with content in a learning situation as the learners may feel overwhelmed (*ibid*, p.170).

Exemplary teaching is one way of limiting the amount of material for the learners (*ibid*, p.169). Educators should choose examples that are relevant in various situations for the learners, so that the learners will appropriate categories to understand the society and culture of which they are a part. In addition, this will enable them to get a better understanding of other cultures. Klafki states that *Bildung* can be seen as a process and that “content and

methods are inseparable, mutually and conditionally tied to each other” (*ibid*, p.190, my translation).

When working with documentary films in the English lessons, these may show examples of aspects of cultures in various English-speaking countries. A documentary film may represent an institution in a culture such as a school or a school system, a phenomenon within a culture or an issue or problem of a society. The students get to see how people of the documentaries deal with their challenges and how they face various problems. As spectators, the students may become involved in the events taking place in the documentary film, which creates a potential for the development of IC.

2.2 Intercultural competence

On intercultural competences, the conceptual and operational framework of the UNESCO⁵ states that:

[t]he ability to decipher other cultures in fair and meaningful ways is predicated not only on an open and pluralistic spirit but also on self-cultural awareness. When a culture is critically aware of its own strengths and limitations, it can extend its horizons and enrich its intellectual and spiritual resources by learning from alternative visions in epistemology, ethics, aesthetics, and worldviews.

To be able to think critically and reflect on one’s own culture is essential in order to understand other cultures.

Byram states that intercultural communicative competence (ICC) is when “we bring into a relationship two cultures” and that an outcome of teaching languages should be that the students gain “the ability to see how different cultures relate to each other” both when it comes to differences and similarities and that the students should be able to “act as mediator between them [...] between people socialized into them” (Byram, 2008, p.68). Byram presents a model of five *savoirs*, in which he elaborates on steps towards developing ICC.

Savoir (knowledge) is defined by Byram as: “knowledge of social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction” (Byram, 2008., p.69). Among the objectives that Byram lists for what the learner should learn, Byram mentions historical relationships between the interlocutor’s (interlocutor is a term by Byram referring to the speakers of the language one is learning) country and one’s own country, knowing about how social

⁵ <http://unesdoc.unesco.org/images/0021/002197/219768e.pdf>

institutions work and about how social interaction works in the interlocutor's country as well as one's own (Byram, 1997, p.51). By means of acquiring knowledge of various English-speaking countries and their cultures, students will be able to go into more depth looking at the various cultures and also look towards the English-speaking world in a global context. Through watching documentary films, students may see examples of everyday life, and gain knowledge at the level of *savoir*.

Savoir être (attitudes) is when a student has "curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own" (Byram, 2008, p.69). When learning about other cultures, learners sometimes have to take a step back and look at their own culture from a different perspective. This is called to "decentre" (Byram, 1997, p.34). To become interculturally competent, the learner should have "the willingness to try anything new rather than cling to the familiar", thus not only be curious about other cultures because they are "exotic", but also because the learners need a true motivation to learn about the "other" and develop himself as a person (*ibid* p.50). When learners develop themselves, they also take steps towards developing categorial *Bildung*.

Savoir comprendre (skills of interpreting and relating) is when the student manages to "interpret a document or event from another culture, to explain it and to relate it to documents from one's own" (*ibid*, p.52). Using relevant examples, like in Klafki's exemplary teaching, students may learn to do so. A documentary film is, as the name suggests, one kind of document of the real world. A potential for learning when watching documentary films is when the students learn about a culture and its people in general and are also subjected to the emotions and thoughts of the individuals of this culture. Consequently, watching documentary films and working with these where "the cast" is people from the real world, may stimulate the interest in other cultures and people's ways of living. Students will not only be introduced to the people of a foreign culture, they may also discover differences and similarities between their own culture and the cultures they are observing.

Furthermore, when teaching culture in EFL, communication is essential. To be able to participate in live communication with people from English-speaking countries, students should develop *savoir apprendre/faire* (the skills of discovery and interaction). Spoken language is important in communication and may be difficult for learners at the beginning, as communication moves forward quickly.

Byram's *savoir s'engager* is the "ability to evaluate critically and based on explicit criteria perspectives, practices and products in one's own and other cultures and countries" (Byram, 2008, p.53). *Savoir s'engager* is perhaps the most relevant *savoir* of Byram's five

savoirs for this thesis. Documentary films can shed light on various perspectives of a culture, or people within a culture, in a different way than for instance texts do. In addition, the ability to evaluate sources and information is crucial in order to separate reliable information from unreliable information. When learning about people of other cultures or a phenomenon in other cultures, the learners can “make evaluative analysis of the documents or events which refers to an explicit perspective and criteria” (Byram, 1997, p.53). This evaluative analysis can be seen in connection with Harding’s evaluative response among spectators, which is discussed in detail in section 2.4. Students need to be able to evaluate the information they get, be it from the teacher at school or other places in society. This knowledge is closely connected to Klafki’s categorial *Bildung*. It is not only important at school and in language learning, but also in the development the students go through to become responsible citizens of the world. Documentary films may open gates to various places in the world and let the students watch examples of practices in other cultures. They need to, based on the knowledge they possess, evaluate the information they get and incorporate it with the knowledge they already have. Culture in language learning and the EFL classroom is important to develop good understanding of a language and its usage, both at a national level and a global level.

Kramersch (2006) offers valuable insight into culture in language learning. Even though she does not explicitly use the term intercultural competence, she states that culture is “an integral component of language teaching” (*ibid*, p.11). She asks the question of “whose culture (s) should we teach: national, regional or global culture? Urban or rural culture” (*ibid*, p.11). The questions show that language teachers should take into consideration all of these types of culture when teaching EFL.

Intercultural learning is, according to Kramersch, “less focused on approximating a native speaker linguistic or pragmatic norm than it is based on the subjective experience of the language learner engaged in the process of becoming bi- or multilingual and struggling with another language, culture and identity” (*ibid*, p.15). A focus in English lessons is thus, not necessarily to become native-like, but to let the learners go through a process of getting to know a new culture, language and identity and in this way become multilingual. Just as the process of categorial *Bildung* goes on over time, so does the process of learning a foreign language and the cultural context of this language. Learning a foreign language entails learning how to use the language and learning about the members of the cultures, for instance by reading texts from and about other cultures or watching documentary films about other cultures.

Kramersch distinguishes between two ways of looking at culture in language studies: the modernist perspective and the post-modernist perspective. The modernist perspective is when culture is seen in connection with the “context in which the language is lived and spoken by its native speakers, themselves seen as a more or less homogeneous national community with age-old institutions, customs and way of life” (Kramersch, 2006, p.12). However, this way of seeing culture may be problematic because it upholds an emphasis on the national characteristics and omits characteristics of a deeper history (Kramersch, 2006).

The post-modernist perspective of teaching English takes on the teaching of English as “the language of immigration, global employment, and global transactions”, while culture in the modernist perspective is seen as a “handicap to individual mobility, entrepreneurship, and change” (*ibid*, p.16). To a larger degree culture in the post-modernist sense is connected to discourse, identity and power, according to Kramersch (*ibid*, p.16). Kramersch draws on James Gee when talking about Discourse, with a capital D (*ibid*, p.16). Gee claims that Discourses are “ways of being in the world, they are forms of life which integrate words, acts, values, beliefs, attitudes, and social identities as well as gestures, glances, body positions, and clothes [...] a sort of “identity kit”” (Gee, 1989, p.79). Gee states that it is not possible to teach Discourse, it must be learnt through “social practices through scaffolded and supported interaction with people who have already mastered the Discourse” (Cazden, 1988; Heath, 1983 in Gee, p.79, 1989). Contact with real cultures and people from these cultures is essential in order to get a grasp on Discourse, thus watching and working with documentary films about people from the various cultures may be useful for the students to acquire Discourse of English, as documentary films offer encounters with other cultures.

When culture is seen in connection with identity, Kramersch defines it this way: «membership in a discourse community that shares a common social space and history, and common imaginings» (Kramersch 1998, quoted in Kramersch, 2006, p. 17). By putting the emphasis on individuals having a “membership”, Kramersch is shifting the central point from the collective (a people of a culture) to the individual, and it «gives people agency and a sense of power by placing their destiny in their own hands» (Kramersch, 2006, p. 17). By seeing culture this way, it will be related to each individual, and English is often seen as “multinational, culture-free language or lingua franca that speaks all cultures and none in particular, and that can be appropriated and owned by anyone to express their own local meanings” (*ibid*, p. 18). Nevertheless, even though English is seen as a “culture-free language or lingua franca”, it is still connected to various national cultures. That being said, this does

not imply that culture is static, because the world is always changing, so that the “social space and history” of a people, is thus constantly changing (*ibid*, p.17).

Within culture, lies a sense of “who we are - our history and our subjectivity” (*ibid*, p. 23).

Kramersch also points to the “third place” where “our historical and subjective self gets constructed across utterances and turns-at-talk between the self we have just been and the self we might still become.” (*ibid*, p.23). In relation to this thesis, it is possible to see that IC can be acquired through working with documentary films, given that the films are contextualised within a specific society/country/nation, because it is possible for students to, to a larger degree, “experience” this new culture, and this way learn new ways of seeing other cultures. Nevertheless, by looking at how some people of the given cultures deal with various situations and events, the students may also discover similarities that they have with these people. By discoveries through the medium of film, the students may renegotiate their “subjective self” and expand their ways of thinking.

Risager (2006) looks at culture in language teaching and learning in her chapter “Culture in Language: A Transnational View”. She claims that foreign language teaching and learning is a “transnational endeavour even if it is still mostly characterized by a national (or ethnic) paradigm” (p. 26). This traditional view characterized by a national/ethnic paradigm limits language to be bound to a specific culture and nation, which is a view Risager disagrees with.

The “transnational cultural flow” that Risager mentions reflects ways in which knowledge of different cultures flows between different groups of people, by means of institutions such as schools, but also by means of people moving to different countries, or travelling around the world, in a way that can be connected to knowledge of various cultures, or intercultural competence.

Risager states that the teacher plays an important role in the process of influencing students to other “cultural flows” (*ibid*, p. 29). Each pupil brings into the classroom his/her understanding of the world, based on his/her background. Risager (*ibid*, p. 29) states that

[t]he teacher is an agent in the orchestration of this interaction between various life histories and horizons of understandings: Along with the students she influences what types of linguistic and cultural flows gain access to the learning space, and how they are dealt with there.

Thus, in the process of learning a language, for the students to become interculturally competent, the teacher is crucial. One aspect to include in the cultural flows that the students are exposed to could be documentary films that highlight different perspectives of cultures.

Using the medium of film stimulates the learners to use various senses (they see, they listen) when acquiring new knowledge and because of this, the students may get more involved in the learning process.

Risager states that by using the word “flow” as opposed to the more static word “context” she points to the dynamic relationship between “language teaching and the outside world” (*ibid*, p. 29). In her article, she distinguishes between four different types of cultural flows: linguistic flows, languacultural flows, discursive flows and other cultural flows. The three first flows are typical of language flows while the last is focused on culture only (*ibid*, p. 30).

Linguistic flows are flows that run through different “social networks” and refer to the interlanguage that people carry with them always, also when in contact with foreign languages (*ibid*, p. 31). Risager asks questions like “What kind of identity does language teaching try to establish?” and “What does it mean to identify oneself with ‘the target language’ – i.e. those who speak this language?” (*ibid*, p. 34). These are interesting questions because they show us that identity is closely related to language and culture.

Languacultural flows are different from linguistic flows in that they focus more on what the language conveys (content and meaning) rather than only the form of it: “What are the pragmatic, semantic and social meanings carried and constructed by the language in question (i.e. the users of the language)?” (*ibid*, p. 34).

Discursive flows are mainly “linguistically formed ... but it is normally not restricted to any specific language or language community” (*ibid*, p. 39). A discourse, or a text, is always a “meeting-place between two kinds of flow: linguistic flow (the flow of a particular language, such as Danish) and discursive flow (the flow of a particular discourse, such as the nationalist discourse, or some other theme or fragment of a theme)” (*ibid*, p. 40). A discourse can go from language to language, as it often does when it comes to questions on general topics like education or for example the international rules of fishery. However, when a given discourse is within one speech community or language, it will be “formed by the languacultural potential of that language” (*ibid*, p.40). One example of a discursive flow in the English classroom could be the topic “education”. School is something young people from all over the world can relate to, and even though *how* the school system works in various countries may vary, most young people have a relationship with school one way or the other. These discursive flows by Risager are especially relevant for the use of documentary films in the EFL classroom, as they can make students aware of similarities between themselves and people living in other countries, as well as differences.

Other cultural flows refer to “a whole range of non-verbal cultural flows: visual, architectural, musical and behavioural flows, the spread of social structures and relations etc” (*ibid*, p.40). Though most documentary films include language, they also include many of the non-verbal cultural flows mentioned by Risager above. This is especially relevant in the EFL classroom, as some of these flows may be difficult to get across in other ways. The use of audio-visuals through the medium of film, may be one way of getting these non-verbal cultural flows across to the students.

The use of documentary films in EFL classroom to promote IC can be compared to the use of literature in the EFL classroom to develop IC, as many of the same principles can be applied as both media present narratives from other cultures.

2.3 Recent research on intercultural competence

This section will deal with recent research carried out on IC. Within the field of intercultural competence several voices have surfaced and called for a new way of looking at IC. Dervin and Gross (2016) state that a change in perspective is essential when it comes to intercultural competence, and that one should step away from the “solid cultural boxes” with an emphasis on “success only”. Similarly, Hoff (2016) criticizes Byram’s model for giving too much emphasis on the intercultural speaker as harmonious, rather than giving credit to conflicts and problems which may arise among speakers as “catalysts” for communication (p.59). In the following, views of the theorists above will be presented and discussed in relation to how the use of documentary films may be used in English lessons to promote the development of intercultural competence.

According to Dervin and Gross (2016), there is a need to dismantle “solid cultural boxes” and to “recalibrate IC to a more simultaneous, synchronized position - *IC for today’s education*” (p.2). They go on to state that when it comes to the concept IC, one should never be satisfied with the concept and that one should keep discussing and developing it (*ibid*, p.3, my italics). This contrasts with some previous theorists, for example Byram (1997), who categorises several stages of intercultural competence which one should strive to achieve. Dervin and Gross state that the intercultural phenomenon “is ideological and highly political” (Dervin and Gross, 2016, p.3). Because of this, firm categories are unsuited, because the world and the people of the world are constantly changing. Related to this thesis, this is relevant, because teachers should keep in mind that culture is constantly renegotiated. When teaching EFL, teachers will often use national categories to introduce the students to certain topics, but they must be aware of stereotypes which may follow because of this.

Furthermore, Dervin and Gross state that there is an “overemphasis of difference (cultural difference), which is problematic in a world like ours where boundaries are loose and ideas, thoughts, practices, discourses, beliefs and so on travel the world so quickly” (*ibid*, p.4). Very often in my classroom, I see examples of students connecting with other students from around the world. Some of them play computer games, and communicate live with people from other countries. In addition, lots of information is to be found in English and from English-language media, which leads students to interact with the language and people of English-language cultures for examples through blogs, YouTube etc. Students are a part of this English-language culture as they use the language when they interact with others and consequently it is possible to see that “[c]ommonalities can cut across countries, regions, languages, religions and so on. They thus need to be included in IC” (*ibid*, p.4).

Another point of consideration when IC is discussed, is the importance of similarities. According to Maffesoli and Strohl “an emphasis on similarities does not necessarily lead to universalistic perspectives but to ‘unidiversalism’ (diversities in difference and commonality)” (2015, p.12 quoted in Dervin and Gross, p.4, 2016). Even within so-called homogenous groups, there will be diversity. This is an important point to consider in teaching EFL, as students could get the wrong impression when talking about other cultures and comparing them to their own culture. Making them aware of differences and similarities within their own culture is as important as making them aware of differences and similarities of other cultures. In this way, they may get a better grasp of the idea that we are all individuals, constantly changing and that cultures may not be as restrictive as first assumed.

Dervin states about the word diversity that while the word diversity “should refer to multiplicity, it often means difference and ‘oneness’” (Dervin, 2016, p.28). In addition to “diversity”, “othering” is a term which is relevant for this thesis. According to Dervin, “othering means turning the other into an other, thus creating a boundary between different and same, insiders and outsiders” and that “the other is also often described through a deficit framework, a view that she is not as good or capable as ‘we’ are” (*ibid*, pp.45-46).

Dervin and Gross state that when displaying intercultural competence, people often display a form of political correctness, “in order to articulate what ‘the other’ (or, e.g., educators) might want to hear” (2016, p.4). As a teacher, it may be challenging to adhere to political correctness at all times. There will be topics in the curriculum which may be uncomfortable to teach and talk about with students, nevertheless, it is important that teachers do this. From my own experience as a teacher, I sometimes find certain topics challenging to teach. Dealing with interculturality, or certain aspects of a culture, or topics like personal

values, *is* challenging, as it is difficult to know what your students have experienced previously in their lives. I have, on occasions, talked to each student on their own, before going into these topics, asking how they feel about them and if they are fine with us talking about them in class. Dervin and Gross ask the question “whether the cultural is political or the political is cultural - or both.” (*ibid*, p.4). These are perspectives which are important to consider when teaching EFL. A goal should be that students should be able to interact with others at a higher level and intercultural competence should aim to help them doing this (*ibid*, p.4).

Essential in this new way of looking at intercultural competence is that it is never “fully developed”. It must be renegotiated and reinforced and take into account the historic reality of today’s society as well as deconstructing Western notions that have helped to validate a notion of “us” being better than the rest (*ibid*, p.5). When teaching EFL, it is especially important to keep this in mind. When showing documentary films from various English-speaking countries, the teacher should keep in mind that culture is renegotiated constantly and that the reality of yesterday will be different today. An emphasis on that “everybody is diverse regardless of their origins, skin colour, social background and so on” is what Dervin and Gross call diverse diversities, and they are essential in teaching EFL (*ibid*, p.5). Students from Norway may have lots in common with students from other countries.

Dervin and Gross criticize models currently available for putting too much focus on “succeeding”. They claim that “IC should be acceptable as failure and, in a sense, promote the beneficial aspects of failure for future learning and self-criticality” (*ibid*, p.6). They claim it should be a “natural component” of intercultural competence.

Hoff explores how intercultural competence “may be reconceptualised as an educational goal to take into account notions of conflict, ambiguity and imagination” (2016, p.52). Intercultural communication, Hoff states, can be “challenging, even uncomfortable and confusing” and consequently education “plays a role in promoting learners’ ability to handle conflict and ambiguity in a constructive and creative manner” (2016, p.57). Conflict, problems and failure are thus natural components of learning and should not be concealed or labelled as “wrong” to the students. Hoff introduces the concept the ‘intercultural reader’ which may add a new dimension to Byram’s model of the intercultural speaker (Hoff, 2016, p.52). She criticises Byram’s model for not giving acknowledgement of “how conflict, misunderstanding and disagreement may lead to ‘meaningful communicative situations in which the participants are deeply engaged, thus contributing to a higher level of honesty and involvement’” (Hoff, 2013, p.514, quoted in Hoff, 2016, p.52.).

When defining the ‘intercultural reader’ she points out that the reader “regards conflict and ambiguity as catalysts for communication rather than as communicative difficulties to be overcome, and consequently seeks out and explores such conditions both in terms of her own emotional response to the FL text and as inherent aspects of the text itself” (Hoff, 2016, p.59).

The ‘intercultural reader’ is interesting to keep in mind when working with documentary films in the EFL classroom, as the learners should be able to deal with both “common traits” of a culture, but also conflicts and ambiguity.

2.4 Literature and documentary film to promote IC

This section deals with how theories of literature to promote IC can be seen in relation to using documentary films to promote IC.

Bredella (2006) states in his text “The significance of multicultural literary texts for intercultural understanding” that by teaching young people to develop empathy, they can better understand others and that they through literature might have the possibility to do so (p.73). He goes on to say that multicultural literary texts can “encourage us to ‘identify sympathetically with individual members of marginalized or oppressed groups within our own society, learning both to see the world, for a time, through their eyes and then reflecting as spectators on the meaning of what we have seen’” (Nussbaum, p. 92, 1995 quoted in Bredella, 2006, p.74). Thus, to be able to see the world from a different perspective than one's own, to decentre, is crucial for intercultural competence and literary texts or documentary films can help students in the development of intercultural competence. The students can, through working with documentary films or literature, develop the “ability to evaluate the actions and events presented in them” and in a way, evaluate them like “we evaluate the actions of persons in everyday life” (Bredella, 2006, pp.75-76). In other words, the use of documentary films in the EFL classroom introduces them to situations, events and persons which they can evaluate, which creates a potential for the development of IC. Furthermore, Bredella states that “intercultural competence is not a mere technique but an educational process which changes ourselves and makes us less self-centered and more thoughtful” (2006, p.77). Through literature, or the use of documentary films, students can become more aware of the world around them and think more about their actions and the consequences their actions lead to.

In her text “Litterære samtaler” (Literary conversations, my translation) Aase talks about the importance of students talking with others about the text they have read (or seen), to be able to get more perspectives on it than their own (2005). She points to the fact that school

is a place where literature can be interpreted in a kind of “interpretation community”, where different interpretations and understandings are encountered (Aase, 2005, p.107, my translation). The text which is read controls the reader in a way, with its guide lines, but at the same time, the reader “reads the text with his/her understanding of both the text and the world” (Aase, 2005, p.110, my translation). Literary texts try to convey a message, and this message is interpreted on the basis of the background knowledge of each individual. When people come together to interpret texts, this can create room for various interpretations and understandings within a group, which may lead to a broader and expanded mindset and increased understanding of the world surrounding us. Likewise, these “interpretation communities” can also be found when students have watched documentary films in the EFL classroom.

2.5 Documentary films

“The lens of the camera has the power of the moving human eye. It can and does go everywhere and into everything.... into the house of the rich and the poor...it follows this person down that alley and meets that one around the corner” (Rotha, 1939, p.92)

Very often when I ask my students the question “what is a documentary film”, they will give me an answer along the lines of “a film based on facts” or “it is not a fictional film”. In some ways, these answers are good answers as a documentary films often intend to present facts from the real world, and they are indeed not fictional films. However, as will be seen in the following, the definition of a documentary film can be elaborated upon further to get a clearer image of what the genre documentary film is about.

This section discussed the characteristics of the documentary film genre. After an introduction on the genre, including a definition, a brief overview its history and important principles, the section presents and discusses various theories in the field of documentary films (or non-fiction film) and fictional film.

A much used definition of the genre documentary film is the classic definition by Grierson: “the creative treatment of actuality” (in Nichols, loc⁶ 169, 2010). Grierson used the word *documentary* for the first time as an adjective in the New York Sun in February, 1929, in a review of the film *Moana* by Robert J. Flaherty: “Of course, *Moana* being a visual

⁶ Location: reference to a specific place in an e-book.

account of the events in the daily life of a Polynesian youth and his family, has documentary value” (in McLane, chapter 1, loc 288, 2012).

Paul Rotha presents four traditions within the history of documentary film: the naturalist or romantic tradition, the realist tradition, the newsreel tradition and the propagandist tradition (Rotha, 1939). The naturalist tradition was developed at the same time as anthropology developed, as can be exemplified by the documentary *Nanook of the North* by Robert J. Flaherty (*ibid*, p.81). Anthropologists started to use film as a means of capturing information about cultures, so that what was left of these cultures could be preserved. In the early period of documentary filmmaking, these types of films were the most common.

The realist tradition “presented the possibility to interpreting the reality about us”, thus trying to be interpretations from daily life, as it is (*ibid*, p.88). The realist tradition is probably the tradition which corresponds best with most of the documentaries that are shown today.

The third tradition described by Rotha is the newsreel tradition. He states that the newsreel task is to “present in simple descriptive terms and within the minimum of time the events of the day” (*ibid*, 1939). The newsreel presented exotic places or news from around the world and was often showed in a public place such as the cinema. To many, this was one of their main channels to get news before television was established in homes.

To “make use of the persuasive capacities” of film is done in the fourth tradition, the propagandist tradition (*ibid*, p.97). Rotha mentions in particular the Soviet cinema as making use of the propagandist tradition and using a different underlying ideology for all its filmmaking (*ibid*, p.98).

Rotha indicates with these traditions, that the documentary film can serve many different purposes. However, a documentary film will not necessarily fall into only one of these traditions, but in many cases, cover several of the traditions. These traditions of documentary film have developed over time, however there are certain principles which apply to most documentary films and which can be called hallmarks of the genre, elaborated upon in the following.

Grierson (1934) introduces three principles of the genre. In the first principle, he states that “we believe that the cinema’s capacity for getting around, for observing and selecting from life itself, can be exploited in a new and vital art form” (p.21). The novelty of cinema in Grierson’s time is of course essential to his writings, and though technology has developed a lot since that time, films and media still have a capacity of “getting around”, today faster and more efficiently than before with modern technology and streaming services available.

Documentary films are seen as depicting “life itself”, which is one of the main hallmarks of documentary films.

In the second principle, he states his belief in the “original or native actor” and the “original or native scene” as a better way of representing the real world with all its “complex and astonishing happenings” (*ibid*, p.21). This point is crucial to the credibility of the documentary. The audience does not meet actors who are instructed to act in a certain way, instructed on what to say and how to behave; they are authentic people from the existing world - a world which the audience too is a part of. Though fiction can create decent and credible parallel stories about the complexities of life, it is different to watch real people than actors in a fictional film.

In the third principle, Grierson highlights that the stories and materials “taken from the raw can be finer (more real in the philosophic sense) than the acted article” (*ibid*, p.21). The third principle is in a sense intertwined with the second principle in that the stories are about real people and from the “original or native scene”. To an extent, these stories will indeed be more real, because the stories are from the real world, and not made up.

However, documentary films do not simply represent the world. According to Bluem (1965) “valid documentary must involve more than presentation of the records of life. There must be a social purpose in its conception and the use of technology which permits a significant impact in its dissemination” (p.76). He goes on to state that the documentary is a form of communication and that this communication must have a purpose and be useful to a public (*ibid*, p.76). He claims that “communication is valid as documentary only when it is designed to further and advance individual and social causes, values, conditions, and institutions by inspiring man to consider their significance and relationship to himself as a social being” (*ibid*, p.77). Consequently, according to Bluem’s view, the communication of information which a documentary provides could and should be useful in the process of developing intercultural competence.

Even though documentary films represent the real world and may give us information about the real world, Nichols (2010) emphasizes that it is important to note that documentaries *do not* depict the real world. Nichols states that “a documentary is not a reproduction of reality, it is a representation of the world we already occupy” (*ibid*, loc 240) and that “to the extent a documentary tells a story, the story is a plausible representation of what happened rather than an imaginative interpretation of what might have happened” (*ibid*, loc 216). Contrary to a fictional film, a documentary is about real people from the physical

world. It can be about their lives, various situations they find themselves in, or problems or events. Nevertheless, the documentary tells a story.

Nichols goes on to state that what gives documentaries credibility is its indexical quality (*ibid*, loc 472). The indexical quality is the images and sounds which can be observed in a documentary film which refers to the real world. These have value as documents, Nichols states, in the same ways as fingerprints have value as documents, and therefore they are seen as trustworthy (*ibid*, loc 475). He (*ibid*, loc 482) calls the documentary image “a vital source of evidence about the world” and he points out that

a document and an indexical sound recording or an indexical photo are documents; they provide evidence. But a documentary is more than evidence: it is also a particular way of seeing the world, making proposals about it, or offering perspectives on it. It is, in this sense, a way of interpreting the world. It will use evidence to do so.

It is important to draw a line between the indexical image as evidence and the perspective or interpretation it presents. It is possible for the filmmaker to select what images from the real world he wants to show the audience, and thus he may misrepresent aspects of the world, or hide evidence. Examples of misuse of the indexical quality are propaganda films, such as *Triumph of the Will* by Leni Riefenstahl, a propaganda film for the Nazi Party rally in 1934. The indexical evidence serves the documentary film’s overall purpose. However, as Nichols states, “the same evidence can serve as raw material for multiple proposals and perspectives, as virtually every court trial demonstrates. The prosecution and defense refer to the same evidence but draw opposing conclusions” (*ibid*, loc.485).

Clearly the images and sounds of documentary films have a great appeal to the audience and a great evidential power (*ibid*, loc 488). Nichols points out that “[a] documentary is a creative treatment of actuality, not a faithful transcription of it” (*ibid*, loc 501) and that “[d]ocumentaries marshal evidence and then use it to construct their own perspective or proposal about the world” (*ibid*, loc 501). When using documentary films in English lessons, one must remember how the filmmaker has created the film and try to prepare the students for what they are about to see. The documentary film will not necessarily be a true representation of the world, filled with facts only, but will present them with a narrative from the real world, one perspective.

Using documentary films as a resource to promote the development of intercultural competence in the teaching of English is relevant for the students because documentaries represent the historical world. A documentary film represents the historical world in three

ways, according to Nichols (*ibid*, loc 551). First it gives a description of the world that is familiar and possible to recognize. Students can watch events and places in films that they themselves can see outside the classroom. Stories that are presented in documentaries can be proposals or descriptions to help seeing the world in a different light, according to Nichols (*ibid*, loc 556). This can help students in developing *savoir être*, where students view other cultures and their own culture from a different perspective (Byram, 1997).

Secondly, documentary films represent the interest of others (Nichols, 2010, loc 563). Used in the EFL classroom, documentary films can create personal encounters between the students of the EFL classroom and the people within these cultures, whose stories are told by the film-makers.

Thirdly, Nichols states that “documentaries may represent the world in the same way a lawyer may represent a client’s interest: they make a case for a particular interpretation of the evidence before us” (*ibid*, loc 569). Therefore, a documentary in one sense makes a case to “win consent or influence opinion” (*ibid*, loc 569). It is important to inform the students about the various ways of presenting the historical world. A documentary film does not simply present “facts” or “the truth”. It presents an interpretation of a story or a perspective. It makes proposals on how the world can be seen.

MacDougall (2006) puts forward a different view on documentary films than the previously mentioned theorists. He is an ethnographer who uses film as a method in his work. He discusses the use of images in an academic discipline. He states that “images reflect thought, and they may lead to thought, but they are much more than thought”. He states that normally one is taught that thoughts are connected to something similar to language, however, he claims that thought is made up of much more like “ideas, emotions, sensory responses and the pictures of our imagination” (MacDougall, 2006, p.2). Seeing may be a much larger part of our way of thought than first assumed. In watching documentaries in English lessons at school this is essential.

There are many ways of seeing the world and, according to MacDougall, this is connected to the given culture and its interests (*ibid*, p.2). Nevertheless, he states that, even though one sees the world metaphorically, linguistically and conceptually, it is also seen literally and that there is a tension between the consciousness of meaning and being (*ibid*, p.2).

MacDougall states that there are parallels between seeing and image-making but that there is a difference between seeing in real life and seeing the images through a camera. (*ibid*, p.3.). “Film is about something” Dai Vaughan wrote, “whereas reality is not” (Vaughan

quoted in MacDougall, 2006, p. 3). However, film is always about something according to MacDougall. When filming people, they are put into a frame and certain aspects of their lives are pointed out. It is possible to choose to hide certain facts from their life and highlight others. In this sense, seeing people through a film is different from seeing people in reality.

MacDougall states that the sum of the moments that are shown in documentary films are important. Despite the fact that seeing through a frame and seeing in real life are two different things, it is better seeing than not seeing at all. Not all students are avid readers. Watching documentary films in the EFL classroom may be an addition to reading to gain knowledge about various cultures in the English-speaking world.

Even though the filmmaker has selected what to include in his film and is giving his views of the events of a film, the film still show parts of the real world. Nichols is preoccupied with the fact that events can be hidden or highlighted in a documentary film and this is what gives documentary films their value and he states that documentary films do not depict the real world, however, they are representations of it. MacDougall claims that these hidden parts can be essential to learning and that it is not necessarily the case that it is possible to observe everything occurring in a situation in the real world if one is present either. The mind will focus on a few things and, if there have been several persons present when an event occurred, there will be several versions of the event and several perspectives. According to MacDougall, a documentary filmmaker can help his audience seeing the essential perspectives of a case.

In the EFL classroom, it is necessary to equip the students with the right tools before watching the documentary film. Students must not be sat down to watch a film, only for the sake of the film, but it should be connected to a topic, and they should work with topics related to the film before and after. In that way, the students may be readier to “look purposefully”. According to MacDougall, he states that “... when we look purposefully, and we think, we complicate the process of seeing enormously” (MacDougall, 2006, p.3).

In “complicating” the process of seeing for the students, they may develop their intercultural competence and thus, also become more mature in their way of thinking. If the students can acquire knowledge of how to evaluate and think critically of situations and events that take place in other cultures, there is a potential for developing *savoir s’engager*, and intercultural competence.

According to MacDougall, “[f]ilms allow us to go beyond culturally prescribed limits and glimpse the possibility of being more than we are.” (2006, p.17). By watching documentary films, the students may see new perspectives of the ‘other’, but perhaps also

discover perspectives of 'self' which they had not been aware of. In this sense, "being more than we are" is possible when watching documentary films in the EFL classroom.

Though both Gjelsvik and Erstad elaborate on fictional films, and to a certain extent the role of the spectator and feelings evoked in spectators by films, they are included in this section as a lot of their theories are relevant to the use of documentary films in the EFL classroom (Gjelsvik, 2007; Erstad, 2007).

Gjelsvik (2007) discusses with how film theory has changed the last decades in connection with the perception of the film spectators' feelings in her chapter "Med deg selv som detektor". She states that in the 1980s, film spectators were looked upon as passive, and the medium of film was often compared to dreams and being in a dreamlike state (*ibid*, p.14). Furthermore, the spectator's fascination was connected to their needs to mirror themselves in others. All in all, the spectator experience was looked upon as part of a subconscious experience (*ibid*, p.14).

Nevertheless, in the 1990s, many argued against this view of spectators as passive, because "the audience is homo sapiens, thinking and rational human beings" (my translation, Jørholt, 1995, p.33, quoted in Gjelsvik, 2007, p.). There was a shift from people's subconsciousness to cognitive processes in human beings (Gjelsvik, 2007, p.14). The film spectator should be understood as "an active and thinking participant in encounters with film" (*ibid*, p.14, my translation).

Gjelsvik states that for the film spectator, "feelings are important in [...] [the] encounter with film, because feelings both control the spectator's experience through the film and structure the spectator's understanding" and that "feelings and cognitive processes are not separate, but work together" (*ibid*, pp.15+16, my translation). This means that when students watch documentary films, teachers should take into consideration that their feelings have an impact on how they process the information they get through the film, and what they experience may influence how they understand the events in the film and how they evaluate the events. The film spectators' experience of the is valuable "because of the body" and because the "experienced body is a decisive medium for perception, language and experience" (Sobschack, 2000, quoted in Gjelsvik, 2007, p.16, my translation).

Though some documentary films may evoke few emotions in the students as spectators, others may evoke more emotions. If the students become engaged and involved in the documentaries they watch, this emotional response creates a potential for the development of IC. Students that become involved, for example, deeply shocked by an event, may

remember this event and bring it to the front of their minds, if they at later points encounter similar events.

To create this engagement and involvement from the spectators, the film-makers can use timing, cuts or length of scenes. For instance, facial expressions which show what the people in the films (or documentary films) *feel*, may increase the empathic feelings in the spectator (Plantinga, 1999, pp.239 – 240, in Gjelsvik, 2007, p.23 my translation, my italics). Moreover, the film-maker may return to the protagonist or main participant in the film, either by holding the frame on this person a while or by close-ups (Plantinga, 1999, pp.247-251, quoted in Gjelsvik, 2007, p.23, my translation). These are effective means which may evoke feelings in the spectators as facial expressions appeal to the feelings of others. The film experience is important to take into consideration when working with films or documentary films in the EFL classroom.

Erstad (2007) asks questions like “what is a film experience?” and “what is it with film as medium which influences us strongly and makes us engaged?” (p.160, my translation). He claims that to approach film in a pedagogical manner, the dialogue is essential (*ibid*, p.160). This can be the dialogue between students, between adults and children and students and teachers (*ibid*, p.160). This dialogue can be compared to Aase’s “interpretation community” (section 2.2). For this thesis, the dialogue in the EFL classroom in connection with watching the documentaries has been essential. Through talking prompts in the lessons, through written tasks and through interviews, the dialogue between researcher/teacher and students and between students themselves, has been at the core of this thesis to get an understanding of students’ experiences with watching documentary films in the EFL classroom.

According to Postman (1996), “the pedagogy has been sceptical of the popular culture and entertainment-industry” (quoted in Erstad, 2007, p.167). Erstad states that there has been little emphasis on the positive experiences children and adolescents take from the film experience, and too much emphasis on the potential violence in films and negative aspects of films (Evensmo, 1969 and Erstad 1998, quoted in Erstad, 2007, p.167). However, he states, that in general, “films, either fictional, documentaries or animation films, can make room for different experiences, thoughts and feelings” (Erstad, 2007, p.166, my translation). It is essential to make the students’ experiences and reactions as spectators “important and relevant” so that they can draw on these to a larger degree in the process of analysing films (*ibid*, p.167).

Watching films, “represents cultural meeting places” according to Erstad (ibid, p.167). The aim of this thesis is to show how the use of documentary films in the EFL classroom may promote the development of IC and these “cultural meeting places” or encounters with other cultures through documentary films are important to the development of IC.

In addition, films represent possibilities for students to see on different perspectives. Even though books do this as well, films make use of audio-visual expressions, which may create more involvement from its audience (ibid, p.168). When students see different perspectives, through for instance watching a documentary film, this is in accordance with Byram’s *savoir être*, where the learners have “curiosity and openness, readiness to suspend disbelief about other cultures and belief about one’s own” (Byram, 2008, p.69) and *savoir s’engager*, where learners “evaluate critically [...] practices and products in one’s own and other cultures and countries” (Byram, 2008, p.53).

Used in the EFL classroom, one must remember that the film experience is a complex process, and the encounters between the spectators and the film should be followed by what Erstad calls “the reflective conversation” (ibid, p.172, my translation). He claims that an emphasis on the spectators and their involvement is essential, and that “dialogue can be regarded as a central pedagogical tool for increased reflection” (ibid, p.172). Though this type of dialogue is most likely common in most classrooms in connection with both fictional texts, fictional films and documentaries, it is important to continue to focus on these encounters where students can share their experiences, both with each other and with the teacher, to further develop their interpretations and mindset.

Harding, whose theories will be discussed in the following section, also focuses on what is experienced and elaborates on the modes of activities that spectators engage in as spectators.

2.6 Students as spectators

When students watch documentary films, they are spectators. They are observing what they see in the documentary films and will often connect with the people in them. This section will draw on theories on the role of the spectator, presenting and discussing works of Harding and Appleyard (Harding, 1937; Appleyard, 1991)

In his article “The Role of the Onlooker”, Harding (1937) elaborates on the role of the spectator or reader. He asks, “what mode of activity is he engaged in?” (ibid, p.247). Many of his ways of thinking are relevant for this project, as the students are spectators while watching documentary films and they engage in an activity as spectators.

Harding distinguishes between four modes of activity and the first of which he calls operative response. He states that this type of activity is the one universally recognized as activity, as “actually doing things” (*ibid*, p.247). In this mode people can be talking, drinking or running. They control the environment around them because they have expectations or desires which are not met, which they thus can meet by “doing things” (*ibid*, p.248).

The second mode is a way of observing things and events, without wanting to control them, yet there is an understanding of the things and the events that are being observed. Harding calls this mode “intellectual comprehension of things and events” (*ibid*, p.247) but he also refers to this mode as “theoretical pursuits” (*ibid*, p.248). Activities within this mode can be watching birds in order to understand why they behave in certain ways and systematizing their ways of behaving.

The third mode of activity that is possible to be engaged in, is the type of activity where one looks at things, listens to something for the sake of the experience and organizing these things at the level of perception. Harding states that this mode of activity occurs to “enjoy[...] the experience” (*ibid*, p.249). He states that this mode of activity is rare, because often when people enjoy a view, they become filled with emotions and start to evaluate, which lead them to the fourth, and last mode of activity.

The fourth mode of activity is where the spectator “is engaged in an evaluative response” (*ibid*, p.250). This last mode of activity is the one which is most relevant to this thesis and it will be elaborated upon further in the following.

Detached evaluative response is when people at a point are evaluating a situation and the viewpoint of the situation has moved from a theoretical viewpoint and past mere comprehension (*ibid*, p.250).

Harding describes the interests of the spectator (onlooker), because the spectator is interested in the possibilities in his surroundings, to learn about how other people deal with problems which he himself may encounter at a later time in life (*ibid*, p.251). Much of what people know and of what they have learnt, depends on what they have learnt as spectators while watching others (*ibid*, p.251). Students are spectators in life and at school, as well as participants. When watching various documentary films, the students may be introduced to a problem that needs a solution, or they get to see a phenomenon in a different light than they have seen it before. In both cases, the students as spectators may evaluate the situation. If the students feel they can connect to the people in the documentary film they watch, they may develop empathic feelings towards them.

Harding states that the “intensity of the attitudes evoked in us as spectators [...] depends on two things: the strength of the sentiment that binds us to the participant, and the importance of the event in the light of our own values” (*ibid*, p.252). When showing a documentary film called *Bully*, which is a film about bullying at a school in the USA, students may have strong reactions to what they are introduced to in the film. Not only can the actual bullying that takes place evoke feelings of empathy in the students, also the way the bullying is dealt with at the various schools may evoke reactions. Some students may have been bullied themselves, and can therefore relate to how it is possible to deal with the problem. When the students have some sort of relation to the topic of the documentary, they often connect in a different way. Also, the power of the image helps the students see situations, that they otherwise could find difficult imagining, especially if the documentary film is on a topic unfamiliar to the students.

Harding distinguishes between detached evaluative response and evaluation that precedes participation. He states that with a detached evaluative response “one views the event in a more distant perspective and relates it to a more extensive system of information, beliefs and values” which can be connected to a culture (*ibid*, p.252). If students watch a film about bullying, they cannot participate in the events of the film. They cannot do anything about what happens in the film, but they can talk to each other about what they see. Furthermore, they can work with the topic and the film afterwards and talk about how the school system in Norway is different from the school system in the USA, for instance by looking at the different ways of dealing with bullying. Harding states that “the event we look on from a distance affects us, but it is set in a wider context than the urgencies of the participating relationships usually permit us to call up around events” (Harding, 1937, p.253).

Another important point for the spectators, states Harding, is when “the processes that may take place when the events which we watch involve other human beings and a social relationship is established between them and the onlooker” (Harding, 1937, p.254). This point is important when watching documentary films, as the images of other people, talking to the camera, stimulate a feeling in the spectators that they are being spoken to. The spectators know that the people in the documentary films are real people. They are not actors, however, they are themselves, sharing parts of their lives with the world through a documentary film. The students, who in this case are the spectators, will in many cases connect with the people on the screen because of their authenticity illustrated by the images and voices (the indexical image).

According to Harding, the spectator will, if he is aware that he is watched, change and adapt his behaviour somewhat (*ibid*, p.254). “The participant and the onlooker are influencing each other; either confirming or challenging the values that each has expressed in his behaviour or attitude” (*ibid*, p.254). When the participant, in a documentary film in this case, has accepted the role as a participant, she will, even though not playing a part like actors do, think about how she behaves when she participates in the film. In most cases, the participant has a message that she wants to get across to the spectators. The spectators have expectations as to what they are about to see. This social situation, according to Harding, “comprises not only display but the intention of display, and implies an audience which has come expecting to be interested and which offers some degree of approbation or disapproval” (*ibid*, p.254).

In this way, the people participating in documentary films, do so because they have a story to tell. The documentary filmmaker gives them a voice because he thinks that there is an audience who wants to listen to their story. The attitudes of the spectators are important, though “not directly operative”, but they may form part of the reasoning of what is valued and important in a social group, and what is not (*ibid*, p.254). When watching documentary films from around the world, it is obvious that the target audience will not necessarily be students in an upper secondary class in Norway. However, many documentary films intend to tell a story or to illustrate an issue from a certain perspective of a culture, or to enlighten people about a topic, and in this way, documentaries that are made on the other side of the world may be relevant for Norwegian students at upper secondary schools. The documentary is a form of “communication” or a “presentation of socially useful information to a public” (Bluem, 1965, p.76).

In his book, *Becoming a reader* (1991), Appleyard deals with the experience of fiction in the various stages from childhood to adulthood. His chapter on adolescent readers is called “Adolescence: reader as thinker”. He states that adolescent readers often get very involved in books they are reading because they identify with the characters and the situations of the stories they read. Appleyard has talked to students about their reading experiences, and one student claimed that he liked a book because “you can see that that could happen to you”, whereas another stated that “I could really see, you know, in myself what he was feeling” (*ibid*, pp.102-103). A relationship between the characters in the book and the reader has been established, and the readers (as spectators) are empathic towards the characters and learning from their experiences. The readers, as spectators, connect with the characters and evaluate the situations they go through, like Harding’s evaluative response. Likewise, similar relationships could be established between students and the people of documentary films.

That a story could be real or true is also mentioned by many adolescent readers to be a criterion for what makes a good story. Often, the readers say that it is a good story if they can relate the situations they have read about to situations from their own lives (*ibid*, p.108). Appleyard states that to adolescents “realism is [...] an issue; they have discovered that a story’s truthfulness to life is not something a reader can take for granted but must make a judgement about” (*ibid*, p.108). Among the topics of literature for teenagers, there are many dark topics like diseases, death, suicide etc. This is, according to Appleyard, because “teenage readers have discovered that the conventions of juvenile literature do not match the complexity of their new experience.” (*ibid*, p.109). And because of this, they want the stories they read to reflect more realistically the darker sides they now encounter in their lives. One teenager stated that: “Life isn’t just to live happily ever after; it has its ups and downs” (*ibid*, p.109). That the adolescents make a judgement about a story means that they engage in the story in the mode of evaluative response. When watching a documentary film, the students know that the people in the documentary are real people and they may be able to relate the situations they see to their own lives and evaluate the situations. This can be seen in connection with Byram’s *savoir s’engager*, where the learners “evaluate critically [...] events” from other cultures and their own culture (Byram, 1997).

This realism in literature often makes the teenagers think. They reflect on the characters and the situations the characters find themselves in. In addition, they also think about the overall meaning of the story, often perceived as the “author’s purpose” (Appleyard, 1991, p.111). Likewise, adolescents may, when watching a documentary film, connect with the persons in the film and try to figure out the “purpose” or message of the film. Furthermore, Appleyard states that reading takes place at two levels, at a personal level, when the students read alone, explore the feelings the texts induce in them, etc, and at a social level when reading in class, finding meaning according to norms that are pre-established by a larger culture (*ibid*, p.114). Their role as spectators is affected by the other spectators and by what the society and the culture have established as a norm and rule.

The role of students as spectators is important for this thesis, as the students are engaged in an activity as spectators while watching documentary films. The indexical quality of documentary films can engage the students to a great extent, and this personal engagement can lead to the development of IC.

2.7 Summary

Throughout this chapter, the theoretical background of the thesis has been presented and discussed. Klafki's theories on *Bildung* and aspects of the Norwegian Core Curriculum was discussed in section 2.1 as IC is an integral part of *Bildung* (1996). In section 2.2, theories on intercultural competence have been presented and discussed, drawing on Byram (1997), Kramsch (2006), Risager (2006). More recent works on IC by Dervin and Gross (2016), Dervin (2016) and Hoff (2016), were discussed in section 2.3. Section 2.4 presented theories on literature used to promote IC, which can be seen in relation to the use of documentary films to promote IC.

As this thesis proposes the use of documentary films in the EFL classroom to promote the development of IC, various theorists on film and documentary films are presented and discussed to get a better understanding of *how* documentary films can be useful in the process of developing IC. In section 2.5. Salient theorist within the field of documentary films and film discussed here are Grierson (1934), Rotha (1939), Bluem (1965) and more recent theorist such as MacDougall (2006), Gjelsvik (2007), Erstad (2007) and Nichols (2010).

Though Gjelsvik and Erstad to a certain extent touch upon the spectator's role in their chapters, Harding (1937) and Appleyard (1991) are in discussed in section 2.6, in relation to the students' roles as spectators when working with documentary films.

CHAPTER 3: METHODS AND MATERIALS

3 Introduction

This chapter presents and discusses the methods and materials used in the present study. The aim of the study is to present students' views in on the use of documentary films in English lessons connected to developing intercultural competence in order to answer the research question: how can the use of documentary films in EFL classrooms promote the development of intercultural competence? The study is mainly qualitative, but several methods were used when collecting the data, making the research design for the present study a mixed methods research design. This thesis will employ three different data collection methods, students work, a questionnaire, and interviews. As the study is mainly qualitative, all the students were not interviewed, the focus was on four students chosen for the basis of their answers to the questionnaire. In addition, , a pilot study was conducted in 2013, which was quantitative.

This chapter, will first discuss approaches used generally in research: qualitative, quantitative and mixed methods in section 3.1. Furthermore, the research design chosen for the present study will be introduced in section 3.2, before the various materials employed in the study will be introduced and discussed in connection with the research question in section 3.3. Section 3.4 presents authorization and informed consent, section 3.5 deals with reliability and validity and, finally section 3.6 discusses ethical concerns.

3.1 Qualitative, quantitative and mixed methods

When carrying out research, there are several research approaches to choose from. Creswell states that “the selection of a research approach is [...] based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study” (2014, p.3). Therefore, what question one wants to find the answer to, is crucial when selecting research approach.

Creswell distinguishes between three main categories of research design: qualitative, quantitative and mixed methods (2014, p.4). He defines qualitative research as follows: “qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem” (ibid, p.4). The worldview to which qualitative research belongs is social constructivism. According to Creswell, the social constructivists believe that “individuals develop subjective meaning of their experiences [...] these meanings are varied and multiple, leading the researcher to look for the complexity of

views rather than narrowing meanings into a few categories or ideas” (ibid, p.7). Since this thesis is concerned with students’ experiences and opinions, the prevailing design is qualitative.

Before the researcher carries out the interviews, she needs to state the purpose of the investigation by answering the questions “why”, “what” and “how” connected to her research. The questions *what* will be investigated and *why* have to be answered before answering the question *how* (Kvale and Brinkmann, 2009, p.121, my italics). The purpose of the investigation is described in detail in sections 1.1 - 1.3.

When carrying out quantitative research, variables and numbers which can be measured and later on analysed by using statistical procedures, are the main components. This method is often used to test objective theories by investigating the relationship among variables (Creswell, 2014, p.4). Quantitative research is found within the postpositivist worldview and is often also called the “scientific method” or “empirical science” (ibid, p.6). The main philosophy of the postpositivist is that “causes (probably) determine effects or outcomes” (ibid, p.7). When the intention of a research project is to get information about how people think about a problem, measuring variables like cause and effect can be challenging as people are different and their ways of thinking vary to a great extent.

Using a mixed methods design suggests that several research designs are used to collect information. According to Creswell, the mixing of the two types can be good, as both methods (qualitative and quantitative) have its strengths and limitations, and when combined, these can give “a stronger understanding of the research problem or questions” (ibid, p.215). The use of mixed methods in research includes “collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks.” (ibid, p.4).

3.2 Research strategy

The research strategy for this project is a mixed method. Based on the pilot study, the researcher designed a new questionnaire and an interview guide to collect data (appendix 5& appendix 6). Conducting interviews could give a more detailed description of the students’ experiences and learning while working with and watching documentaries, and the interviews gave insight into four students’ experiences. The questionnaire was designed with two main functions in mind: to get an overview of the students’ experiences and to serve as a way of selecting participants for the interviews. In addition to the questionnaire and the interviews, student work has also been analysed (section 3.3.2).

The researcher designed lesson plans which were used throughout a year at an upper secondary school in Hordaland, with a first-year class (Vg1) of mandatory English in general studies (lesson plans in section 3.3.1). The main focus for this project has been how watching and working with documentary films can promote the development of intercultural competence, however, the students also worked with factual texts and literary texts in addition to watching and working with documentary films.

In the following sections, the materials of the study will be explored and discussed. The materials used in the study will be discussed chronologically, so that the research strategy will be presented first (section 3.2.1), followed by the materials employed in the project (section 3.3), which is divided into several subsections including the student work (section 3.2.2), the questionnaire (section 3.3.3) the interviews (section 3.3.4), the field notes (section 3.3.5) and finally categories for analysis (section 3.3.6).

3.2.1 The pilot study

The aims of the pilot study in 2013 was to find out if students around Norway had watched documentary films in their English lessons during their last school year, and if they thought watching documentary films could be useful in acquiring knowledge and understanding of other cultures.

99 questionnaires were answered and returned to the researcher, who interpreted and analysed the results. The findings suggested that students around Norway watched documentary films during their English lessons and that they fairly often talked about other cultures. (Erstad, 2013). In addition, many students answered the open-ended question at the end of the questionnaire, which was: “Why do you think it is important to learn about other cultures/why not?”. There were many interesting answers, among these one respondent answered: “Because to learn about other cultures and to be able to understand them is extremely important in a multicultural society, which we live in today. To remove racism and xenophobia one have to teach and distribute knowledge about other cultures” (student answer, quoted in Erstad, 2013, p. 17).

Even though the pilot study plays a fairly minor role in this thesis, answers to the open-ended question like the one above sparked a curiosity about what more students had to say about the topic culture and documentary films. Furthermore, the pilot study helped the researcher in developing the second questionnaire for the present thesis, based on feedback given by students and teachers on the questionnaire used in the pilot study.

3.2.2 Choice of methods

For this research project, several methods have been used to gather information in a mixed research design. When using several methods, the researcher triangulates. There are various types of triangulation, and, for the present study a methodological triangulation process was employed, where a questionnaire was used combined with interviews and analysis of student work (Denzin, quoted in Flick, 2014, p.183). Denzin advocates that the “sociologist should use as many different methodological perspectives as possible” so that “fully grounded and verified theories can be generated” (1970, p. 297). A use of several methods can support the knowledge constructed from the qualitative research carried out. This means that the information from the pilot study, the students’ work, the questionnaire and the interviews can be compared to check that the researcher finds the answer to the questions asked and the results may complement each other. This combination of methods may increase the validity of the research outcome and findings “through the convergence and corroboration of the findings” and it “can bring the best out of both paradigms” (Dörnyei, 2007, p.45).

In qualitative research the participants’ views on the situation that is under investigation are highly estimated. Broad and general questions give the participants freedom to talk about various situations within a topic so that the participants “construct the meaning of a situation” (Creswell, 2014, p.8). Four students were chosen to participate in the interviews. They had been given a letter of consent which both the students and their parents had signed, and answered a questionnaire, which the researcher used as a basis when selecting the participants (see section 3.3.3). However, a class of 28 students worked with the various topics, texts and documentary films (section 3.3.1), and the student work and questionnaires analysed were from various students in the class, among whom four participated in the interviews. The students’ answers to the tasks and questionnaire were selected on the basis of the content in the answers and if their relevance to the study. Being relevant for the study was defined in this investigation as long enough to be included in an analysis (more than three word sentences) and with content which could be connected to the research question: how can the use of documentary films in the EFL classroom promote the development of intercultural competence?

The class read texts, both fictional and factual texts and watched a documentary film connected to each topic. In total, the class studied four main topics, with four documentary films connected to these (section 3.3.1).

Watching documentary films and reading various literary texts throughout the year was part of the study design. Towards the end of the year, the researcher selected participants for the interviews and conducted the interviews.

3.2.3 Selection of participants for the study

The participants were students at an upper secondary school in a first-year class of general studies, aged 16, in the county of Hordaland in the mandatory subject of English. The researcher was at the time working as an English teacher in this particular class and found it suitable to use her class for the project. The researcher introduced the research project to the class and made it clear that participation was voluntary. Students who wanted to participate needed, in accordance with their parents, to sign a letter of consent, where parents and students agreed to participate in the project, letting the researcher use written material produced by the students from the lessons and carrying out interviews (appendix 4). In addition, the principle at the school gave his consent for the research to be carried out in this particular class (appendix 1). Ethical concerns connected to doing research in a class where one is also a teacher is discussed in section 3.6.

3.3 Materials

The data collection has been based on the student work during class (written tasks and field notes) and the questionnaire the students answered, as well as data collected from the interviews carried out. The questionnaire was also used to select participants for the interviews and is a part of the quantitative research carried out to find out if there were differences of opinion in the answers of the students.

3.3.1 Lesson plans and documentary films

The materials used in the English lessons for this project have been literary texts, factual texts, documentary films and tasks connected to the texts and the films. This section will present the various topics the class worked with, the factual and literary texts they read and the documentary films they watched, and the reasons why these topics, texts and documentary films were chosen.

3.3.1.1 Selecting documentary films and texts

The texts the students have worked with in their lessons were relevant to the subject curriculum. Accordingly, the documentary films that have been chosen had to be related to the various topics and texts. Since the main focus of this thesis has been the use of documentary films in the teaching of English, the following subsections are titled according to their respective documentary films. The texts and lesson plans connected to each film will be elaborated upon in each of the subsections.

Some criteria for selecting the documentary films were set and will be presented in the following. The documentaries would have to be:

- Relevant for the English subject curriculum
- Produced in an English-speaking country or about English-speaking people
- Representing aspects of cultures relevant to the topic the students were working with
- Catch their interests. Have an appeal to the students somehow, either by being about young people or being situations that would go strongly against their values (this would of course be based on what the researcher thought would have an appeal to the students).

3.3.1.1.1 *Bully* (the USA)

The first documentary film the students watched was the film *Bully* (2011), directed by Lee Hirsch, in connection with a week of teaching with a focus on mental health. The reason for focusing on mental health was grounded in an area of priority from the local government (county). At this time, the county had made a commitment to a programme called VIP⁷ (VIP - advice and information about mental health in schools). For one week, the school focused on mental health and teachers were encouraged to try to incorporate the topic into the various subjects. As well as a general focus on mental health, students also had a session with their form teacher and later, with a health visitor and a psychologist present.

The documentary film *Bully* (2011) is about how bullying had affected the lives of five young Americans and their families throughout a school year. Not only did the students meet the parents and the children that experienced being bullied, but they also witnessed testimonies of bullying on the bus and at the school and how the school staff dealt with the

⁷ VIP = veiledning og informasjon om psykisk helse

problem. The film starts with clips from a home video of a boy making funny faces, whereby the focus is moved to a grown-up man talking about this boy, who we learn is his son Tyler. Several clips from home videos of Tyler is shown, from him being a little boy in nappies, to him riding his bicycle for the first time, before the audience learn that Tyler killed himself because he was being bullied.

Another story deals with how a child commits suicide because of being bullied (Ty) and the stories of Alex, Kelby and Je'meya are also told. Through telling different stories about bullying and showing how they are dealt with, the students get a glimpse of how some



Figure 3 Alex (the Bully project)



Figure 2 Ja'Meya with her mother

children in the USA have experienced bullying. At times, the documentary film-maker manages to catch

the remarks and the threats of the bullies on tape. Alex was born at 29 weeks and therefore has a face which is slightly different from others. He gets bullied every day due to this, both physically and psychologically and he has few friends. Through the documentary, the gravity of his bullying is revealed and his family tries to contact the school in order to see if they can help.

Ja'Meya is 14 years old and a top student and does well at school, but gets bullied every day on the school bus. One day she is fed up and finds her mom's gun and brings it to the school bus and threatens the other kids. She is disarmed, but is now in a juvenile detention centre.

The film was selected because it was suitable to the topic we were working with, mental health and the USA, and the film was about bullying, a topic which preoccupies many students and which the students could get involved in as many of the people in the film were at secondary or upper secondary school, just as the students in the research project. The film is produced in the USA, and the film introduced small glimpses of US society and school life. A discussion of how the bullying was dealt with in the USA was included to see if the students could detect any differences and similarities between ways of dealing with bullying in Norway and in the USA. (For a closer look at the lesson plan, see appendix 11.)

3.3.1.1.2 *Amandla! A revolution in four-part harmony (South Africa)*

The next film which was chosen for the project was *Amandla! A revolution in four-part harmony* (from now on referred to as *Amandla*) also directed by Lee Hirsch in 2002. This film was shown in connection with the topic, Other English-speaking countries, in this case South Africa.

When starting the topic, the teacher reintroduced the students to South Africa through a brief presentation, assuming they had talked about South Africa in lower secondary school. Then they were given a lesson plan where they investigated the history of South Africa more in depth by reading online resources given by the teacher. They worked in pairs and later they had to present their findings in class. Some pupils read the short-story “The Toilet” by Geina Mhlope and discussed the story in pairs in addition to the study of the history.

After a class discussion on the history of South Africa, the class watched *Amandla* (2002). This is a documentary film which contains archival footage, interviews and music performances which were important in the fight against Apartheid in South Africa. The film was chosen due to its archival footage which draws attention to the Apartheid situation and how life *was* for people living under Apartheid. The film is varied with a mix of interviews, music and real footage, which made this documentary suitable for illustrating many of the points in the lesson plan. The researcher thought that this film would appeal to the students due to the strong, raw images of the system Apartheid and how this would disagree with their values. (For a closer look at the lesson plan, see appendix 14.)

3.3.1.1.3 *Banaz – a love story (Multicultural Britain)*

The third film which was used in the project was *Banaz - A love story* (2012), directed by Deeyah Khan. This film was shown in connection with starting the topic “Multicultural Britain” and the class watched the film after talking about multicultural Britain and what it meant to live in a multicultural society

The students read a factual text about multicultural Britain (Haugen et al, 2009, p.122) and went on to read a factual text about honour crimes in the UK (BBC Ethics guide, Honour Crimes), and a short story on arranged marriages, “Fated Attraction” written by Lynne Wallis. In the short story, the students meet Amarjit, who is pressured by her parents to marry someone from their community. Amarjit has an English boyfriend, Simon, but she does not know what to do. The readers are not let in on what happens to Amarjit (in Anvik et al,

Tracks 1, fellesbok). Students discussed the texts they had read at that point and then went on to watch *Banaz - A love story* (2012).

Banaz - A love story (2012) is a documentary film about an honour killing of the Kurdish girl Banaz Mahmud. Banaz lived in a violent relationship. She told her family about the abusive relationship and asked them to help her, but they told her to stay with her husband and obey him and be “a better wife”. In the end, she ran away. She fell in love again, but the eyes of the community spotted her and her family killed her for “putting the family to shame”. The documentary film follows the investigators throughout the case. Several experts on the area of multiculturalism and honour killings participate in the film. Moreover, real footage from one of the times Banaz went to the police to report her violent husband are shown.

The film was chosen due to the topic being relevant for the curriculum, but also because it is a film which illustrates one side of a phenomenon that many pupils may not be familiar with. In addition, honour killings is a topic which will go strongly against the students’ value and could potentially create strong reactions and involvement among the students. (For a closer look at the lesson plan, see appendix 13.)

3.3.1.1.4 *Britain’s youngest boarders* (the British education system)

The last film the students watched was *Britain’s youngest boarders*, directed by Madeline Eaton and released in 2010. This film was chosen as part of the topic “The UK” and to give an in-depth view of one aspect of the British school system.

The students read a short-story called “For your own best, son” by Elizabeth George, a factual text about the British school system, both from the textbook *Targets Vg1*, and then watched the documentary film, *Britain’s youngest Boarders* (short story by George, in Haugen et al, 2009, p.134, factual text in Haugen et al, 2009, p.137).

The film is about Sunningdale Boarding School and in the film the students follow three boys, Luke, Dominique and Louis, from the first time they arrive at the boarding school and throughout a year. The film shows their everyday life, their daily routines, and the pressure they experience in preparing for interviews to get into Harrow or Eton.

The film was chosen because it gives the boys’ perspective of how life can be at a boarding school. Though few children in the UK attend boarding schools, it was interesting to show a documentary connected to this phenomenon, as this is something the researcher thought that many students would be unfamiliar with. (For a closer look at the lesson plan, see appendix 12.)

3.3.1.2 Carrying out the lesson plans

The lesson plans were carried out during the year among other lesson plans. The students were not explicitly told about the films that were included in the project, but they were aware of the project about documentary films and had signed the papers to participate in it. The students watched two films in the first term, and two films in the next term. The interviews were carried out towards the end of the second term.

The students read the texts and watched the films in their lessons. Some work was expected to be carried out at home. The learners worked with tasks on paper, online and oral tasks connected to the various topics. The researcher was given consent to use their written work as well as observing them in lessons and taking notes (appendix 1).

3.3.2 Student work

In order to get a broader view of the students' thoughts and experiences while working with documentary films in the English lessons, the researcher wanted to analyse some of the students' work. An analysis of the student work presupposes that the students handed in some of the work and that they reflected upon the documentary films in connection with intercultural competence in these tasks. In addition, field notes from lessons have been used in the analysis of this type of work for when students worked with discussion tasks. Student work from mainly three of the topics will be analysed, as many students handed in the tasks they had worked with in connection with these topics: multicultural Britain, the education system in the UK, and, the USA. The NSD approved the collection of written material, see chapter 3.4. Few students handed in the written work on the documentary film *Amandla - A revolution in four-part harmony* and the researcher decided that there was not enough material in relation to this documentary film to include in the analysis.

In the tasks, the students were invited to reflect upon the topics that they had worked with, the various perspectives of the given cultures in the films they had watched and the texts they had read in relation to the topic. They worked with tasks before watching the documentary film, sometimes while watching it and afterwards.

Connected to the documentary film *Bully* and the topic the USA, the students worked with a few general tasks in pairs first on the topic of bullying, before working in groups related to the people telling their stories in the documentary film (appendix 11). The following questions are included in the analysis, because the data material provided interesting points on these questions. In addition, this choice was made due to the scope of the present thesis.

USA

- A. How do you think it feels to be bullied every day, the way Alex has been bullied?
- B. Ja'Meya is in prison because she took her mother's gun to the school bus and threatened the other kids with it. Why did she do this?
- C. What can society do to stop bullying? And what can parents and schools do?

In addition, the answers to the written tasks related to the British education system and Multicultural Britain were analysed.

The British Education system

- A. What is your impression of boarding schools after watching this film? Has your view changed in any way? Give reasons for your answer.
- B. How is British culture different from Norwegian culture, connected to education?
- C. What did you learn from watching the documentary?
- D. What have you learnt about British culture from watching the documentary film?
- E. What is your experience of working with this topic? What do you think about the different sources we have worked with? (factual texts, literary texts and documentary film).

Multicultural Britain

- A. What do you think will happen to Amarjit, who was in the short story "Fated attraction"?
- B. What did you think about the film "Banaz"?
- C. What can we learn from the documentary film about the multicultural society in Britain?
- D. What made the greatest impression on you from these lessons, of the materials used (literary text, factual text, documentary film)?

3.3.3 The questionnaire

The questionnaire had a dual function: to find out if there were differences in the opinions of the students in the class and find out more about their intercultural competence, connected to their thoughts and experiences with working with culture and documentary films in the English lessons, as well as being used to select participants for the interviews.

The class was given a questionnaire to answer, and each student was given a respondent key, so that his/her identity would be disguised for the researcher (appendix 6). It was made clear that it was voluntary to answer the questionnaire, however all students present (25 of in total 28 students) answered and handed in the questionnaire. The questionnaire was on paper and it had four open-ended questions and five close-ended questions. The open-ended questions provided more information about the participants' thoughts on and experiences about working with documentaries related to other cultures, whereas the close-ended questions provided an overview of the differences of opinion in the class connected to the same topic. For a closer view of the questionnaire, see appendix 6.

Based on the questionnaire in the pilot study in 2013, the researcher made a new questionnaire, improving the wording and questions for the current study. In this phase, it was important to look at what information the researcher wanted and to design questions which would give relevant answers to the questions asked. It is important that the researcher prepares well in this phase, so that she will be "able to classify and analyse the responses" afterwards (Bell, 2005, p.137).

Background information of the students was not included in the questionnaire for this thesis, as all the students were the same age. Initially, information about gender was not included, but the students were told to mark their questionnaire with a B or G at the top (boy and girl), next to their identification number, in case the researcher would find this useful for the investigation.

Some of the questions and statements are connected to culture only. This was done in order to get some background information for the present thesis, dealing with the use of documentary films connected to intercultural competence.

The first question was an open-ended question: "We have talked about the term culture in our lessons. What is your understanding of the term?". This question sought to find out more about how the students understand the term "culture" and it wanted to get them to reflect on the terms and topics discussed in class related to culture which could serve as background information in connection with culture.

The second question was a close-ended question: "During the last year (12 months) – how often in your English lessons have you talked about other cultures?" with the following answer options "Never - rarely - sometimes - often - always". This question was included to see if they felt that culture was part of their daily learning of English or if they felt that they rarely talked about other cultures. A Likert scale was used to give the students some options

to choose from, as the researcher wanted close-ended answers to get an overview of the class and to be able to see if there was variation among the students' opinions.

Question three contained four statements where the students had to select from the various options: "Agree - agree somewhat - undecided - disagree somewhat - disagree". The statements are listed below.

- "It is important to learn about other cultures"
- "It is a good idea to reflect on your own culture when learning about other cultures",
- "Watching documentary films can offer insight into other cultures"
- "In order to understand other cultures, you need to have a good understanding of your own culture".

The Likert scale was used to find out to what extent the students agreed with the various statements. The first statement implies that it is important to learn about other cultures. Though my general impression as a teacher is that most students find it important to learn about other cultures, this is not necessarily the case.

The second statement about reflecting on your own culture is included because it is important to take a look at our own culture, which we know and are familiar with, when learning about new cultures, like Byram states in his *savoir être* (section 2.2). For instance, when students are learning about how the government functions in various countries, it is helpful for them to look at how their own government works at the same time. To take a step back and look at your own culture from the perspective of the "other" is important when becoming interculturally competent according to Byram (1997, p.34).

The third statement "watching documentary films can offer insight into other cultures", was included to get an overview of the views of the students in the class on this point and to see to what extent they think documentary films can offer insight into other cultures. "Documentaries draws on and refers to historical reality while representing it from a distinct perspective", which indicates that it is possible to gain insight into cultures through documentaries (Nichols, 2001, loc.172⁸).

The fourth statement is similar in nature to statement two. Asking similar questions can be a way of checking if the students really read the questions and if they are aware of and understand the questions asked. The fourth statement was "In order to be able to understand other cultures, it is important to have a good understanding of your own".

⁸ Loc = location, reference to get a precise place of a quote in an e-book

The last three questions (questions four, five and six) of the questionnaire were open-ended questions:

- Question 4: In your own words, say something about why it is important (or not important) to have knowledge about other cultures.
- Question 5: What do you think you could learn from watching documentaries?
- Question 6: From the films we have seen so far in class, is there anything in particular you feel you have learnt linked to a particular film?

To find out more about what the students think about learning about other cultures and the importance of it, question four was included. Some students are preoccupied with learning about other cultures, whereas others are not. The question would give insight into the thoughts of the students and aid the researcher in the selection process of interview participants.

Furthermore, question five was “What do you think you could learn from watching documentaries?”. This question implies that there is something to learn from documentary films and it gave the students an opportunity to express their own ideas on the topic. The topic of the study is how documentary films can be used in the teaching of English to promote the development of intercultural competence and this question is, therefore closely connected to the research question.

The students watched in total four documentary films for this project and the researcher wanted to find out if any of these films stood out to the students. Therefore, question six asked, “from the films we have seen so far in class, is there anything in particular you feel you have learned linked to a particular film?”. With this question, the researcher wanted to invite the students to share their experiences with regards to the films they had watched through the year. It should be noted that the phrasing of this question should have been “documentary films” instead of “films” as some students were confused by the term used in this question.

The questionnaire was made on paper and handed out to the students in an English lesson. The students used 5 to 10 minutes to fill them in. The researcher was present when the students filled in the questionnaires and could answer questions which arose.

3.3.4 The interviews

To get a more in-depth view of the experiences and opinions of the students on the use of documentary films in their English lessons, the researcher wanted to conduct interviews. The interview guide was semi-structured, meaning that the researcher designed fairly open

questions to talk about during the interview, however, if the talk took a different turn, then this would not be an obstacle for continuing with the interview. The interviewee might remember other things related to the topic, which he or she would like to talk about and a semi-structured interview allows this. When collecting information from a person's daily life, such as in the English classroom, semi-structured interviews can be a good method for doing so. The semi-structured interview is similar to a conversation in our daily life, but its goal is scientific and to create knowledge (Kvale and Brinkmann, 2009, p.47, my translation).

Based on the questionnaire described in section 3.3.3, participants were selected for interviews (section 3.3.4.2). The class had 17 girls and 11 boys. The researcher thought it could be relevant to interview both boys and girls, so the students were asked to put a G or a B next to their respondent key, so that the researcher could separate boys from girls. This was found useful later in the process of selecting participants.

3.3.4.1 Designing the interview guide

The interview guide was written in both English and Norwegian (appendix 5). The students who had agreed on being interviewed could choose to be interviewed in Norwegian or in English and they were told this at the beginning of the school year. Research shows that some students experience anxiety when they are learning a foreign language, which can affect the students' communication strategies and make them avoid expressing complex messages in the target language (Horwitz et al, 1986). Thus, in order to get as reliable answers as possible in the interviews, the students were given the choice between Norwegian and English. One student chose to do the interview in English, while the other three students wanted to do it in Norwegian.

Some of the questions in the interview guide are quite similar to the questions in the questionnaire. However, during the interview there was more scope for elaborating on the answers, and the basis of what the researcher wanted to investigate lies in these questions. Each question is presented and discussed in the following.

Question one was: "Do you think it is important to learn about other cultures than your own? Why/why not?". The question was designed to get the students to reflect on the role of culture and why it is important in EFL. To which extent the students understand this concept may vary.

Furthermore, the next question was: "Do you often talk about other cultures in your English lessons? What do you think about this?". In addition to giving the researcher information about whether or not the students experience that they often talk about culture, it

also lets them express their thoughts about this topic and to elaborate. This gives the researcher insight into the students' experiences when it comes to talking about other cultures in their English lessons and gives an indication as to whether they feel that culture is a topic which is dealt with fairly often in their English lessons or not.

The third question is similar to one of the questions in the questionnaire: "Is it important to reflect on your own culture when learning about other cultures? Why/why not?" However, in the interview situation, the students could go into more detail in giving reasons for their answers. "To decentre" is an important part of becoming interculturally competent according to Byram (1997, p.3), and the answers to this question could be useful in understanding the students' level of intercultural competence. These first questions focus on intercultural competence (or culture) alone. The next questions are connected to documentary films in the English lessons and documentary films and other cultures.

As the medium under investigation is documentary films, some direct questions on the topic were included. "What do you think about watching documentary films in your English lessons?" was question four. This question opens up for the students to state their opinions on the use of documentary films in English lessons. It does not presuppose anything, and it lets the students talk freely about their experiences of watching documentaries in class and it may give the researcher some clues about how documentary films are different from other media used in the teaching EFL.

Question five asks: "Can we learn about other cultures through watching documentary films? If so, how?" By asking this question, the researcher could gain insight into how students experience learning through working with documentary films and if they had any examples from the lessons.

Watching films in English lessons is often welcomed by the students as it gives some variation in their working process which often consists of reading, writing and talking. However, there is a difference between documentary films and fictional films. Question six was: "How are documentary films different from fictional films, in your opinion? (when used in an educational setting)". The students could with this question think about the various films they had watched during the year, both fictional films and documentary films and they could say something about *what* they thought were the main differences between these two genres used in an educational setting. The differences are important to this project because these two film genres represent different points of departure in how they represent the world (see chapter 2, section 2.5).

When watching documentary films, the students not only watch, but also listen. Also, the people they encounter are real people, which may evoke feelings in some (depending on the topic of the film). Question seven was: “When watching a documentary film, how do you feel? Is it different from reading a text on a topic?” By getting students to talk about what they felt when watching documentary films the researcher could to some extent find out more about what effect the documentary films had on the students, and if they found it different from reading texts. This is highly relevant for the project as the researcher claims that using documentary films may promote the development of intercultural competence, especially *s’engager*, where the students are engaged and willing to change their attitudes. Emotional involvement may strengthen the development of intercultural competence.

Question eight was: “Do you have a favourite documentary film of the films we have seen? Why did you like this one better than the other ones we have seen?” Some of the documentaries made a greater impression on the students than others, and here they could elaborate on the films that they remembered best and why. This could give valuable information about what makes some films stand out more than others, and perhaps give some clues as to what made some documentaries have greater potential for promoting the development of IC than others.

The last questions open up for the students to add perspectives that they may have forgotten to mention or that they felt they could add in connection with cultures or documentary films. Question nine was: “Do you have any other things you want to mention connected to the topic other cultures and documentary films?”

3.3.4.2 Selection of participants for the interviews

The participants were chosen based on the answers given in the questionnaire. They were purposefully selected, so that they could “best help the researcher understand the research problem or research question” (Creswell, p.189, 2008). Generally, the boys’ answers were shorter than the girls’ answers. Of both the girls and the boys, there were one boy and one girl who differed in their answers on question 3, where they had to cross off to what extent they agreed on statements connected to culture and documentary films. These had crossed off that they “agree somewhat” to some of these statements, instead of “agree” as most the respondents. The researcher selected one boy and one girl with this as a starting point, to try to differentiate the candidates somewhat.

The other boy was selected due to his answer to the question 5 “what do you think you could learn from watching documentaries?”. He stated that “from watching documentaries,

you can learn in a visual way, a more ‘direct’ way, than from reading texts etc” (student D, answer to question 5 in the questionnaire). He also pointed out that he had learned about the conflict between Western culture and the culture of the Middle East from one of the films, which was a point which was interesting for the researcher.

Among the girls, there was one girl who differed somewhat from the others in her answers on the statements in question 3. In addition, the same student had an interesting answer to question 5: “what do you think you could learn from watching documentaries?”. She wrote that “I feel that I remember things easier when watching movies, and from watching documentaries you can learn about the way people think and see things. You can also learn about their culture, and the way they live and act” (Student B, answer to question 5 in the questionnaire). Student A was selected because of the answers she gave to question 5 “it makes a bigger (and better) impact watching documentaries and see with your own eyes instead of reading it from a piece of paper. Maybe it makes you remember it better” (Student A, answer to question 5 in the questionnaire). With this as a basis, the students were asked if they wanted to participate, and they agreed.

3.3.5 Field notes and observations

During the lessons when the students worked with documentary films, the researcher observed the students and made field notes. According to Creswell “a qualitative observation is when the researcher takes field notes on the behaviour and activities of individuals at the research site” (p.190, 20). This can be done in an unstructured or semi-structured way at the research site, in this case in the classroom. In the present research project, the researcher varied her role from nonparticipant, observing the students while they watched and worked with the film, to a complete participant while starting activities as she also had the role as the teacher of this class during these lessons.

During the observations, the researcher attempted to take notes on the students’ reactions to the documentary films they watched and also to write down notes when students participated in activities such as discussion groups, where the researcher observed and took notes, and engaged if the students had questions or needed guidance. In addition, the researcher also guided the sessions at the end, when the class reviewed the topic at hand through talking prompts and written tasks. Because of the role as a teacher where organising some of the activities was needed, it was sometimes challenging to keep comprehensive field notes and the researcher kept writing down notes after the lesson had ended as well.

The field notes contained detailed descriptions of the students' behaviours and statements and could make identification of individual participants possible if they were published with this thesis, and they will therefore not be attached. According to the National Committees for Research "researchers must exercise due caution and responsibility [...] when individuals can be identified, directly or indirectly, either as participants or as part of communities recognisable in publications [...]" (p.13, 2016). The participants were promised full anonymity in the information letter (appendix 4). I am aware that this may reduce the transparency of the research by leaving out the field notes and not letting the readers get the opportunity to follow the source of the evidence gathered in this supplementary data set, however the anonymity of the participants is the primary concern.

3.3.6 Categories for analysis

This thesis deals with material gathered from student work, a questionnaire and data material collected from interviews. The material will be discussed chronologically, in the order it was retrieved. In the dataset related to intercultural competence and the use of documentary films in the English lessons, there are a few emerging themes which the students bring up, which will be presented in the following.

- Discoveries of differences and similarities: between their own culture and the other culture. This was a topic which emerged fairly often. Sometimes, student also seem to see their own culture in a new light when looking at the other, they have "the willingness to question the values and presuppositions in cultural practices and products in [their] own environment" (Byram, 1997, p.50). In addition to *savoir être*, *savoir* and *savoir s'engager* are also potential levels of IC to develop when working with documentaries (section 2.2). Furthermore, this category draws on Kramsch's modernist and post-modernist perspective on culture, especially on Kramsch's point on culture being connected to identity and discourse, and the "third place" where the identity is renegotiated (section 2.2). In addition, Risager's transnational flows, with an emphasis on discursive flows and cultural flows, are relevant as statements connected to these seem to be the prominent notions that the students mention in the data set (section 2.2). Dervin and Gross (2016) have interesting views when it comes to a focus on differences in relation to culture, and so has Hoff (2016). These will also be taken into consideration as well in the analysis (section 2.4).

- Personal encounters: documentary films may introduce the students to personal encounters with people from other cultures. This category surfaced as students frequently mentioned that they felt “documentaries are more real” and that “it is if you get to know them”. This theory draws on the development of intercultural competence as a process, where the students’ role as spectators and on the characteristics of documentaries are essential (section 2.2, 2.3, 2.4 and 2.6)
- Conflicts: it quickly became apparent that students saw a possibility for the creation of conflicts due to a lack of knowledge of other cultures. Some are preoccupied with avoiding these conflicts, others with solving the conflicts or confronting them, and others express a wish to get a better understanding of these. The type of conflicts that students bring up vary from cultural conflicts like knowing how to behave when on holiday in a foreign country, to conflicts like arranged marriages and honour killings. Conflicts or problems are important to incorporate in the EFL classroom as the students must learn how to deal with these and use conflicts in their learning (section 2.4).

It should be noted that challenges were encountered in creating the categories, due to the variation of material analysed in this data-set. As will be seen in chapter four, some categories emerge more frequently than others in some types of analyses, for example when analysing student work where students had worked with comparing the ‘other’ culture with the Norwegian one, it is natural that the frequency of “discoveries of differences between culture” arose fairly often in this section. Likewise, in the interviews, the students had more scope to elaborate on their experiences, and the category “personal encounters” arose more frequently than in the other sections of analysis.

3.4 Authorization and informed consent

In order to carry out the investigation for this project, an application was sent to the Norwegian Centre for Research Data (NSD) with the interview guide (appendix 5) and the letter of consent given to the students’ parents (appendix 4). The project was approved (appendix 2) if the school administration was informed and gave its approval (appendix 1). At a later point, the application to the NSD was expanded, to include that the researcher could gather written material (both student work and through questionnaires) as well as carrying out interviews. This point was also approved by the NSD (appendix 3).

The students were given a letter of consent, which they brought home to their parents and returned to the researcher, with a signature from both the student and one of the parents as an agreement that they would be willing to participate in the study (appendix 5).

3.5 Reliability and validity

Though this thesis employs a mixed methods research design, the study is mainly qualitative and reliability and validity are discussed in connection with the qualitative aspects of the research carried out.

According to Kvale and Brinkmann, reliability in qualitative research is connected to «consistency and credibility» in the research carried out (2009, p.250). The researcher should through her research, try to find the answer to her research question in a systematic way, documenting the steps in the process in detail. Testing questionnaires in a pilot group may be one way of ensuring reliability, as was done for the present study in 2013.

Having several methods when collecting data supports the data that are collected and may increase the reliability. Furthermore, when the researcher develops categories when analysing the data this aids in the process towards reliability (Flick, 2014, p.483).

Kirk and Miller (1986) divide reliability into three kinds of reliability: quixotic reliability, diachronic reliability and synchronic reliability, the last kind being most relevant for this thesis. Synchronic reliability, refers to “the similarity of observations within the same time period” (ibid, p.42). This type of reliability may be the most relevant for qualitative research because the researcher can use various forms of data collection to gather data which could otherwise be elicited. For the present thesis, the researcher did this, in order to gather data from various sources, written tasks of students, observations, field notes and by conducting interviews to support the findings, so that the findings could complement each other.

According to Kvale and Brinkmann, validity is often defined as “truth, accuracy or strength” (2009, p.250, my translation). Validity in qualitative research is a complicated matter, as, very often, such as in the present thesis, interviews with various persons have been carried out, collecting data from the dialogue between two people. Hammersley (quoted in Flick, pp.483-484, 1992, pp.50-52) gives three premises for validity of knowledge produced in qualitative research:

1. The validity of knowledge cannot be assessed with certainty: assumptions should be assessed on the basis of their plausibility and credibility.

2. Phenomena also exist independently of our claims concerning them: our assumptions about them can only approximate to these phenomena.
3. Reality becomes accessible across the (different) perspectives on phenomena. Research aims at presenting reality, not reproducing it.

The credibility of the knowledge produced must be seen in connection with the steps taken in the research process, which the researcher has presented, and must be assessed on the basis of these. The phenomenon under investigation, in this case, developing intercultural competence, is a phenomenon which exists independently of the research carried out in this thesis, and the researcher can therefore only try to approximate this phenomenon in her process of creating knowledge. Finally, the reality in which we are all a part is accessible from different points of view. Research aims at presenting this reality. In a qualitative study like this one, a few students' experiences of their reality on working with documentary films to promote intercultural competence in the EFL classroom, form the basis of the research carried out, in addition to the questionnaires and the written tasks which have been analysed. It is, thus, the reality of these students which is presented. The use of a mixed methods design "has a unique potential to produce evidence for the validity of research outcomes through the convergence and corroboration of the findings" (Dörnyei, 2007, p.45). It is hoped that the findings from the students' work, the questionnaire and the interviews may complement each other and strengthen the validity of the research carried out.

3.6 Ethical concerns

This chapter has described the methods used in gathering the material for this research project. As students have participated with contributions through student work, questionnaires and interviews, it is important that their anonymity is preserved, and that any information which could lead to identification of participants in this investigation, is deleted and not included in the thesis, which was one of the requirements of the NSD.

Furthermore, when transcribing the interviews, the researcher must be true to what has been stated in the interviews by the participants. If she is unsure or if anything is unclear, she must mark this or comment upon it. It is also important that the respondents' meaning is not lost in translation when translating spoken or written Norwegian into English. The conventions used in the transcription are included as an appendix (appendix 15) .

The double role as a researcher and teacher may be looked upon as a problem, however, it should be noted that the researcher only worked with the class the first semester until November that year, before handing the class over to a new teacher. Nevertheless, the

researcher got a chance to come back to the class for the next semester to teach and show documentaries, and hand out the questionnaire and conducting the interviews. In this way the participants knew the researcher (their former teacher), which is an advantage, however, they did not have to feel pressured by being interviewed by the person who would give them their final marks in English that year.

Throughout the data collection, the researcher consciously tried to maintain a high ethical level of the study. Consequently, the data material used in the research are included as appendices, to ensure a high degree of openness. In addition, sensitive information has been anonymised, and in some cases not included in the published thesis, to ensure that the informants cannot be identified.

3.7 Summary

This chapter first introduced approaches used generally in research: qualitative, quantitative and mixed methods. Furthermore, the research design chosen for the present study was presented, before the various materials used in the study were discussed in connection with the research question. Section 3.4 presented authorization and informed consent, section 3.5 dealt with reliability and validity and finally, section 3.6 was on ethical concerns.

CHAPTER 4: RESULTS AND DISCUSSION

4 Introduction

The present study deals with how the use of documentary films in the teaching of English at upper secondary school can promote the development IC. In this chapter, the research findings will be presented and discussed in light of the theories presented in chapter 2. It should be noted that the results of the pilot study will not be discussed in this section, as it only formed a basis for the work in the current research project (for details of the pilot study, see Erstad; 2013).

Like chapter 3, this chapter will follow a chronological order and the categories presented in section 3.3.6 will be included in the discussion of the findings. Section 4.1 presents examples from student work and analysed and discussed. Section 4.2 will discuss the findings of the questionnaire, with two subsections: the findings of the close-ended questions and the findings of the open-ended questions. In section 4.3 the data material retrieved from the interviews will be presented and discussed, before section 4.4 will further discuss the complete data material collected.

It should be noted that when using examples and quotations from students' work, these have not been corrected, except for word choice (when students mix words like effect/affect, they're/their etc), which have been corrected in order to give the reader a better understanding of the student statements. Some sentences in the transcript appeared incomplete because the student skipped words. Where it is obvious from the context which word is missing, the researcher has filled in the words in square brackets.

References to student answers are done with the use of numbers. Each student had their own respondent key, as described in section 3.3.3, except for section 4.1, where data material from the field notes is presented and discussed (and anonymity is preserved) and in section 4.3 students are not referred to by their respondent key, but to Student A, B, C and D, as four of the students in the class were selected for the interviews (section 3.3.4.2 for selection of participants for the interviews, 3.3.5 on field notes).

Because the researcher considered that there was too little material gathered from the process of working with the documentary film *Amandla - A revolution in four-part harmony* (2002), this documentary has been left out of the analysis.

4.1 Analysis of student work

In this section, the student work will be analysed, both oral and written tasks. The written tasks which the students worked with entail many documents and a vast amount of text. The material will be discussed according to the tasks which are analysed and the main topic which the students worked on. In addition, the categories elaborated on in section 3.3.6 will be included in the discussion of the findings. The lesson plans, which form the basis for the data collection of student work, are “USA/Bully”, “The British Education system” and “Multicultural Britain” (appendices 11, 12, 13). Due to the scope of this thesis, only a selection of tasks that the students worked with have been analysed in this section. In section 4.1.2 and section 4.1.3 students are referred to by their identification number, but not in section 4.1.1.

This section will further be divided into three subsections where each of the topics mentioned above will be discussed separately.

4.1.1 *Bully* (the USA)

Connected to the topic the USA and the documentary film *Bully*, the students worked with questions connected to the various characters of the documentary film, in addition to questions connected to bullying and the USA (appendix 11). As discussed in section 3.3.5, the field notes are not attached as an appendix in this thesis because the researcher needed to preserve the anonymity of the students. The as are the questions the students discussed.

A. How do you think it feels to be bullied every day, the way Alex has been bullied?

One group answered the questions about Alex. The students discussed in the group while the researcher observed from a distance. “It must be horrible, I can’t believe someone could behave like this. This would never happen in Norway”. Another one replies “I think this happens in Norway, but you have probably not seen it. There are lots of stories on Facebook about people who has been bullied because of the way they look”. The student goes on to tell a story he has read on Facebook. The first student seems shocked and is reluctant to think that similar cases exist in Norway. She sees the example of Alex being bullied as unique, and something connected to the USA, thus she adopts what Kramsch calls the modernist perspective when looking at this situation within a culture, by connecting this particular phenomenon to one culture/one nation. However, after the next student elaborated on the story he had heard, the other students in the group (including the first who was reluctant to

believe this could happen in Norway) seem to see similarities between the two cultures and see that bullying is a phenomenon which exists in both Norway and the USA, and that being bullied in Norway is not necessarily “better” than being bullied in the USA. Through discussion with the other students, the (reluctant) student seems to change her views somewhat. This could be seen as part of the process of developing IC, where “our historical and subjective self gets constructed across utterances and turns-at-talk between the self we have just been and the self we might still become.” (Kramsch, 2006, p.23). The discussion around how Alex was bullied, illustrates that IC is a process which develops in the classroom when interacting with others. If the discussion above is to be interpreted in relation to Byram’s model, the development of *savoir apprendre/faire* is also a part of the process, as the students talked English, thus communicated “under the constraints of real-time communication” (Byram, 1997, p.52). The students thus seem to discover differences, but also similarities between the cultures, and, one of them exhibits a willingness to change her perspective, to decentre, to take on a new perspective (the girl who changed her view). This can be seen in connection with Byram’s *savoir être*, where the learner has the “readiness to suspend disbelief about other cultures”, which is what the learner in the example above seems to have (Byram, 2008, p.69).

B.Ja’Meya is in prison because she took her mother’s gun to the school bus and threatened the other kids with it. Why did she do this?

One student starts by retelling what happened to the others: “She took her gun with her because she had been bullied at the school bus for a long - she was tired of it and wanted it to end”. The teacher participates and asked the students in the group a follow-up question: “What do you think about this? [...]”. The students discuss among themselves: “I can understand that she was angry, but she went too far by taking the gun out. But how did she get a gun?”. Another student adds “There are too many guns in USA and these kinds of things happen because of this. It could have turned out really bad”. The teacher follows up: “Could this have happened in Norway?”. The students look hesitant and one replies: “Of course it could have, but I think it would be more difficult for a Norwegian kid to get a hold of a gun because we have stricter rules on how to store guns. But if a kid really wanted, he could probably get a hold of a gun”. The students seem to understand why Ja’Meya did what she did, but they do not accept it. However, they do not only blame her. Gun control is discussed as a problem in the USA in relation to what Ja’Meya did. The students have knowledge about

certain aspects and phenomena of the culture in the USA, such as gun control, so they illustrate IC at the level of *savoir*, as this is a phenomenon which could be seen as a stereotype of the American culture. In addition, one of the students who evaluated critically the situation and stated that “this could happen in Norway as well” not taking the “this could never happen in Norway” route, he displays traits of developing IC and *savoir s’engager*, because he evaluates the situation (and potential situation), both in the interlocutor’s country (USA) and in his own country. Instead of claiming that “we” are better than “other” (othering), he sees that Norway too is a place where situations like this could happen. When someone has developed IC at the level *savoir s’engager*, it means that he is able to “evaluate critically and on the basis of explicit criteria perspectives, practices and products in one’s own and other cultures and countries” (Byram, 2008, p.53). However, the hesitant look from the students when asked the question, could this happen in Norway, is understandable, as statistics tells us that gun violence is far more common in the USA than in Norway. Nevertheless, this does not mean that things like these could never happen in Norway, as the student in the example above points out.

C. What can society do to stop bullying? And what can parents and schools do?

“No one must accept that people are being bullied”, says one of the students in the group. “Yes, and programs against bullying is an idea and talk a lot about bullying at school. We had a lot of this on elementary school” states another. The students put forward ideas of the school as an institution where bullying is not accepted and should not be tolerated. They discuss how the teachers and inspectors at the schools in the USA in the documentary dealt with bullying and claimed that “this would not have happened in Norway”. Though similar cases have probably happened in Norway, the students use their own experiences with school and bullying when discussing the topic. They discovered differences between the two cultures. The students show that they have knowledge, at the level of *savoir*, meaning they know about “social groups and their [...] practices [...] and of general processes of societal and individual interaction” (Byram, 2008, p.69). They give examples of how bullying is dealt with in Norway, and state that from the film, it does not seem similar in the USA. Throughout the research carried out, the situation from the classroom shows that the students in this class have a tendency of generalising their knowledge based on how bullying is dealt with in the USA on the few teachers/inspectors they saw in the film. This is something which is important to keep in mind when showing documentary films to students, as they may think

that a documentary film shows them “how it is”, but forget that this is “how it is at these schools” (in this case, how bullying is dealt with at these particular schools).

On a side note, according to the Cambell collaboration, research shows that anti-bullying programmes in Norway have shown to have a positive effect, however, even so, it is important not to generalise.⁹

To conclude, working with the documentary film *Bully* created a potential for developing IC at various levels, like *savoir*, *savoir apprendre/faire*, *savoir être* and *savoir s’engager*. The students observed how bullying was dealt with at some schools in the USA, thus learning about how some institutions (schools) in a foreign country (the interlocutor’s country) work at some levels, which corresponds Byram’s category of IC, which is called *savoir*. They also reflected on how corresponding institutions of their own country deal with similar issues, giving the example of anti-bullying programs (“we had a lot of this at elementary school”), making them take a step back and look at their own culture in relation to the same topic, which can be seen in connection with *savoir être*. Moreover, throughout these lessons, the student talked English the whole time, discussing a variety of issues within the American culture. In some cases, the topics of discussion may have been topics unfamiliar to the students. The students show that they are able to discuss various issues connected to the American culture, which indicates that they are developing *savoir apprendre/faire*. In addition, some students seem to have come further in their development of IC, stating that “of course it could happen in Norway as well” and thus avoiding “othering” and seeing that “we” are not necessarily better than “other” (section 2.5). By evaluating the situation at hand, for example, the situation of bringing a gun on the bus, one of the students shows that he reflects critically on his own culture, as well as the other, and thus he embodies the attitudes that Byram links to *savoir s’engager*, because he has the ability to “evaluate critically and based on explicit criteria perspectives, practices and products in one’s own and other cultures and countries” (Byram, 2008, p.53).

Even though working with the documentary film *Bully* may have confirmed some stereotypes (“guns are easily available in the USA), in connection with other events, the students may have become less stereotypical in their views, perhaps especially in viewing their own culture (“this could never have happened in Norway”). Showing the students how some institutions work in other cultures may help them see institutions of their own culture in a new light, and challenge their established views. In this way, working with documentary

⁹ <http://forskning.no/barn-og-ungdom-mobbing-skole-og-utdanning/2010/08/effektive-anti-mobbeprogram>

films in English lessons can lead to the development of IC on several levels. However, teachers must be aware that students may generalise from what they see, using the knowledge they have acquired about a few to represent a whole group (such as with the teachers and inspectors). Nevertheless, if one is aware of these pitfalls and provide a thorough discussion about the topic at hand both before and after watching the documentary film, working with documentary films may enhance the development of IC.

4.1.2 *Britain's youngest boarders* (the British education system)

The first task, task A, in connection with the British education system was:

A. What is your impression of boarding schools after watching this film? Has your view changed in any way? Give reasons for your answer.

The students discover differences between the two cultures, mainly when it comes to attending school. Some of them view these differences positively, whereas others are more negative towards boarding schools. Of the 19 answers collected on this topic, six students are clearly positive to boarding schools. One student says, “It’s a lot of pressure, but its worth it” (student 8). Four students are clearly negative to boarding schools, and three of these mention that “it is very expensive”, “a snob school for rich children” and that the students “experience too much preasure [...] when I was at that age, I played with my dolls” (student 23, 21, 19). The remaining nine students include both positive and negative aspects of boarding schools in their answers. One of the students who moved in a positive direction, was student 3.

“Hard at the beginning. It did not look as strict as I was thinking, looks more free, and fun [for] a period [of time], but not to be there the whole week. I would be a “weekly boarder”, if I were a boarder” (Student 3)

Student 3 has changed her view of boarding schools slightly, because she had expected the school to be stricter before watching the film. Through working with the topic “the British education system” and the documentary film *Britain's youngest boarders*, she seems to have gotten new perspectives of how boarding schools function on a day-to-day basis. This change in view, shows that working with the documentary *Britain's youngest boarders* has created a potential for developing *savoir s'engager*, as she has evaluated the institution of this culture and looks at it from a different perspective. Connected to being a spectator, the student having

made up her mind in advance, evaluates the situation, and discovers a difference from what she expected. She is “an active and thinking participant” in this encounter with the documentary film (Gjelsvik, 2007, p.14).

“My impression of boarding school is that boarding school is a good way to be at school because you learn to [be] independent, you can’t go to school whenever you want and you will learn things much better. My view has changed because before, I didn’t think boarding was a good way to be at school” (Student 30)

Student 30 has also changed her views after watching the documentary film and she has discovered differences between her own culture and the foreign culture. She has become aware of new aspects of the phenomenon “boarding schools” within the British education system and of the British culture. Her view has become more positive after watching the documentary film. In being able to watch and observe real people, like the student has done when watching *Britain’s youngest boarders*, the student, as spectator, evaluates the situations and gain new knowledge. This is knowledge which the students can use in similar encounters later in life. This concurs with Klafki’s exemplary teaching (section 2.1). The student shows “a readiness to suspend disbeliefs about other cultures”, thus according to Byram’s category, she is developing *savoir être*.

B. How is British culture different from the Norwegian culture, connected to education?

“It has more pressure to perform good than in Norway. They have very strict rules” (Student 8)

“They have school uniforms. They are very polite, compared to the Norwegians. The schools are very strict” (Student 6)

“Higher pressure about good grades, they even have grades when they are 7, something the Norwegian system don’t have! (Student 19)

The students above share their experiences of the British education system and many of them discover differences between the two cultures. It should be noted that the students’ knowledge seems in some cases to be at a level of *savoir*, and that their knowledge is enhanced to a larger degree *savoir être*, where the students should have a “readiness to suspend disbelief about other cultures” and *savoir s’engager*, where they “evaluate critically” (Byram, 2008, p.69). In addition, as shown in the student answers above, my interpretation is that parts of the answers reflect typical (and perhaps stereotypical) views of British culture (strict, politer than

Norwegians etc). This is something to take into consideration when teaching EFL and specifically when talking about “typical” traits of people of other cultures. In addition, diversity exists, not only between members of various cultures, but also between members of the same culture. According to Dervin “while the word diversity should refer to multiplicity, it often means difference and ‘oneness’” (Dervin, 2016, p.28). This is an important point to consider when talking about other cultures in the EFL classroom.

Another student pointed out that “[i]n Norway, the idea of equality is highly valued. In Britain, there are more clearly differences in social classes than in Norway. And this reflects on the school system. There are more common with public schools in Britain (are there any in Norway?)” (student 21). By stating that equality is highly valued in Norway, does he in some way state that ‘self’ (Norwegians) is better than ‘other’ (British)? (section 2.5) However, the student points out distinctive perspectives of British culture and education system (social classes), which suggests that he has IC at the level of *savoir*, because he shows knowledge of “the general processes of societal and individual interaction” in the British society (Byram, 2008, p.69). An important observation made from this can be when discussing other cultures and comparing them to “our” culture in the EFL classroom, the teacher should point out that ‘we’ are not necessarily “better” than the ‘other’. Nevertheless, pointing out differences may not always imply that one part is better than the other, it may simply be a way of getting to know the other culture through observation and interaction with the other culture.

C. What did you learn from watching the documentary film?

Student 19 stated that “I learned what a boarding school is and how the students feel about it and how big pressure they have about being the best in every subject”. She has developed IC at the level of *savoir* because the student did not know what a boarding school was before watching the documentary film and working with the topic. Though we had been talking about boarding schools in the English lessons, the students may look more purposefully, and “see literally” when watching documentary films (MacDougall, 2006, p.2). According to MacDougall, the sum of moments that is shown in a documentary film is important because the documentaries show real people and certain aspects of these people’s lives. Even though there is a focus on some selected perspectives of these people’s lives in the documentary films, these perspectives are still important when conveying a message about a topic and may be used to do exactly that (MacDougall, 2006). The “evidence” of the real world which documentary films provide, may “convince” some students to engage to a larger

degree, because they see it with their own eyes (Nichols, 2010). In this way, the use of documentary films in English lessons may enhance the development of IC.

Question D intended to make the students explicitly reflect on the learning process related to working with this documentary films in their English lesson to promote IC.

D. What have you learnt about the British culture from watching the documentary film?

“I have learnt that parents want their kids to attend in boarding and public schools, instead of state schools. Kids learn how to tie their tie because it’s part of their daily life” (Student 2)

“I’ve learnt that it is a rising pressure on children to do excellent (not just well) in Britain. There are clearly differences between the social classes in Britain” (Student 21)

The students seem to observe that boarding schools are an integral part of the British educational system. Student 2 has observed glimpses of the students’ daily life at the boarding school, and has the impression that parents want their kids to attend these schools. This student is developing *savoir*, in that he exhibits knowledge of “social groups [...] and practices” of a foreign culture. Student 21 observes the pressure the children in Britain experience and mentions the social classes. He too, illustrates that he has knowledge at the level of *savoir*.

The documentary film can shed more light on certain aspects of the education system in Norway, when compared the British. This can be done by giving the students tasks where they compare the British education system with the Norwegian education system as exemplified in task B above. Byram’s *savoir s’engager* is the “ability to evaluate critically and based on explicit criteria perspectives, practices and products in one’s own and other cultures and countries” (2008, p.53).

One of students states that *Britain’s youngest boarders* has given her a good impression and a bad impression (her words): “[...] the good thing is that you become [a] more independent person, and you learn many thing. The bad thing is that they are growing up to fast and forget to have funn” (student 16). Though there are aspects that could be questioned in the quote above (do not Norwegians learn to become independent?), the student shows that she thinks children should have fun, and she may feel as it was little time for this at the boarding schools and that most of the time was spent on studying or learning to “become independent”. She draws on her own experiences connected to growing up and being a child and perhaps, look at her own childhood in a different light.

Throughout working with the topic “The British education system” and watching the documentary *Britain’s youngest boarders*, the students have been given an example of how one institution of the British education system works on a day-to-day basis. They have observed situations and events taking place at a boarding school, which have given them opportunities to reflect on how these work and how they differ from their own school. The students in the classroom followed the boys attending the boarding school throughout a year, from them talking about being nervous to sleep without mum and dad (figure 4), to them settling at school, and finding new friends.



Figure 4 Luke 8 years old, talking about being nervous (02:09 minutes)

Some students have changed their views and have become more positive towards boarding schools, whereas others have the same views after watching the film as they had before. The “evidence” put forward in the indexical quality, may help students understand the phenomenon boarding school and it may shed light on how the institution works on a day-to-day basis, in a different way than a text would have done. Reading a factual text about boarding schools, would give less information about the boys’ experiences and feelings about attending boarding schools. Compared to a factual text, a literary text could to a larger extent give an impression of how life is on a boarding school. Nevertheless, the use of documentary films provides the students with examples of cultural perspectives and because the documentary film has a time span of a year, this can make the students become emotionally involved because they may, in a way, feel like they get to know the boys in the film, which can lead to the development of IC.

4.1.3 *Banaz – a love story (Multicultural Britain)*

According to the Guardian, a junior high school in Mississippi has removed Harper Lee’s “To kill a mockingbird” from their reading list, because the language of the book “makes people uncomfortable”. This is an example of the opposite of what a school should be doing, and it exemplifies why there is a need for greater emphasis on IC, both at school and in

society.¹⁰ Some topics can make people “uncomfortable”, nevertheless, it is important to deal with these topics in the EFL classroom. For the present research project, one of the documentary films which was shown, was on a topic which could “make people uncomfortable”. Nevertheless, the teacher chose to show this film, because students need to know about this type of event. Dervin and Gross (2016) state that commonalities must be included in IC, because if they are not included, “IC has the potential to repress and silence any a priori rejection and critical reflexivity” and “sanctify hypocrisy and closed eyes” (p.4). Therefore, a topic such as honour crime is important to include in the EFL classroom, to further the development of IC, where commonalities are an essential part.

Connected to the topic “Multicultural Britain” and the documentary film *Banaz - A love story* (2012), the tasks analysed were also tasks of the type “After watching the film”. As the class had worked with a literary text (section 3.3.1.1.3) in addition to a factual text and watched the documentary film, the first question was about the literary text. Although this thesis has its main focus on the use of documentary films in the teaching of English to promote IC, this question is included because I believe that the students may have been influenced by the documentary film they watched when answering this question. My reasons for believing this will be elaborated upon below the examples.

A. *What do you think will happen to Amarjit, who was in the short story "Fated attraction"?*

“I think she want's to marry Simon, but her family will force her to an arranged marriage.”
(Student 20)

“Thrown out of the Family or killed” (Student 24)

“She will be killed” (Student 16)

Some students answered that “she will be killed” (student 16). The answers may have been different if they had not watched the documentary film where a girl is killed due to not doing what her family expected of her in relation to her marriage. The reasons I believe this, is that I have on several occasions when working with the text “Fated attraction” in previous years, asked the same question without students having given answers with such a negative outcome as murder (when the students have not watched *Banaz*). These cultural flows that the teacher introduced to the class give the students knowledge about how some events take place in

¹⁰ <https://www.theguardian.com/books/2017/oct/14/to-kill-a-mockingbird-harper-lee-mississippi-school-reading-list>).

some cultures and how the outcomes of these events can be. The students develop IC at the level of *savoir*, in getting “knowledge of social groups [...] and their practices” (Byram, 2008, p.69).

The examples above show that the effect a documentary film has on students when discovering new perspectives of a culture may differ from the effect a literary text has. However, one may ask the question, have the students become more negative towards arranged marriages and perhaps towards cultures where this is a custom? (“she will be killed”). It is essential that the teacher emphasises that even though some groups of these cultures strive to follow customs of arranged marriages and a “code of honour”, this does not mean that all people within these cultures do so. However, an important point is that students should not just accept the ‘other’, but try to be critical in some cases, and learn how to deal with difficult topics. This is in accordance with Byram’s *savoir s’engager*, where the learners “evaluate critically [...] events” (Byram, 1997, p.63). In learning to evaluate critically, the students could use this knowledge in cultural encounters in the future.

The next question the students had to answer related to the documentary film which the class watched, *Banaz - a love story* (2012).

B. What did you think about the film “Banaz”?

“I think the film was interesting, because the film reflected the "hidden" and negative sides with some cultures and marriage problems.” (Student 7)

The student has been given an opportunity of seeing “hidden” sides of some cultures and may have started a process of reflection on these aspects, thus perhaps she is in the process of developing *savoir apprendre/faire*. She has discovered differences between her own culture and the other culture and states that the film shows “hidden” and negative sides of some cultures. Byram states that the skill of discovery is “the ability to recognise significant phenomena in a foreign environment, and to elicit their meanings and connotations, and their relationship to other phenomena” (1997, p.38). Honour crimes can be seen as one of these “significant phenomena in a foreign environment” and the students should learn about these aspects of a culture, in addition to the more common traits of a culture, which are typically taught. When teachers include topics like honour crimes, this may be challenging. If so, it is important for the teachers to remember that the education system should, as Hoff points out, “play a role in promoting learners’ ability to handle conflict and ambiguity in a constructive and creative manner” (2016, p.57). Consequently, topics like this

need to be introduced to the students and discussed, even though this may put teachers in “uncomfortable” situations.

“It was educating, like I didn't know it was this bad, i knew that there were honour crimes, but didn't know it was so...insane.” (Student 8)

Student 8 seemed shocked about what she learned and she seemed involved. Watching the documentary film, with pictures and footage of Banaz while she was alive, made a strong impression, and the documentary film also included footage of the suitcase in which she was buried. That strong feelings were evoked in the students may be because Banaz was a young girl who got killed, and perhaps some felt that they could identify with her. In addition, the students listen to her voice and see her face throughout the documentary. Shown several times is footage of Banaz going to the police asking for help. Banaz clearly states that her husband has said he will kill her if she tells anyone about him abusing her. Seeing the face of this girl (both when going to the police station and other archival footage) and hearing her voice, which is in a way, resurrected from the dead, to tell them her story, made a strong impression on many students (Figure 5).



Figure 5 Banaz, asking for help (29:46 min)

One girl stated that she felt frustrated, “it was a heartbreaking story. It was very frustrating to sit there and watch because no one did anything to help her” (student 14). This girl seems to feel frustrated because her evaluation of the situation demands an action, someone should have helped Banaz, but no one did. This evaluative response, corresponds with Harding’s detached evaluative response, she is not in the situation and cannot intervene, but is thinking about what she would have done had she been there (section 2.4). Because she is so emotionally involved, “an active and thinking participant in encounters with film” suggests that she has been influenced by this film, and that she is developing IC, in that she evaluates critically the situation (Gjelsvik, 2007, p.14). This critical evaluation also concurs with Byram’s *savoir s’engager*.

The next question is also connected to the same documentary film and asks the students about the message of the film and what they think they could learn from the film.

C. What can we learn from the documentary film about the multicultural society in Britain? / What is the message of the film?

Student 6 answered “That some people/minorities don't want to adapt the British traditions/culture.” That she uses the word “some people/minority” may suggest that she has a nuanced view of how a multicultural society works. She does not separate only other cultures as one group “the other”, but seems to have knowledge enough to know that there is a variety within the various cultural groups of a multicultural society. According to Byram’s model, she seems to be in the process of developing *s’engager*, as she may have evaluated the situation before giving the answer “some people”.

Similarly, student 9 states that “the film teaches us that being a minority in Britain is hard because the culture will be different from the majority culture”. The student is aware of an existent dominant culture in a society to which the minority cultures in many cases must adapt and she sees that this can be a challenge in some cases. When teaching EFL and about various cultures in the English-speaking world, this has often meant “teaching the typical, sometimes stereotypical, behaviours, foods, celebrations and customs of the dominant group or of that group of native speakers that is the most salient or exotic to foreign eyes” (Kramsch, 2006, p.14). In dealing with a topic like honour killings in the UK, the teacher introduces a topic which goes beyond the “typical” and more deeply into cultural relations which exist today. Student 9 reflects on the various types of cultures within a culture, thus showing an ability to think critically and reflect on the “other” in her encounters with other cultures. This suggests that she is developing IC and *savoir s’engager*.

“It teaches us about a subculture of the Islam in Kurdistan (and probably other places) where it is common to commit honour-crimes, and how they continue to commit these crimes even though they are living in England, and the law is different.” (Student 8)

Student 8 has an understanding that there exist various cultures and subcultures within these cultures. She states that she learnt about a subculture within Islam in Kurdistan. The student seems to have developed sufficient knowledge to separate various cultures and subcultures. She knows that what happens in the film is not representative of the religion Islam, but that this is a subculture within Islam in Kurdistan. Though her view to a certain extent is stereotypical, as honour killings happen in other communities apart from this

subculture in Kurdistan, her somewhat nuanced view indicates that she is in the process of developing IC and *s'engager*, because she evaluates the situation and the events of the documentary film, from a critical perspective.

“The film teaches us that a lot families that moves to England from a another country with another culture will meet many challenges. some families won't let their children marry english people, and they want them to live like they do in their home country. The message of the film is that immigrants to Britain from other countries have problems to fit into the British society, and maybe needs help.” (Student 22)

This student (student 22) states that a family moving to a new country will meet many challenges, and that some of these families may have problems with letting go of their original culture and adapting to the new one. She adds that these immigrants, who have trouble fitting in, might need help, which is perhaps one of the main points in the documentary film. The student has developed IC and *s'engager*, as she evaluates the situation and tries to find answers to *why* this happened, and in an indirect way, a solution to the problem (“maybe needs help”).

The last question to be analysed in connection with the topic “Multicultural Britain” was about the greatest impression made on them.

d. What made the greatest impression on you from these lessons, of the materials used (literary text, factual text, documentary film)?

Out of the 19 students who handed in written work on the topic, 16 students replied that *Banaz* made the greatest impression on them. One student states that, “the film banaz, where we heard banaz was talking before she was killed. [...] I think the message is that women still have little power in the[ir] society” (Student 1). The film includes footage of the girl, going to the police asking for help and other shocking footage. Banaz describes in detail how her husband raped her, hit her, kicked her and emotionally abused her. The indexical quality is vital in getting the students attention. The raw footage of Banaz at the police station is repeatedly shown and the words “So how can you help me?” (figure 4) are repeated throughout the film, and the students hear the voice of Banaz asking for help. In addition, a scene where her current boyfriend tapes her when she is telling about her father who attacked her is also shown, but, the police did not take her seriously. Banaz was killed by other family members a few days after her father had tried to attack her.

In showing this, the film-maker emphasises the fact that Banaz asked for help several times, but did not get any. The raw scene is “finer (more real in the philosophical sense) than the acted article” (Grierson, 1934, p.21). Banaz repeatedly asking for help and not getting any upset many students, as they knew she would die, yet there is evidence that she tried to get out of the situation.

The students are engaged in the story as spectators and evaluate the situation which Banaz was in. That the story is true adds to its credibility for many students. Many feelings are evoked by watching the film. One of the main reasons for this, may be that the documentary film contains raw footage of Banaz, and the students hear her voice and see her face. A facial expression of a person who expresses a feeling, may especially evoke feelings in others (Plantinga, 1999, pp.239 – 240, quoted in Gjelsvik, 2007). The students get to know Banaz, but they simultaneously know that this is footage and that she is dead. This emotional response can lead to their evaluation of the situation, and could lead them to think critically on practices of other cultures. Though this documentary film deals with a challenging topic and can make its spectators feel “uncomfortable”, the documentary film in doing this creates an emotional response in its spectators. This can promote the development of IC, because education “plays a role in promoting learners’ ability to handle conflict and ambiguity in a constructive and creative manner” (Hoff, 2016, p.57).

4.1.4 Summing up student work

From analysing the students work in connection with working with the three documentaries, it is clear that there is development of IC at some levels.

An important find is that some students seem to put forward stereotypical views, which is something teachers must be aware of when teaching culture in EFL classrooms. When it comes to watching documentary films, teachers must explicitly explain that even though one perspective or aspect is shown in a documentary film, this does not mean that this perspective will be valid in all cases (as with the teachers in *Bully*). However, *Banaz - a love story* (2012), which is a completely different documentary film, illustrates a perspective of a culture which most will disagree with and which goes strongly against our values.

When working with documentary films, the students are presented with stories from real people’s lives, about problems of societies (bullying/honour killing) or how certain institutions work (boarding school). Cultural aspects from various cultures are communicated to the students. Bluem states that, “communication is valid as documentary only when it is designed to further and advance individual and social causes, values, conditions, and

institutions by inspiring man to consider their significance and relationship to himself as a social being” (Bluem, 1965, p.77). This may suggest that using documentary films in the EFL classroom can be a way which engages the students in intercultural matters, and which can make the students think and reflect on various topics, both in relation to their own culture and other cultures. The indexical image of the documentaries, the people talking “directly” to the students can engage them and the students may feel connected to the people in the documentaries. This creates development of IC.

4.2 Questionnaire

In this section, the findings of the questionnaire will be presented and discussed. The section will be divided into two subsections, where the close-ended questions will be discussed in section 4.2.1 and the open-ended questions will be presented and discussed in section 4.2.2.

4.2.1 Findings questionnaire, close-ended questions

The findings of the close-ended questions will be presented and discussed according to the questions asked in the questionnaire and in relation to the categories elaborated on in section 3.2.2. The questions about cultures and understanding cultures, were made to get some background information about the students’ thoughts on this in English lessons and are therefore included in the following.

Figure 6 illustrates the answers to the following question: during the last year (12 months), how often in your English lessons have you talked about other cultures? The question intended to discover how often the students feel they talk about culture in their English lessons.

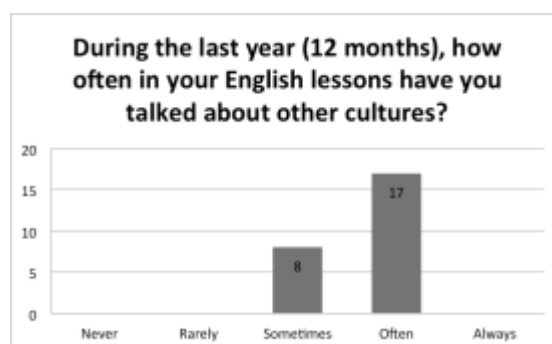


Figure 6 Question 1, questionnaire

All students seemed to experience that culture is an essential part of the English subject and that they speak about other cultures sometimes (8 students) or often (17 students). None of the students answered rarely or never.

The next questions in the questionnaire were statements where the students had to cross off on a Likert scale whether they agreed or not with the statements connected to culture and documentary films, in total four statements. The first statement was: “It is important to learn about other cultures (question two)”.

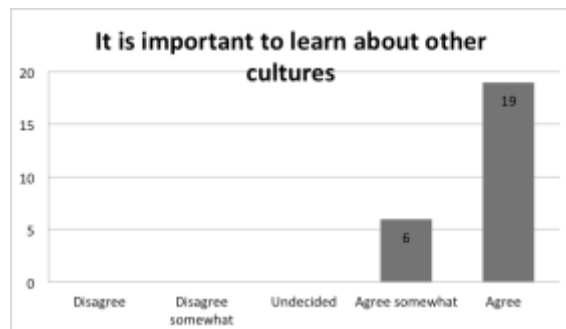


Figure 7 Question 2, first statement

Figure 7 illustrates the answers the students gave. The majority of the students agree with the statement and the rest agree somewhat. None of the participants disagreed, which could be seen as a sign that learning about other cultures is indeed deeply rooted in this class and that this is a natural part of their everyday life and English lessons.

The second statement which the student were asked to comment on was “It is a good idea to reflect on your own culture when learning about other cultures”.

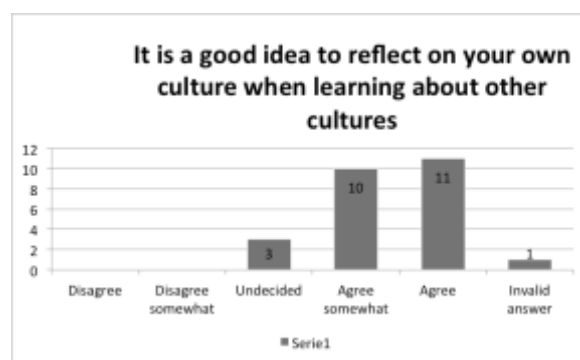


Figure 8 Question 2, statement 2

Figure 8 illustrates the answers given. More variety among the students is shown in the answers to this statement, than the previous ones. The majority agreed with the statement, with 11 students answering agree and 10 students answering agree somewhat. 3 students

remained undecided. Later in the interviews, some of the students said about this statement that in some cases it is important to reflect on your own culture but not in all cases. Connected to Byram’s model, the answers above indicate that the majority at times do “decentre” and take a step back to look at their own culture when learning about other cultures (Byram, 1997, p.34).

The third statement in question three was: watching documentary films can offer insight into other cultures.

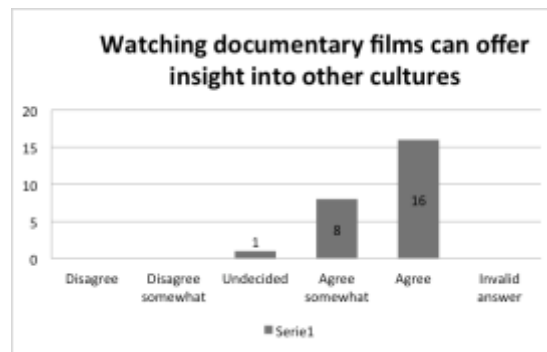


Figure 9 Question 2, statement 3

The majority of the students agreed with the statement (16 students) or agreed somewhat (8 students). Documentary films offer “native actors” and “original scenes” which place them in the context of other cultures (Grierson, 1934, p.21). This supports the credibility of the documentary film and a belief that one can learn about events and situations from these cultures.

Also directly connected to culture was statement four: in order to be able to understand other cultures you have to have a good understanding of your own. It is similar to the second statement as it focuses on understanding one’s own culture to be able to understand other cultures.



Figure 10 Question 2, statement 4

Illustrated in figure 10, 12 students answered that they agreed somewhat to the statement and 4 students that they agreed. However, there is a larger percentage that has answered undecided to this question. Also, a few students answered that they disagreed with the statement and disagreed somewhat (two students). Clearly, it is not possible to know why the students answered the way they did, however, it may suggest that students are not that aware of their own culture when learning about other cultures or that they are not conscious of this.

To get a grasp on how IC was dealt with in their English lessons, the students were asked to state how often they felt they talked about other cultures in their lessons. Furthermore, questions concerning learning about other cultures and reflecting on one's own culture were included to get an impression of the students views on the topic and to see if there was a great degree of variation among the answers given, which there was not. Nevertheless, the information given in the close-ended questions was interesting and valuable as it gave the researcher an overview of various experiences and opinions in the class and it was useful during the selection process of participants for the interviews (see section 3.3.4.2). The next section deals with the open-ended questions, which opens for the students to elaborate on their own experiences connected to watching and working with documentary films to promote IC.

4.2.2 Open-ended questions

The questionnaire had four open-ended questions and some examples of the answers given will be presented and discussed here, to illustrate the various the students' views and experiences on learning about other cultures in English lessons and the use of documentary films in the connected to this. The categories employed to analyse student work, will also be included in the discussion of the findings in this section.

In the first question the students were asked to give their understanding of the term culture. It is a broad term, and from the answers, the researcher could get an understanding of the students' definition of the term. It is clear that the term culture is a broad term, which could be used in many situations. Moreover, Dervin (2016) states that culture is a problematic term because "one cannot meet a culture but people who (are made to) represent it - or rather represent imaginaries and representations of it" (Dervin, 2016, p.9). Furthermore, he states that "any cultural habit, any so-called cultural heritage, is the result of encounters and mixing with representatives of other 'cultures' (*ibid*, p.9). This should be kept in mind when teaching culture in EFL. One student states that "culture is something which tells us about a country or

a tribe. What they eat, which clothes they use, education what they celebrate and so on” (student 1). This student connects culture to one nation or a group of people and their customs, which is in accordance with the traditionalist view on culture teaching in foreign language teaching according to Risager (2006). Another student states that “culture means religion, language, music, social habits” (student 4). Student 4 does not specify one country, tribe or group, but mentions institutions and behaviours of some people. Student 4 may not have thought it necessary to connect one culture to one nation, perhaps because culture is something which can fluctuate across national borders. This agrees with Risager’s transnational flows (2006), where various aspects of cultures may flow between places around the world.

The next open-ended question, question four, asked the students to write something about why it is important (or not important) to have knowledge about other cultures.

All the students answered this question and none of the 25 participants said that it was not important to have knowledge about other cultures. One student states that it is important to have knowledge about other cultures because then you “won’t assault [insult] anyone when you’re on vacations” (student 19). At this level, it can be seen as positive that the student wants to avoid conflicts by learning the norms and rules of a country where she will go on holiday. However, in other contexts, it may be important not to shy away from conflicts because of “fear” of hurting anyone’s feelings. When using documentary films in the EFL classroom, it is possible for teachers to focus on problems and topics which are present in society, and show these with examples from the real world. Student 19 seems to be aware of differences between cultures and that these can create conflicts, and wants to find a solution to these. This can be seen in relation to Byram’s *savoir* and *savoir s’engager*, as it seems like the student evaluates critically situations (in order not to “[insult] anyone”) and has a willingness to learn about other cultures to avoid conflicts.

The next open-ended question in the questionnaire was connected to documentary films:

What do you think you could learn from watching documentary films?

Many of the students mention the visual aspects of documentary films. According to MacDougall, it is possible to see the world literally, and not only metaphorically, linguistically and conceptually (MacDougall, 2006, p.2). In watching documentary films, the students see some perspectives of a case, a phenomenon or events of the lives of some particular people. In addition, a documentary film represents the historical world of which the

students are a part and can illustrate how life is in other places, “you get to see them in their everyday life” (student 27).

Another student states that “you could learn a lot from watching documentaries about cultures, because you get to see them, and not just read about them” (student 20). In a similar vein, a student states that “watching documentaries give bigger impression, and shows how things really is, than just reading. Documentaries often show us different views and perspectives” (Student 29). Documentary films make use of the indexical quality, which are the images and sounds that can be observed in a documentary film which refers to the real world. According to Nichols, these have value as documents and are seen as trustworthy (Nichols, 2010, loc 475). He calls the documentary image “a vital source of evidence about the world” (ibid, loc 482). This “evidence about the world” is what seems to catch the students interest when it comes to working with documentary films to gain knowledge about other cultures. Their experience of working with documentary films seems to be strengthened by the indexical quality, because aspects of the documentary film are from the real world and they see it with their eyes and do “not just read about it”. This leads to increased involvement and the development of IC.

In addition, if the topics are topics which the students can relate to, or about people approximately their age, this leads to deeper involvement. Just as readers may connect with the characters of the stories they read, so can the spectators connect with the people they watch documentaries about (Appleyard, 1991, pp.102 - 103).

From the films we have seen so far in class, is there anything in particular you feel you have learnt linked to a particular film?

One student said that “The Bully was a very strong movie, which made probably the whole class think about it, also how we act to other persons. I learnt that it is important to take care about each other no matter how different they might be. [...]” (Student 19). *Bully* being a documentary about adolescents, made a strong impression on the student, because she felt that she could relate to the young people who tell their stories in the documentary and because bullying is a concept which she is familiar with (Appleyard, 1994). This personal encounter, reflecting on her own life in connection to the documentary film, indicates that the documentary film influenced her and made her reflect on her own behaviour as well as others. This suggest that student 19 is developing *savoir s’engager*, since she has the “ability to evaluate critically” on situations of her own culture, as well as the other.

Another student states: “Banaz - honour killing. That in some lands [countries] women could be killed if they don’t do what they are forced to do like Banaz was forced to marry a man, that the family wants” (student 1). The answer suggests that she may not have been aware that these types of acts happen around the world, thus discovering differences between cultures. At some level, she has gained knowledge about the phenomenon “honour crime” and expanded her cultural perspective, thus developed IC at the level of *savoir*.

About *Britain’s youngest boarders*, one student said that “I learned a bit about how strict some of the schools in England is compared to Norway” (student 6). In relation to British culture, the word “strict” is used by the students on several occasions, like in the example above. The student has used his own experiences in relation to attending school in evaluating the situation, thus discovering a difference between schools in Norway and in Britain. He may have gained knowledge about how some schools in Britain work and what is expected of the students and compares it to his own experiences. He may not have reflected much on his own experiences before looking at the ‘other’. This indicates that he is in the process of developing IC at the level of *savoir* and *savoir s’engager* (section 2.2).

4.2.3 Summing up findings in the questionnaire

The results of the close-ended questions in the questionnaire suggest that the students seem to see culture as an integral part of the EFL classroom as they report that they talk fairly often about other cultures in their English lessons. In addition, the majority seem to believe that learning about other cultures is important and that watching documentary films in English lessons may give insight into other cultures. From the open-ended questions, it is possible to explore the students’ own experiences with working with other cultures in relation to documentary films in the EFL classroom.

One important finding connected to culture, is that some students seem to have a fairly static view on culture, like the student defining culture as follows: “culture: customs and traditions (clothes, food...) in a group of people” (Student 29). This is problematic as people and cultures change all the time. This finding may suggest that there is a need for more emphasis on IC at upper secondary schools in the EFL classroom.

Another central finding from the questionnaires is that many students state that they learn from working with documentary films because they “show how things really is” (student 29). The indexical quality makes the documentary films credible to the students. Some state that this is “different from just reading about it”. This suggests that the use of documentary films in the EFL classroom do promote the development of IC, because documentary films make

the students get engaged and involved in the situations they are observing. When they take on the roles as spectators, they evaluate the events and situations they observe, which can enhance the development of IC.

Especially the documentary films *Bully* and *Banaz - a love story* have made an impression on the students. This may be because they deal with topics which go strongly against the students' values and perhaps because they deal with young people who are being treated unfairly. Students identify to a larger degree with the people of these documentaries, and therefore, a potential for the development of IC is present.

4.3 The interviews

This section will be divided into five subsections, where each of the interviews will be discussed in relation to the theoretical background provided in chapter 2. The categories from section 3.3.6 will be included in the discussion of the findings. Finally, a section summing up the findings of the interviews is presented in section 4.4.5.

4.3.1 Student A

At the beginning of the interviews, the researcher asked the interviewees to clarify some of the answers they gave in the questionnaire. The students had given a definition of what culture meant to her and talked about it being possible to belong to several cultures.

A: Yes, you live in a society where there are many cultures and you may belong to several cultures, kind of [...] and then, you can understand the cultures, but, it's not necessarily the case that you belong to all of them.

R: Mhm [...] you said that one could be a part of several cultures. Would you elaborate on that?

A: Well, in a multicultural society it's a bit like that, that people bring with them their cultures [...] and then you kind of have to adapt to it, and you will borrow or you get recipes from other countries and stuff like that (appendix 7, p.118-119).

The student is aware of the various cultures in the society where she lives and she seems to see that an understanding of the different cultures can be beneficial in order to live together in the same society. Even though her example is an example of the material elements that people bring with them their culture (food recipe), these people from other cultures bring with them several elements from their cultures when moving. This is what Risager (2006) calls cultural flows. According to Risager, other cultural flows are non-verbal cultural flows

like “visual, architectural, musical and behavioural flows, the spread of social and structural relations etc” (2006, p.40). These cultural flows, though many think of them as connected to one national culture, may move from place to place, and may be more “complex and often transnational and global in character” than the traditional language and culture teaching (ibid, p.40).

In addition, when asked if it is important to learn about other cultures than your own, she states that:

A: Yes you get a better understanding of other countries [...] and eh, well, it kind of makes a connection between all countries, or if you know something about the culture, well it gives a larger sense of belonging between different people and stuff like that. (appendix 7, p.120)

Being accepting and open to learning about other cultures is important to this student. She states that in learning about other cultures, it will give a greater sense of belonging between different people. She exhibits a willingness to learn about other cultures and she wishes to understand other countries. This could be interpreted in relation to Byram’s model, as she displays attitudes of *savoir être*, curiosity and openness.

Connected to watching documentary films in English lessons, student A states the following:

A: I think it is ok because you get to, to see it with your eyes sort of, not just read it. Well, you read with your eyes, but yes you get kind of pictures and more associations and so on [...] and you sort of get to see, how it really is, kind of. Even though the films can be produced in different ways [...] and the films we have seen we have really seen from the side of the people who has had a struggle, or persons who had a struggle, so yes. (appendix 7, pp. 121 - 122)

There are two very interesting points in the statements made by student A above. First, she mentions that when watching documentary films, you “get to see it with your eyes”. Documentary films, being the medium of film, is appealing to several senses, among these the vision. As MacDougall mentions, it is possible to learn through using various senses, not just through language (reading, a string of thoughts), however, also through observing others (2006, p.2). Harding also appeals to the spectator as people in activity with his evaluative mode. When you see something, and evaluate it, you get engaged (1937). According to MacDougall “our perception is guided by cultural and personal interests, but perception is also the mechanism by which these interests are altered and added to” (MacDougall, 2006, p.2). He claims that there is “an interdependency between perception and meaning”, thus spectators evaluate what they see, and the meaning of what they have seen will be

renegotiated (ibid, p.2). In this way, when students watch documentary films, they may observe differences and similarities between the cultures as they observe “how it really is”. They experience events from the other culture. The pictures of the documentaries serve as “evidence” of the world, as documents, which may engage the students, and which promotes the development of IC.

The second point which is interesting about her statement is that she says that “you get to see how it really is”. Though it is true that film-makers may choose which scenes to include and not, there is a lot of power in the indexical image, the sounds and pictures of the people presented to the audience in a documentary film. The audience of documentary films know that they are introduced to people from the real world, the same world as they themselves live in. And this gives credibility to many, such as this student states that you get to see “how it really is”. She goes on to elaborate on documentary films:

A: Mmm, well you get to see it, with your own eyes, and, we are kind of invited into the culture. We are kind of more able to put ourselves in their shoes to see how it is [...]. In a way, you kind of are [a participant] in the film (appendix 7, p.122)

Student A mentions one more time that you get to see it with “your own eyes”. She goes on to state that when watching documentary films, she feels it is easier to put herself in the shoes of the other and see how their situation is. She feels sometimes that she is invited into the culture and that she is kind of “[a participant] in the film” in that culture. When she tries to put herself in their shoes, she changes her perspective and tries to see a situation from a different point of view. This concurs with Byram’s *savoir être*, where the learner shows curiosity and openness, readiness to suspend disbelief about other cultures and belief about one’s own” (Byram, 2008, p.69). Furthermore, in doing this, she may to a larger degree try to evaluate critically the situation of the other culture and relate it to their own, thus a potential for developing *savoir s’engager* is present. These personal encounters, where she feels as if she is “in the film”, leads to her development of IC.

When discussing the question, how do you feel when watching a documentary film, student A replies the following:

A: Well, it gives a [...], to me it gives a greater impression [...] I feel more compassion, to the, well to the persons or the person it is about if I watch a film than if I read a text, because you get to see it with your own eyes [...] and it is easier put yourself in that situation. (appendix 7, p.123).

Student A mentions again that she finds it easier to “put yourself in that situation”. As mentioned above, this concurs with Byram’s *savoir être* and *savoir s’engager*. Because of the visual aspects of the documentary films, that “you see it with your own eyes” and that she gets a sense of “being [a participant] in the film”, promotes the development of IC. She feels as if she is part of the documentary and gets more compassion with the people in the documentary. She is personally involved in the events and people in the documentary film, which leads to her further development of IC. According to Bluem’s view on documentary films, the communication of information which a documentary provides could and should be useful in the process of developing IC, which seems to be the case of the student above (1965).

4.3.2 Student B

Connected to documentary films, student B states that especially *Banaz - a love story* made an impression on her.

B: Yes, I was completely shocked. I was caught off guard [...] like how she could go to the police and they just [...]and then it looked like they didn't care. And yes they listened to what she had to say but they did absolutely nothing and you feel so frustrated when you sit there and watch it because you learnt earlier that she will die and is killed by her own family and put in a suitcase and buried. It’s incomprehensible that this could happen and that oh my god that it is possible to kill someone in your own family because they run away from their husband. It’s horrific! (appendix 8, p.130)

Student B in talking about *Banaz*, is engaged. She said she felt frustrated by knowing that *Banaz* would die. The director, in showing real footage of *Banaz* at the police station from when she was alive, gets a strong message across. The lack of intercultural understanding led to this girl’s death. Student B talked more about how it is important to take someone seriously if they come to you with a problem and say they need help. Connected to IC this suggests that the student is involved. *Savoir s’engager* is about knowing traits of another culture and being able to see these traits and “identify and interpret [...]events of one’s own culture and other cultures” (Byram, 1997, p.53). The student brings with her in this experience, her own culture and experiences connected to her own family. These strong emotions can lead to an increased development of intercultural understanding, as she is engaged, and uses her own experiences when meeting the ‘other’. She sees a difference between the two cultures at hand, but in this case the difference is not accepted.

Furthermore, the student talks about documentary films as opposed to reading texts in the English lessons in the example below.

B: [...] in a text, if you miss a part of the text you will miss the point of it [...] and it's not easy. You're at school for many hours and if we're watching a film than it's like yes and you can kind of relax. You don't need to concentrate. You don't need to translate in your head. You don't need to try to understand the text, so eh, you can just watch and relax [...] And it's like you get to know the persons more, so you kind of, what can I say? Yes, you feel you get to know them. [...]

R: You connect with them in a way?

B: Yes and it's stronger. You can watch the persons all this has happened to and yes, it's more real and. I feel that you get closer to them, in a way. (appendix 8, p.134)

She states that she feels like she “gets to know” the persons in the film, that she “gets closer to them” and that “it's more real”, thus a personal encounter between her and the people in the documentary films is present. That she as a spectator is spoken to, and that she evaluates the situation and knows it's “real” gives her a connection to the people in the film. According to Harding, “the intensity of attitudes evoked in us as spectators [...] depends on two things: the strength of the sentiment that binds us to the participant, and the importance of the event in the light of our own values” (Harding, 1937, p.252). That the people in a documentary film are young probably gives her an emotional response, because as a spectator, she can identify herself with them and she feels she gets to know them. In addition, she evaluates the events she sees in the light of her own values and this will again give her a sense of connection to them. According to MacDougall, “in viewing a person, or a face, we apply both our own prior experiences and the cultural associations prevalent in our society” (MacDougall, 2006, p.20). Documentary films can, by the use of real “characters” who talk directly to the audience, evoke feelings in its audience and engage them at a personal level.

When talking about what we could learn about cultures in general when watching and working with documentary films student B replied:

B: Well, you can learn about their view of things for example [...] it is a bit similar to reading about it but it becomes more real when you watch a film and in a way, when you read it you may kind of take it more for granted, kind of. But when you watch the films then it is more real and you or I think it is more real when you watch it like this. (appendix 8, p.132)

The student states that she can learn about a people's “view of things” in a different way when watching documentary films compared to reading texts. This suggests that the

medium of film or documentary film in some cases manages its main task of making the students “see it this way” and persuading them or presenting them with a perspective of an issue.

Moreover, one must be aware of what Nichols calls “the triangle of communication”, where he states that in documentary films “there are at least three stories that intertwine: the filmmaker’s, the film’s and the audience’s” (2010, loc 1120). Each spectator brings with her, her own background and experiences and will see the documentary with these experiences as a basis, with “her” eyes. Furthermore, “different audiences will see different things” (ibid, loc 1153). This is something which most teachers are familiar with, in that different classes have different preferences and what worked in one class may not necessarily work in another class. The various backgrounds of the students can be valuable when working with documentary films and should be taken into consideration in the classroom situation by the teacher.

How are documentary films different from fictional film, in your view (when used in an educational setting)?

B: More facts kind of [...] well, I don’t know. I feel like when it says that it is a documentary instead of a film based on a true story, well # documentary, this is this is, the real thing [...] I just feel that it is more serious when I hear the word documentary (appendix 8, p.133)

The student seems to have certain expectations of what a documentary film is. It is “the real thing”. She associates the word “documentary” with something which is “serious”. When watching documentaries, “we expect to learn or be moved, to discover or be persuaded of possibilities that pertain to the historical world” (Nichols, loc 518). Nichols claims that the audience of documentaries expect to learn about the real world, the historical world, which they are a part of. He claims that “documentaries activate this desire to know when they invoke a historical subject and propose their individual variation on the history lesson” (loc 531). The student’s reply above seems to confirm this, and consequently, learning about the real world and the people in it presents opportunities of developing IC.

In connection with Banaz, student B describes her emotional involvement. She states that she got “so frustrated, so angry, so annoyed” and that she was “fuming” (Student B, appendix, p.13). This emotional response from the student could make her think and reflect on the case, and create a desire to know more about this topic, to know why these things happen and what can be done to deal with situations like this. Reflecting and evaluating the situation promotes the development of IC, as personal involvement is essential to this process.

4.3.3 Student C

The student was asked to clarify why he had put agree somewhat to the statement “Watching documentaries can offer insight into other cultures”.

C: Well yes, it is kind of, it depends. [...] Like, if they [the documentaries] show, well other and different people, then you get to know more about their culture [...]how they have grown up and what they eat. (appendix 9, p. 137+138)

The student states that documentaries, by showing different people, can lead to insight about other cultures. Culture consists of people, it is not something abstract. This seems to be in accordance with Dervin’s view on culture, that one cannot “meet a culture, but people who (are made to) represent it [...]” (Dervin, 2016, p.9). The student is preoccupied with that in some cases, documentary films can offer insight into other cultures, but emphasises that the documentary must be about “other and different people”.

What do you think about watching documentary films in the English lessons?

C: Well, it is good. [...] For instance, I like that Bully film. I like some of them, but some I don’t find that amusing. [...] But it is good, because you learn things and you understand more about the problems and things like that. If there’s something.

R: [...] What problems are you thinking about?

C: Well, in the Bully project there is bullying. And then you understand that this is serious and that it is important that you don’t go too far. They’ve got a message, the documentaries. (appendix 9, p.139+140)

The student reflects on issues or problems which may be the topic of documentaries. He states that he learns new things and that he gets a better understanding of issues (or conflicts). This may be in accordance with Byram’s *savoir*, where knowledge about “general processes of societal and individual interaction” are essential (Byram, 2008, p.69). In addition, he reflects on the message the documentaries have. In doing this, he illustrates that he has developed IC at the level of *savoir apprendre/faire* in that he can “identify similar and dissimilar processes of interaction, verbal and non-verbal, and negotiate an appropriate use of them in specific circumstances” (Byram, 1997, p.62). The student states that “it is important that you don’t go too far”.

However, as stated above, this student does not find all documentaries amusing. He elaborated on that, when asked if there were some documentary films he did not like.

C: Yes, that film we saw about England [USA?], Selma or something. [...] I kind of knew about those things from before. And it was just something about how the film was made.

R: [...] Do you think it matters who the film is made for, if it is a young audience or [others]?

C: Yes, it is a bit more for grown-ups those things with Martin Luther King Jr. and those things. (appendix 9, p. 139-140)

Though the student talks about a documentary film which was not part of this project, the documentary film is on a topic which may seem distant to the student, the Civil Rights movement. This may be because it happened a while ago, and perhaps, because it is something which is difficult for the student to relate to because it did not take place in Norway. It is important to remember that “the processes that may take place when the events which we watch involve other human beings, a social relationship is established between them and the onlooker” (Harding, 1937, p.254). However, if the events that take place seem distant, perhaps this relationship will not be established so easily and the differences he discovers may be difficult to relate to.

When asked about what his views were on the difference between fictional films and documentary films were used in an educational setting, student C replied:

C: I feel that, fictional films, that they are more like, that it doesn't get to you, the message. [...] I feel like you can believe that it is not real, whereas with documentaries they get to you, or you understand the message straight away and you understand the gravity of it.

R: Mhm.

C: I feel that fictional films are not like that. It is not like I will think that this [fictional film events] will happen in our everyday life. (appendix 9, p. 141 + 142)

The student is preoccupied with the message of the documentary. That he sees documentaries as something which has a message and which is something that could happen “in our everyday life” may suggest that the stories presented in documentary films can be seen as credible, as something which “will happen in our everyday life”. That it could happen, can lead to the student identifying with people in the stories presented to him or for the student to a larger degree trying to put himself in their shoes. Personal involvement in events,

can lead to the student expanding his perspective and his ways of thinking, and thus, the use of documentary films in English lessons promotes the development of IC.

When you watch a documentary film, what do you feel? Is it different from when you read a text on the same topic?

C: If you read a text, you will imagine something else than what will be in the film. You're only thinking your thoughts. And then it could be that you don't think, well if it is [about something] serious, perhaps you don't see the gravity in it. [...] But if it is a film, the director could have taken a serious topic and made a film of it. Then I believe it will give a stronger impression than reading about the same topic.

R: Why is this so do you think?

C: It is probably like this because the pictures you have in your head to the text, are not as strong as the ones in the film. (appendix 9, p. 141 – 142)

The student explains that to him, there is a clear difference between how you feel when watching documentaries and when you read a text. He claims that films will make a stronger impression on people because the pictures in the film are stronger than “the pictures you have in your head”. This implies that the indexical quality of documentary films makes a great impression and that to some, like the student above, it makes a greater impression than reading a text. These pictures, of real situations and real people, thus creates a potential for developing IC, as the students as spectators become emotionally involved in the documentary, and feel that the situations are more “real”.

When asked about if he had a favourite documentary film, he stated that not really, he remembered only the Bully project and more specifically Alex from the Bully project.

C: Fishman [Alex] and I remember the girl on the bus with the gun. And then she went to juvenile hall. That was very serious really. [...] Because when I think about bullying, I think about pestering someone. You go towards them and say some mean things. But what these two went through, or what fishman went through was just sick. And how it must be for him and how he manages. [...] I would never have managed if it was like that. (appendix 9, p. 143 + 144)

The student, in trying for a moment to put himself in the shoes for Alex, claims that he would never have managed to be in that situation. There is a personal encounter between him and Alex. The documentary seems to have made him think about bullying, and how it may affect people. He tries, for one moment, to put himself in Alex's shoes, and sees that it would

be very hard. In doing this, he takes on a different perspective and “decentres” (Byram, 1997). That the documentary film made him think and see the perspective of the “other” suggests that the documentary film in this case succeeded in getting a message across. There may be a possibility for the development of IC by selecting documentary films which students can identify themselves with, such as in the case above.

4.3.4 Student D

When talking about learning about other cultures in English lessons, student D said the following:

D: Yeah it is very much, we talk very much about other cultures in our English but I think it is a good thing [...] yeah. We, the Norwegian pupils need to have [...] more insight of the [...] cultures in the world, because [...] we can be a little, we Norwegians can be a little [...] what’s it called, not stupid but eh?

R: Ignorant?

D: Yeah ignorant, yeah. (appendix 10, p.150)

The student reflects on a group of Norwegians which he himself is a part of, the “Norwegian pupils” and “we Norwegians”. He seems to think that learning about other cultures is essential because of Norwegians’ “ignorance”. Saying this illustrates that he experiences his own culture (Norwegians) as ignorant, and may indicate that he sees a need for more focus on IC in society in general.

Talking about cultural conflicts and misunderstandings happening between cultures, student D has observed the following:

R: And why do these misunderstandings happen do you think?

D: [...] Because of different worldviews they have and the one culture will think they are superior somewhat. (appendix 10, p.148-149)

That the student uses the word “worldviews” shows that he understands that people perceive the world in different ways, and because of this, misunderstandings can happen. He seems to be aware of that when several cultures are seen in relation to each other, one culture often takes a place as the dominant one, or “they will think they are superior”. This is in accordance with what Dervin describes as “othering” which often surfaces “with the idea that

some groups are dehumanized or demonized, as they are deemed to be inferior” (Dervin, 2016, p.46). The quote above shows that the student is aware of this type of notions in relation to various cultures.

Connected to watching documentary films in relation to gaining insight into other cultures, the student states the following:

D: I think it is very interesting. It is another way to learn. I think it is a more direct way [...] instead of the teacher talking in front of eh, and giving lectures. I do think that is important too but you have to have a, but a good mix can be very good since, eh, it’s very hard for the teacher to teach, or show these many feelings and expressions. But in a documentary film it is, it is more easier to do that [...] since eh, yeah, and you watch it like the bully movie. That was very emotional and yeah it is something else then eh just eh hearing about it in front of the class or reading about it in a book.

R: Mhm. Why is it different?

D: You get a visual experience and eh [...] and we get to know the people right in front of us like they are talking to us (appendix 10, p.150 – 151)

Several points are worth commenting on regarding the statements made by student D above. He thinks variation in the lessons is important, but that some aspects of the material may be difficult for the teacher to get across, and that documentary films are a good way of getting these aspects across to the students.

The next point is that he mentions “the visual experience”. The inherent quality of documentary film is showing glimpses from the world, using pictures and audio. A documentary film represents the world using “original or native actors” and the “original and native scenes” available, and thus manages to get across some of the complexities of life, according to Grierson (Grierson, 1934, p.21). The student is let into this world and gets to see glimpses of it and this can help him in his understanding of other cultures and help him identify phenomena within these cultures. If he can detect events that are special to one culture, he can be able to deal with similar events in the future, thus showing that he has developed IC and *s’engager*.

Lastly, he mentions the closeness he feels to the people in the documentary films: “we get to know the people [...] like they are talking to us”. This is one of the ways documentary films promote IC. They contain real people from various English-speaking countries, speaking directly to the students in the English classroom, talking about their experiences and their lives within their cultures. The personal encounters the student mentions, makes him

engaged in the topic and these offer an encounter with the people of other cultures. This promotes the development of IC.

When asked if he could elaborate on the difference between fictional films and documentary films used in an educational setting, student D stated the following.

D: Yeah the differences. We had watched a movie called blood diamond that is fictional film and to compare it to another film like a documentary film is, it gives almost all the time an impression of what our subject and it is almost every time politically correct but it is fictional and doesn't give the same credibility as a documentary film [...]

R: So why does the documentary film give more credibility you think?

D: [...] Well we don't know if the producers / want to angle it but it is based on facts and a true story, their living way.

R: Mhm, but the producers could angle it?

D: Yeah, that's why we have to be aware of it and have a critical view on it. It is interesting that you see it from different angles [...](appendix 10, p. 151 – 152)

Student D states that a documentary film gives more credibility than a fictional film, because it is based on a “true story” and “their living way”. This concurs with Grierson's principles of documentaries as depicting “life itself” and with “native actors and native scenes” (1937). However, the student states that producers may show only one perspective of a case (“angle it”), so that it is important be critical of the documentary films presented. The student has developed of IC, more precisely *savoir s'engager*, because the student is aware of, that he needs to “critically evaluate [the] events” of the documentary films. (Byram, 1997).

4.3.5 Summing up interviews

There are many interesting finds in the interviews with the four students. One central find is that they all seem to become involved in the problems or issues that the people they meet in the documentaries have. These personal encounters, often lead to an emotional response, where the students react to the situations they observe. Student B said she felt “so frustrated, so angry, so annoyed” (appendix 8, p.132). This emotional response promotes the development of IC, she evaluates the situations which take place in the documentaries. This is in accordance with Byram's *savoir s'engager*.

If the events that take place in a documentary film go strongly against the values of the students, it evokes lots of feelings. Likewise, the connection the students feel to the

participants in the documentary plays an important role in evoking emotions. If the students feel that they can identify with the participants in the documentary films, they will most likely to a larger degree become involved in the situation. The indexical quality of the documentaries creates credibility and a feeling of being talked to.

Another interesting find is when the students reflect on the differences between watching a documentary film as opposed to reading a text. When talking about differences between reading a text and watching documentaries, by the means of film, the students engage in issues to a larger degree and “see the gravity” of them according to the students above, whereas if they read about something in a text it could be “taken for granted”. This may be because the students see the faces of the people in the documentary films and that this can create a connection between them as spectators and the participants in the films.

The students also reflect on the aspect of the documentaries being set in the real world and that this makes them reflect and think about the various issues. When reflecting on the difference between a fictional film and a documentary film the students often use the expression “it is more real” and this credibility creates a stronger involvement in the students. One student states that he really started thinking after watching the documentary film *Bully* and that it started a wave of emotions in him. He states that: “and I didn’t start crying but it started a feeling and when I come home, at least from *Bully*, I started thinking about it, maybe a week or two. It sets many emotions.” (appendix 10, p.152). Not only in the classroom situation did he reflect on what he had seen but also at home, and for a couple of weeks. This suggests that documentaries about young people, containing strong stories and images, stirs up emotions in the students, which again promotes the development of IC and *s’engager*. This concurs with Bluem’s view of the purpose of documentaries, which is that documentaries should “further and advance individual and social causes, values, conditions, and institutions by inspiring man to consider their significance and relationship to himself as a social being” (1965, p.77).

Summing up, the students seem to become emotionally involved in the events presented to them in the documentaries, and they claim that they “see the gravity” of the issues presented in documentaries, because “it is real people” and because “this could happen in our everyday life”. Fictional films do not give the same credibility according to some of the students in the interviews, and when reading texts, problems may be “taken for granted”. This suggest that documentary films with their indexical quality, have a strong appeal to students and can make them involved in the events and situations presented to them in these films, creating a good potential for the development of IC.

4.4 Further discussion of findings

As seen by the previous sections, the students of this upper secondary class see value in working with documentary films in the English lessons to promote IC. Though this study is a minor study where generalisations hardly can apply to a larger population, the study can give valuable information of some experiences connected to use of documentary film in the EFL classroom to promote IC.

Overall, many students also seem to think that it is important to learn about other cultures to get a better understanding of them and how these cultures work. Some mention that this is important to avoid conflicts in the world, be it at a personal level on holiday between persons who meet, or on a national level to avoid larger conflicts. The intercultural speaker is a person who is interested in learning about other cultures and he is able to find sources of misunderstanding between speakers of different countries and avoid these, a point which seemed to be important to many of the students in this project (Byram, 1997, pp.57-64).

However, as Dervin and Gross point out, “IC should be acceptable as failure and in a sense, promote the beneficial aspects of failure for future learning and self-criticality” (2016, p.6). Consequently, though in some situations it is sensible to avoid conflicts in encounters with other cultures, at other times, these conflicts must be dealt with. The EFL classroom is an arena where students should learn about other cultures, how to deal with conflicts and broaden their perspectives.

An important factor to many students seems to be that a documentary film may show perspectives of a culture, using real footage from people of this culture with “native actors” and “native scenes” (Grierson, 1934, p.21). That the people included in the documentary films are not actors gives credibility. They talk directly to the camera and in one way, directly to the audience. These personal encounters with other cultures can promote the development of IC. One student said she felt she sometimes was invited into the culture and that it was as if she were a participant in the film. She felt connected to them (appendix 8, p.132). The students are introduced to “documents” of a culture, using raw footage. They are given the opportunity to get a glimpse of people and places of foreign cultures, which can otherwise be difficult to access from the EFL classroom. However, to some students, these “documents” may also represent “reality” or “how it really is”. It is important to stress to the students that documentaries can introduce *one* perspective, or *one* side of a case, and that it is not necessarily applicable in all situations.

Furthermore, from the dataset, it seems that if the events taking place in the documentaries go strongly against the students' values, they seem to become more involved, like for example in the documentaries *Bully* and *Banaz*, like student B who was "fuming" when she watched how Banaz went to the police and asked for help, but did not get any (appendix 8, p.132). "This is the real thing" she stated when talking about how she felt about watching documentaries, "this is serious" (appendix 8, p.132). These personal encounters, where students become emotionally involved, promotes the development of IC.

For this project, the documentary film *The Bully project* stood out as one of the films which made the largest impression on many. This may have been due to the film being about young people about their own age, who were bullied. Even though the film takes place at various locations in the USA, many of the Norwegian students could relate to the act of bullying or could relate to the topic in one way or the other. Bullying is a discursive flow, which is "not restricted to any specific language or language community" (Risager, 2006, p.39). When students are spectators and they start thinking about what they see, they evaluate the situations.

The documentary film *Banaz* was also a film which evoked lots of feelings in many students. Banaz is young and some students probably identified with her. Even though it is difficult for them to fully understand how her life had been, they could see that it had been challenging, and they could see that she tried to make the best of it and it seemed like the logical choice to leave a violent husband.

In watching *Britain's youngest boarders*, some students seemed to change their view and become more positive towards boarding schools than they had previously been. In addition, an interesting factor in connection with this documentary seems to be that many students may have looked at their own culture (school and childhood) in a different light after working with this. According to Byram, when students are curious to look at their own culture from a different perspective, they may have developed IC at the level of *savoir être*. Some students seem to stand by stereotypical traits of the British culture mentioning words like "strict" and "polite". Nevertheless, though one should be careful about using stereotypes as examples in the EFL classroom, the students often seem to relate to these and thus they can be seen as a useful way of getting to know the people of a culture.

In connection with my hypotheses presented in section 1.3, it seems that my second hypothesis has been confirmed. The students engage in documentaries if they find them interesting, due to the visual aspects of them, thus, documentary films may create opportunities in the classroom for the development of IC. However, as seen in the interviews,

not all students thought all documentaries were interesting. One student mentioned that “the way a documentary film was made” and the content (Martin Luther King Jr), were relevant to whether he found it interesting or not. To him, some cases were more for “adults” than for him (appendix 9, p.140). In addition, very few students mentioned the documentary Amandla when asked in the questionnaire if they had a favourite documentary film of the ones we had seen, which could indicate that the topic of Apartheid may have felt too distant for the students to really get involved in.

To conclude, the use of documentary films in English lessons promotes the development of IC as they show real people from the real world, from places which are difficult to access from the EFL classroom. The indexical quality of the documentaries serves as “evidence” to the audience and gives the documentaries credibility. The people in the documentaries are from the same historical world as the students, which seems to make the students engaged and willing to put themselves in their shoes, as they see that *this*, actually happened.

CHAPTER 5: CONCLUSION

5 Introduction

The final chapter revisits the research question, the theoretical background and methods in relation to the findings presented, in an attempt to answer the research question in section 5.1. Furthermore, section 5.2 will deal with possible limitations and ultimately section 5.3 will present the implications of the study, discussing possible future research on the topic.

5.1 Conclusion

This study set out to explore how using documentary films in the teaching of English as a foreign language at an upper secondary school can promote the development of intercultural competence. The data is gathered using a mixed methods design, using two questionnaires, one for the pilot study carried out in 2013 and one for the current thesis, analysis of student work and in-depth interviews. The motivation of this thesis was to find out how students experienced working with documentary films in their English lessons, connected to various topics and getting to the front their in-depth perspectives. By doing this, it is hoped that the study may contribute to an awareness of the use of documentary films English lessons at upper secondary schools to promote the development of intercultural competence, and a greater awareness of the importance of developing intercultural competence through the teaching EFL.

Chapter 2 of this thesis presented the theoretical framework of the present investigation. Here, the concept of intercultural competence was discussed, as defined by Byram (1997), Risager (2006), Kramsch (2006), Dervin (2016), Dervin and Gross (2016) and Hoff (2016). Alongside the theories presented above, principles from the The Norwegian Core Curriculum (1996) and *Bildung* was introduced, as intercultural competence is an integral part of *Bildung* (Klafki, 1996). In addition, as this thesis has dealt with working with documentary films, it was necessary to look into theories on documentary films, with a focus on the most salient researchers within this field like Grierson (1934) and Rotha (1939), both seen as pioneers within theories of documentary films, before moving on to Bluem (1965) who discussed the purpose of the documentary film in society. More recent theorists are MacDougall (2006) and Nichols (2010) who focus on how the genre documentary film has developed and how it works in society today. Gjelsvik (2007) discusses how the medium of film can evoke feelings in its spectators and Erstad discusses the spectator's film experience (2007).

Chapter 3 discussed the methods and materials used in this thesis. The data is both quantitative and qualitative, where the researcher used triangulation when gathering data, in using a questionnaire, analysing student work in addition to carrying out interviews. This was done to ensure validity and will hopefully offer a complete understanding of the study. The subsequent chapter presented the discussion of the qualitative and quantitative data aiming at answering the research question.

The research presented in this thesis shows that the use of documentary films in the EFL classroom promotes the development of IC.

A central find is that when documentary films are about topics which go strongly against the values of the students and if the students feel they can identify themselves with the people in the documentaries, the students seem to become involved and reflect on perspectives of the other culture, often in connection with their own culture.

Another central find is that many students mentioned the visual aspects of the documentary as vital to catching their interest and learning. Moreover, that the documentaries are set in the real world, and are about real people telling their stories add to their credibility. One student said that he would get the message straight away when watching documentary films, he would “see the gravity” of the issues in them, whereas it was not like this with reading texts. He stated that “the pictures you have in your head when reading a text are not as strong as the one you will see in a film” (appendix 9, p. 141 – 142). The indexical quality is highly relevant in catching the students’ interests, and contributes to the development of IC.

The data material shows that students has developed IC at various levels. Through working with the documentary *Bully*, the students illustrated that they could “operate knowledge, attitudes and skills under the constraints of real-time communication and interaction”, thus they have developed *savoir apprendre/faire* (Byram, 1997, p.61). In addition, some students showed a change in attitudes after watching and working with the documentary films, such as with *Britain’s youngest boarders*, where some students became more positive towards boarding schools than they had been before. This indicates that they developed *savoir être*, where they show that they have a “curiosity and openness, readiness to suspend disbelief about other cultures and belief about one’s own” (*ibid*, p.50). Furthermore, the students frequently reported that they discovered differences between the two cultures when comparing them, showing that they had gained knowledge “of social groups and their practices [...] and of the general process of societal and individual interaction”, illustrating that they had developed IC categorised by Byram as *savoir* (*ibid*, p.51). Finally, several students show that they have the “ability to evaluate critically and on the basis of explicit

criteria perspectives, practices and products in one's own and other cultures and countries", thus illustrating that they have developed *savoir s'engager*. When watching documentary films, the students evaluate the events or problems set in these documentaries, and some students reflect critically on possible solutions to these problems. This indicates that they are developing IC and are expanding their ways of thinking.

Overall, the findings are mostly in compliance with the expectations described in chapter 1, since the finding shows that the use of documentary films in the EFL classroom promotes the development of IC. Through watching documentary films, the students are given opportunities to encounter people from other cultures, hearing their voices and seeing their homes and their faces. Documentary films have "the possibility of grasping a complex social event simultaneously through its various dimensions of gesture, facial expressions, speech, body movement, and physical surroundings" something that "a text can approach only with great difficulty" (MacDougall, 2006, p.50). Because of the images representing these aspects, documentary films engage their audience, and consequently, used in the EFL classroom, can promote IC.

5.2 Possible limitations

In this thesis, the researcher set out to explore students' experiences with the use of documentary films in the EFL classroom at an upper secondary school. One of the main limitations of the thesis is that generalisations may not be possible due to the research being carried out in mainly one class at an upper secondary school. Nevertheless, the main aim of the thesis was to shed light on how the use of documentary films in one particular EFL classroom could create possibilities for the development of IC, and though perhaps not applicable for generalisation, this thesis gives valuable insight into the use of documentary films in the EFL classroom to promote the development of IC.

Another limitation may be that the students were being made aware of the topic of the thesis, which dealt with documentary films and IC (gaining knowledge about other cultures). The phenomenon is called 'the observer's paradox' and this could have influenced the results (the students' answers). However, this should not influence the discussion of the result.

Because conducting research on a topic like the development of IC is a complicated matter, the researcher made the choice of not making the categories in advance, and wanted them to emerge from the data material. If the categories had been made in advance, for example by using Byram's model of ICC, they could perhaps have been clearer. Nevertheless,

the researcher did not want to bind the material to fixed categories in advance, she wanted the material to shape the categories, as she thought this would make the most interesting findings.

In hindsight, it is obvious that it would have been interesting to conduct interviews with the students straight after they had watched each documentary film, to provide more examples of the students' perspectives on each of the documentaries. However, due to the scope of this thesis, this was not prioritised.

5.3 Further research

This study's methodological choices and its relatively broad scope leave several perspectives in relation to the use of documentary films in the EFL classroom to be examined.

First, this thesis focused on a class of general studies in the mandatory subject of English at Vg1. One could conduct studies to see how the use of documentary films in English lessons of other groups could promote IC, for example in vocational studies.

Furthermore, it would have been interesting to pursue a study on the use of documentary films in the EFL classroom from a multimodal perspective. How do the students interact with the medium film? How do they experience the medium of films in connection with other media used in the EFL classroom? Answers to such questions would help to clarify ways of working with multimodal media, as adolescents are increasingly multimodal learners today.

A focus on teachers' views on the use of film or documentary films in the EFL classroom could also have been a case for investigation. Throughout the last years, there has been little public debate on the relationship between film as a medium and pedagogic use of the medium, thus a thesis on this topic would be interesting to pursue (Erstad and Braaten, 2000).

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The Core Curriculum:

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UNESCO: <http://unesdoc.unesco.org/images/0021/002197/219768e.pdf>

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Britain's youngest boarders (2010) [youtube] UK: Madeline Eaton

Banaz – A love story (2012) [youtube] Norway/UK: Deeyah han, Darin Prindle

Nanook of the North (1922) [youtube] USA/France: Robert J. Flaherty

The Bully Project (2011) [online streaming service/Dokobs] USA: Lee Hirsch

The House I live in (2012) [online streaming service/Dokobs] USA: Eugene Jarecki

Triumph of the Will (1935) [youtube] Germany: Leni Riefenstahl

Appendix 1: Consent letter, principle



Tillatelse fra rektor.png

Søknad om tillatelse til intervju med elevar på FYV

 [Redacted Name] on 01.10.2014, 17:47

Hei

Saken har vært drøftet på ledermøtet 30.09, og vi har ingen innvendinger. Du har derfor tillatelse til å gjennomføre undersøkelsen.

Lykke til!

Hilsen [Redacted Name]

PS. Beklager at det har tatt noe tid før du fikk svar!

 Kari Margrethe Erstad fr 19.09.2014, 11:45

 intervju guide kari marg... 106 KB

 informasjonsskriv deltak... 37 KB

2 vedlegg (143 KB) Last ned alle

Søknad om tillatelse til intervju med elevar på Fyllingsdalen videregående skule

Vil med dette søke om tillatelse til å utføra forskningsarbeid på nokre klassar/elevar ved Fyllingsdalen vgs. Vedlagt finn du informasjonsskriv og intervjuguide. Det vil vera frivillig å delta, og deltakarar under 18 år vil måtta ha underskrift heim i frå. Studien er meldt til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste AS og er under behandling i dette øyeblikk.

Deltakarar kan når som helst trekke seg frå studien, og intervjuar vil ikkje gå ut over skulearbeidet. Av praktiske omsyn, vil nok underteikna spørja elevar frå sine eigne klassar, då desse vil ha jobba med dei aktuella evna som studiet tek føre seg.

Appendix 2 – NSD Approval

Norsk samfunnsvitenskapelig datatjeneste AS
NORWEGIAN SOCIAL SCIENCE DATA SERVICES



Harald Hørlags gate 29
N-5007 Bergen
Norway
Tel: +47 55 58 21 17
Fax: +47 55 58 96 50
nsd@nsd.uib.no
www.nsd.uib.no
Org nr: 985 321 884

Anne-Brit Fenner
Institutt for fremmedspråk Universitetet i Bergen
Sydnesplassen 7
5007 BERGEN

Vår dato: 24.09.2014

Vår ref: 39927 / 3 / KH

Deres dato:

Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 19.09.2014. Meldingen gjelder prosjektet:

39927	<i>A Glimpse of reality: The Use of Documentary films in the teaching of English</i>
Behandlingsansvarlig	Universitetet i Bergen, ved institusjonens øverste leder
Daglig ansvarlig	Anne-Brit Fenner
Student	Kari Margrethe Erstad

Personvernombudet har vurdert prosjektet og finner at behandlingen av personopplysninger er meldepliktig i henhold til personopplysningsloven § 31. Behandlingen tilfredsstiller kravene i personopplysningsloven.

Personvernombudets vurdering forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, ombudets kommentarer samt personopplysningsloven og helseregisterloven med forskrifter. Behandlingen av personopplysninger kan settes i gang.

Det gjøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget skjema, <http://www.nsd.uib.no/personvern/meldeplikt/skjema.html>. Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet.

Personvernombudet har lagt ut opplysninger om prosjektet i en offentlig database, <http://pvo.nsd.no/prosjekt>.

Personvernombudet vil ved prosjektets avslutning, 19.06.2016, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen

Katrine Utaaker Segadal

Kjersti Haugstvedt

Kontaktperson: Kjersti Haugstvedt tlf: 55 58 29 53

Vedlegg: Prosjektvurdering


Kopi: Kari Margrethe Erstad karimerstad@gmail.com




Dokumentet er elektronisk produsert og godkjent ved NSDs rutiner for elektronisk godkjenning.

Avdelingskontorer / District Offices

OSLO: NSD, Universitetet i Oslo, Postboks 1055 Blindern, 0316 Oslo. Tel: +47 22 85 52 11. nsd@iuh.no
TRONDHEIM: NSD, Norges teknisk-naturvitenskapelige universitet, 7401 Trondheim. Tel: +47 73 59 19 07. kjyrne.svarulftvt@ntnu.no
TROMSØ: NSD, SVI, Universitetet i Tromsø, 9037 Tromsø. Tel: +47 77 64 43 36. nsdmsa@svi.ut.no

Appendix 3: NSD approval collection of student work and questionnaire

Prosjektnr: 39927. A Glimpse of reality: The Use of Documentary films in the teaching of English 

 **Kjersti Haugstvedt** <kjersti.haugstvedt@nsd.uib.no> 08.12.2014 ☆  

til Anne-Brit.Fenn., meg ▾

BEKREFTELSE
Personvernombudet viser til endringsmelding mottatt 21.11.14. Vi har registrert at det skal innhentes elevarbeider, og at elevene skal besvare et spørreskjema. Personvernombudet forutsetter at det innhentes samtykke fra elever og foreldre. Det reviderte informasjonsskrivet er tilfredsstillende utformet, forutsatt at begrepet "anonymisert" i forbindelse med omtalen av de skriftlige arbeidene erstattes med begrepet "avidentifisert" eller en forklaring av at identitetsopplysninger erstattes med en kode. Opplysningene vil ikke være anonymisert før koblingsnøkkelen er slettet.

--
Vennlig hilsen
Kjersti Haugstvedt
Spesialrådgiver
(Special Adviser)

Norsk samfunnsvitenskapelig datatjeneste AS
(Norwegian Social Science Data Services)
Personvernombud for forskning
Harald Hårfagres gate 29, 5007 BERGEN

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Tlf. sentral: [+47 55 58 81 80](tel:+4755588180)
Email: kjersti.haugstvedt@nsd.uib.no
Internettadresse www.nsd.uib.no/personvern

Appendix 4: Information letter participants

Forespurnad om deltaking i forskningsprosjektet:

” A Glimpse of reality: Using documentary films in the teaching of English to promote intercultural competence”

Bakgrunn og formål

Formålet med denne studien er å finna ut korleis dokumentarfilm brukt i engelskundervisning på videregående skule kan vera med på å fremma interkulturell kompetanse. Oppgåva er ei masteroppgåve som skal leverast til Universitetet i Bergen.

Utval av informantar: informantane som blir spurt vil i hovudsak vera elever på skulen der forskaren (underteikna) jobbar. Dette fordi det vil bli jobba med dokumentarfilm i engelsktimane til desse elevane, og fordi dette er både tidssparande og økonomisk å gjere det på denne måten innan den tidsramma som er til rådighet. Informantane vil bli valt ut på grunnlag av eit spørreskjema som dei svarer på i timane.

Kva inneberer deltaking i studien?

I denne studien har det først vert gjennomført ein pilotstudie, der spørreskjema blei sendt ut til 100 elevar rundt om i landet der dei svarte på spørsmål om å læra om andre kulturar og dokumentarfilm i engelskundervisning.

Som eit neste steg vil det gjennomførast observasjon i klassen og intervju med nokre enkeltelevar om det å læra om andre kulturar og om å sjå dokumentarfilm som ein måte å gjera dette på. Intervjua vil gjennomførast i løpet av hausten 2014/vår 2015 og vil ikkje vara meir enn 1-2 timar. Dei som vel å delta vil vera anonyme, og vil få eit kallenamn som t.d. informant 1, informant 2 etc. Skriftleg elevarbeid som er gjort i timane kan også bli brukt i studien, men vil også bli aidentifisert – dokument vil bli skrive ut og vil få navn som t.d. Informant 1, Informant 2 etc og bli oppbevart separat frå navneliste og koblingsnøkkel (sjå under neste overskrift).

Observasjonen vil føregå medan elevane ser dokumentarfilm. Det vil ikkje bli nemnt namn i observasjonsnotatene, men elevane blir kalla elev 1, elev 2 i den rekkefølga forskaren observerer dei. Ting som vil bli notert er reaksjonar elevar har til filmen, avbrudd i filmen for spørsmål om innhaldet, og mimikk/kroppsspråk som kan seia noko om korleis stemninga i klasserommet er. Data vil bli registrert ved notater frå forskar i logg undervegs og etter end time (feltdagbok).

I intervjuet vil spørsmåla omhandla litt om kva eleven tenker om andre kulturar og korleis han/ho ser desse i høve til sin eigen, og om hans/hennar tankar til å sjå dokumentarfilm i engelskundervisning for å læra om andre kulturar. Data vil bli registrert via båndopptakar, som deretter vil bli transkribert. Ikkje all data vil bli brukt i masteroppgåva, om om informant har ting han/ho ikkje vil skal vera med i oppgåva, er det mogleg å gje beskjed om dette.

Føresette som samtykker for barn (under 18 år) kan på førespurnad få sjå intervjuguide/spørreskjema.

Kva skjer med informasjonen om deg?

Alle personopplysningar vil bli behandla konfidensielt. Berre forskaren (underteikna) vil ha tilgang til personopplysningane dine. Opptak vil bli lagra på eigen harddisk som berre vert brukt til forskingsprosjektet og som vil bli låst inn i sikkert skap mellom bruk. Navneliste og koblingsnøkkel (t.d. at elev 1 = Kari Normann) vil bli oppbevart separat frå anna data slik at ein ivaretek konfidensialitet.

Då deltakarane er anonyme og valt ut blant mange elevar, er det lite sannsynlig å bli kjend igjen i publikasjonen.

Prosjektet skal etter planen avsluttast 20.05.16. Då vil personopplysningane og opptak om informanten slettast. Intervjutranskripsjonane vil framleis vera tilgjengelig, men koblingsnøkkel vil ikkje for at informantane skal fortsetja å vera anonyme.

Frivillig deltaking

Det er frivillig å delta i studien, og du kan når som helst trekke ditt samtykke utan å sei nokon grunn. Dersom du trekker deg, vil alle opplysningar om deg bli anonymisert. Dersom du ønskjer å delta eller har spørsmål til studien, ta kontakt med Kari Margrethe Erstad (tlf: 99 27 28 98) evt Anne-Brit Fenner ved UiB.

Studien er meldt til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste AS.

Samtykke til deltaking i studien

Eg har mottatt informasjon om studien, og er villig til å delta i studien/eg har motteke informasjon om studien og samtykker til at min sønn/datter kan delta i studien.

(Signert av prosjektdeltakar/føresett til prosjektdeltakar, dato)

Eg samtykker til å delta i intervju/til at min sønn el datter deltek i intervju

Eg samtykker til at mitt elevarbeid blir brukt i forskningsprosjektet/til at min sønn el datter sitt skriftlige elevarbeid blir brukt i forskningsprosjektet.

Interview guide for master thesis: A Glimpse of Reality: Using documentary films
to promote intercultural competence

Kari Margrethe Erstad

This interview guide is developed for the researcher to have some keywords throughout the conversation. However, as the conversation goes along, the informant may talk about things he or she finds interesting and related to the topic, so other topics may arise through the conversation.

1. Do you think it is important to learn about other cultures than your own?
Why/why not?
2. Do you often talk about other cultures in your English lessons? What do you think about this?
3. Is it important to reflect on your own culture when learning about other cultures? Why/why not?
4. What do you think about watching documentary films in your English lessons?
5. Can we learn about other cultures through watching documentary films?
If so, how?
6. How are documentary films different from fictional films, in your opinion? (when used in an educational setting)
7. When watching a documentary film, how do you feel? Is it different from reading a text on a topic?
8. Do you have a favorite documentary film of the films we have seen? Why did you like this one better than the other ones we've seen?
9. Do you have any other things you want to mention connected to the topic other cultures and documentary films?

Intervjuguide for masteroppgåve: A Glimpse of Reality: Using documentary films
to promote intercultural competence

Kari Margrethe Erstad

Denne intervjuguiden er laga slik at forskaren skal ha nokon stikkord til samtalen. Medan samtalen føregår kan midlertidig informanten snakka om andre ting som han/ho finn interessante el som er relaterte til temaet, så andre tema kan også komma opp under samtalen.

1. Syns du det er viktig å lære om andre kulturer enn din eigen?
Kvifor/kvifor ikkje?
2. Snakker de ofte om andre kulturar i engelsktimane? Kva syns du om det?
3. Er det viktig å reflektere over din eigen kultur når me lærer om andre kulturer? Kvifor/kvifor ikkje?
4. Kva tenker du om å sjå dokumentarfilmar i engelsktimane?
5. Kan me lære om andre kulturar ved å sjå dokumentarfilmar? Og evt korleis?
6. Korleis er dokumentarfilmar annerledes enn spelefilmar, i di meining? (brukt i undervisningssamanheng)
7. Når du ser ein dokumentarfilm, kva følelser får det fram i deg? Er det annerledes enn å lese ein tekst om same tema?
8. Har du ein favorittdokumentarfilm av filmane me har sett? Kvifor likte du denne filmen bedre enn dei andre me har sett?
9. Har du andre ting du vil nevne i samband med temaet andre kulturer og dokumentarfilm?

Transcription Student A

R: Ja, då er me her med kandidat nr. 6. Og då tenkte eg me kunne begynna med å sjå litt på spørreskjemaet som du svarte på.

sA: mhm

R: ja, så det første som stod her var at me sa at me hadde snakka om kultur (..) ehm (...) og då tenker eg (.) eh (.) vil du (..) ehm (.) kvifor du skreiv ned det svaret du skreiv her - altså termen kultur

sA: altså - det e jo ganske vanskelig å definere kultur.

R: mhm

sA: begrepet inneholder jo veldig mye

R: mhm

sA: men sånn som eg tolker det så er det sånn som det man på en måte gjør, og det man brukar og kordan man oppfører seg (.) og sånne ting

R: ja! (..) Absolutt!

R: så kanskje ofte *tradition and customs* som me snakker om ofte, for det e lett å ta (..) Ja du sa at det er relativt ofte at ein snakka om kultur og andre kulturar

AVBRYTELSE

R: (til de i døra) - den er grei - det er opptatt.

DØRA LUKKES - ROMSTERING MED PAPIRER

R: ja (..) så skulle du svara på om (.) ehm du var enig eller uenig med [i] de følgende utsegnene

sA: mhm

R: ehm (..) jah (.) ehm me kan jo kanskje sjå litt på den du har sagt at du er litt enig i (.) *in order to be able to understand other cultures you need to have a good understanding of your own culture*

sA: jah (.) det er jo kanskje (..) vanskelig å (..) å (..) liksom (.) vite helt kas kultur du har då på en måte

R:mhm

sA: men (..) jah hm (..)

R: ja, det er jo fordi du kanskje er inni kulturen så det er kanskje vanskelig å (cutoff)

sA: ja

R: å sjå noko som du er en del av

sA: ja, du lever jo i et samfunn på tvers av mange kulturer og du hører kanskje til litt forskjellig egentlig

R: ja!

sA: og då (..) du kan jo forstå kulturene (..) men (.) det er jo ikkje sikkert at du hører til (..) alle

R: mhm (.) nei (..) ehm uh åh (..) du sa du kunne høra til forskjellige kulturer (..) kva tenkte du på med det?

sA: ja altså (.) ihvertfall i et flerkulturelt samfunn så e det jo litt sånn (.) ehm at folk bringer med seg kulturer og sånn

R: mhm

sA: og då kan du jo på en måte tilpasse deg det og (.) og så du låner jo eller du får jo matoppskrifter og sånt fra andre land

R: mhm

sA: og det e jo litt sånn at du tilpassar deg selv om du ikkje hører til den kulturen så tar du ihvertfall i mot (.) ehm (.) ting fra den kulturen da

R: ja (.) du tar i mot litt ulike ting

sA: ja

AVBRYTELSE

R: (laugh) jah (.) ehm (.) ja sånn at det (.) fordi om me hører til ein kultur så kan me ta ting til oss fra andre kulturer

sA: ja

R: og bruka litt av ulike kulturer i vår kultur

sA: mhm

R: i vårt multikulturelle samfunn (...) ja

R: ehm (.) og her og ehm (.) her og har du svart litt (.) nokon av desse spørsmåla går jo litt inn i den intervjuguiden (.) ehm (.) så eg tenke kanskje at me kan (.) hoppa til intervjuguiden

RISLING MED PAPIR

R: ehm (.) skal me sjå på norsk ehm og då kan eg sei berre litt om (.) ka som e hensikten med intervjuguiden (.) (reading) denne intervjuguiden er laga slik at forskaren skal ha nokon stikkord til samtalen (.) ehm medan samtalen føregår kan imidlertid informanten snakka om andre ting som han/ho finn interessante eller som er relatert til tema eller andre tema kan og dukke opp (.) sånn at (.) eg stiller spørsmål men (.) du må sjølvsagt berre trekka inn andre ting som du (.) jah ting du kjem på

sA: mhm

R: syns du det er viktig å lære om andre kulturer enn din eigen (.) eventuelt korfor korfor ikkje

sA: ja du får jo bedre forståelse for (.) andre land

R: mhm

sA: og eh (.) altså det gir jo på en måte en sammenheng mellom (.) alle land (.) eller viss du liksom kan kulturen (.) då vet du noe om kulturen så gir jo det en større sånn (.) tilhørighet blant (.) eller mellom folkeslag og sånn

R: ja

sA: og (..) ja det e jo viktig viss du skal reise til de landene så må du vite litt før du kommer der

R: mhm

sA: ikkje bare (.) viss du dukker opp uten å kunne noe (.) så (.) ja (.) så ekje de sikkert at det går deg så bra liksom

R: mhm

sA: og eh (.) ja (.) egentlig (.)

R: ja (.) er det kanskje (.) så er det kanskje litt med samfunnet vårt (.) som du snakke om i stad (.) at det er et multikulturelt samfunn (.) der (.) der det kommer mange folk til (.) og kanskje i arbeidslivet vil ein møta på folk fra ulike kulturar

sA: mhm

R: ja (..) snakker de ofte om andre kulturer i engelsktimane? kva syns du om det?

sA: ja altså no har vi jo vert innom sånne forskjellige urfolk (.) og då e det jo veldig forskjellig fra (.) det vi liksom driver med da

R: mhm

sA: og eg syns det var veldig kjekt å lære om andre kulturer då forstår du (.) mer (.) om (.) ja korfor de lever som de lever og (.) såne ting (.) oog ehm (.) jah (.) det (.) eg syns det e (.) ja greit å vite (.) korfor folk e som de i verden då (.) på bakgrunn av kulturen deres

R: mhm (..) ja (..) ehm (..) er det viktig å reflektere over din egen kultur når man lærer om andre kulturer (.) litt inne på det me var på i stad

sA: eh ja eh (.)

R: det går kanskje an å tenke at noen syns kanskje nordmenn er rare eller rar kultur

sA: (.) ja (.) altså (.) altså eg e litt usikker på det

R: mhm

sA: mhm

R: (...) for nokon er kanskje janteloven eh (.) at det er mange som eh

sA: mhm

R: det kan jo være et aspekt av den norske kulturen som vi skal (.) du skal ikkje tru at du er noko samtidig som det er nokon som sier at det er typisk norsk å være best

sA: mhm

R: (laugh)

sA: ja (.)

R: eh (.) den er kanskje litt vanskelig (.) men igjen (.) du står jo inne i den kulturen men du sa jo noko om det i stad (..)

R: kva tenker du om å sjå dokumentarfilmar i engelsktimane?

sA: eg syns det er veldig greit egentlig for då får du (.) se det med øynene liksom (.) ikkje bare lese det (.) altså (.) du leser jo med øynene (.) men ja du får liksom bilder og større assosiasjoner og sånn då

R: mhm

sA: oog (.) du får liksom se (.) kordan det virkelig e (.) på en måte (.) altså filmene kan jo bli fremstilt på forskjellige måter då (.)

R: ja

sA: altså de vi har sett då har vi egentlig (.) sett i fra (.) de det folkeslaget som på en måte har slitt då (.) eller personer som har slitt (.) så ja

R: mhm

sA: det syns eg har vert veldig greit egentlig

R: mhm (.) og som du var inne på så er det jo ein [regissør] som regisserer ein film så han kan jo fremstille det på å være veldig einssidig så (.) så (.) men men kanskje ikkje akkurat eh (.) ja (.) de dokumentarfilmene vi har sett har kanskje ikkje vert (...) ja (.) som du sier de har kanskje vist litt offer i noen sammenhenger kanskje ikkje *Britains youngest boarders*.

sA: nei

R: som var en litt annen type dokumentar (.)

sA: ja

R: kva kan me lære om andre kulturer ved å sjå dokumentarfilmar (.) evt korleis

sA: mmm (.) altså det er jo det at vi får se det (.) med egne øyne (.) oog (.) vi blir på en måte tatt litt med (.) på kulturen (.) vi kan liksom settes oss bedre inn i kordan det e

R: mhm

sA: oog (.) ja (laugh) (.) det e vel egentlig

R: eg føler jo kanskje ofte at en føler at en er sammen med personen kanskje

sA: ja

R: fordi at de snakker til kamera og då snakker de nesten til deg

sA: mhm

R: kanskje

sA: ja

R: korleis

sA: ja altså det er jo det du sa

R: mhm

sA: at eh (.) du blir på en måte (.) med i filmen (.) altså du blir

R: men er det nok å kun se en film eller (.) viss vi tenker litt eh (.) på skolen eh så (.) er det greit å gjøre noe i forkant av filmen og i etterkant av filmen (.) viss du tenker på hele undervisningsopplegget

sA: eh ja (.) det er nok noen som ikkje følger like godt med (.) og då e det nok bedre og (.) liksom si at det kommer oppgaver etterpå fordi at då (.) då vil du nok følge bedre med (.) for å få (.) for å kunne svare på de oppgavene då(.

R: mhm

sA: og så viss du får oppgaver før filmen så kan du kanskje (..) begynne å reflektere litt då om ka (.) ka som e meningen og ka som kommer til å skje og sånt

R: ja (....)

R: korleis er dokumentarfilmer anerledes enn spillefilmer i di meining (.) og då tenker eg då på brukt i undervisningssammenheng

sA: ja du får jo mer fakta ut av en dokumentarfilm føler eg (.) ehm (.) eller du gjør jo det (laugh) menne (.) ja (.) det er vel (.) i en spillefilm viser de vel en historie (.) det kan de jo gjøre i en dokumentarfilm og (.) då e det liksom mer (...) noe de vil (.) få fram (.) enten et kritisk blikk på samfunnet eller et eller ant sånt (.) mens i en spillefilm er det litt mer sånn (.) det må ikkje være noe kritikk (.) det kan være litt mer sånn (..)

R: underholdning

sA: ja

R: så det (..) dokumentarfilmer kan jo være underholdene og

sA: mhm

R: selvfølgelig og det kan jo og det kan jo og være spillefilmer som er basert på historiske hendelse som kan være på en måte litt fakta, men det er alikevel eller kanskje en (.) en viss ulikhet der(.

R: når du ser en dokumentarfilm (.) ka følelser får det frem i deg (.) er det anerledes enn å lese en tekst om samme tema(..) det komme sikkert litt ann på ka dokumentarfilm en ser (.)

sA: ja (.) altså (.) det gir jo (.) for meg så gir det jo mye større inntrykk

R: mhm

sA: eg blir mer eh (.) eg får mer medfølelse (.) for (.) altså de personen eller den personen de gjelder då (.) viss eg ser en film enn viss eg leser en tekst (.) for då får du jo se det med dine egne øyne (.) og (.) du setter deg bedre inn i situasjonen (.) ja

R: ja (..) eh (.) så noen ganger kan en dokumentarfilm med lyd (.) og (.) lys og (.) menneske (.) provosere [vekke] mer følelser enn en tekst

sA: ja

R: har du en favorittdokumentar av de vi har sett (.) korfor likte du evt den best (.) el bedre enn de andre (.)

sA: ehm (.) eg likte no egentlig godt bully då (.)

R: mhm

sA: fordi den viste (...) jah (.) mye (.) eg syns det var greit at den liksom fikk frem det at det (.) at man bør egentlig forandre litt på samfunnet (.) eller ihvertfall det amerikanske samfunnet då (.) som der lærerer ikkje gjør så veldig mye mot mobbing (.)

R: mhm

sA: og (.) at eh (.) eg syns det var bra at den viste den på en sånn side då (.) og at de viste det veldig fra (.) offrenes side (.)

R: mhm

sA: og så likte eg godt den banaz og

R: mhm

sA: ja det var jo interessant og (.) ja (.) veldig uforståelig at folk kan gjøre sånn (.) og ja (.) det er jo greit å vite at sånn kan skje

R: mhm (.) absolutt (..) og at det kan skje her

sA: ja

R: at vi er obs på sånne ting kanskje

R: er det andre ting du har lyst å nevne i forhold til kulturer el dokumentarfilm (..) som du kan komme på eller (.) noko vi har jobba med eller (.)

sA: ehm (.) nei (.) komme ikkje på så mye

R: nei (...) den er grei

Appendix 8: Transcription student B

Transcription Student B

R: yes (.) (.) ehm (.) eg tenkte vi kunne sjå litt på spørreskjema først

sB: mhm

R: ehm (.) eh (..) og du sier at ulike kulturer er ulike måter å tenke på og å se ting på og ulike verdier

sB: mhm

R: ka så gjorde at du definerte det sånn

sB: nei altså du merker jo det at folk har forskjellige kulturar liksom når du kommar til sånn utlandet (.) sånn vi reiste til bali

R: mhm

sB: no i fjor sommar (.) og då var det sånn du har ikkje lov å gå med det og det og det sånn som for eksempel du kan ikkje gå med korte shorts når du skal inn til byen (.) og du (.) må liksom dekke deg litt til då for at liksom du ikkje skal få blick og (.) når vi skulle på restaurant så måtte vi liksom gå med bukse og gensar (.)

R: mhm

sB: og så var det også sånn at når vi var på treningsleir i spania med fotballen (.) så var det sånn dåker har ikkje lov å gå med shorts og dåkkar må ha gensere som går ned til armene (.) når vi skulle gå å spise (.) det e jo litt rart for det e jo i spania og de e jo ikkje pleier ikkje å være så (..)

R: kor var da då?

sB: eeeh (.) santa susanna (.) men eg vetkje om det var bare relger på det hotellet og sånt (.) menne

R: det kan jo være

sB: ja det kan være men du merker det jo også sånn i aviser og sånt (.) så e det jo sånn here artiklar om folk har ikkje lov å gå med hijab på svømming oog (.) sånt

R: mhm

sB: så det e jo veldig tydelig at folk har veldig forskjellig syn på det at liksom de (.) de tar det som en selvfølge (.) de skal jo gå med hijab (.) de skal dekke til håret sitt for det e sånn kulturen dees e (.) men vi har jo et helt ant syn på det sant (.) at det kan bli en plage når de svømmer rundt i hijaben sin for de må jo vi tenker du må ha badehette sant

R: mhm

sB: for det det skal ikkje (.) det skal ikkje (.) bassenget skal ikkje bli skitten då

R: mhm

sB: så har du jo (.) du merker det jo egentlig daglig at det e forskjeller på kordan folk tenker (.) og det e jo det i en kultur og så e det jo forskjellige måter å tenke på (.) men det e liksom (.) det e likare innenfor en kultur (.) kordan folk tenkar (.) enn i en an kultur og kordan de tenkar der då

R: mhm

sB: ja (laugh)

R: og det er jo kanskje likare med landene i norden enn med andre land rundt om i verden (.) det er kanskje lettere å sjå større forskjeller

sB: ja ja ja(.)

R: men selvfølgelig så e det jo små forskjeller her og

sB: ja ja det er det (.)

R: ja (.) så du har sagt en gruppe av folk som har (.) ser ting på samme vei

sB: ja

R: ja (.) og du har kryssa av for at vi snakka relativt ofte om kultur (.) ehm (.) vi kan jo berre se (.) på nåken av disse kanskje (.) det er en god ide å reflektere på egen kultur når du lærer om andre kulturer du skreiv du at: *it is not the most important thing* (.) så ka tenker du (.)

sB: eeh (.) kan du bare lese det en gang til

R: ja (.) it is a good idea to reflect on your own culture when learning about other cultures

sB: åja sånn ja (.) altså det e jo viktig i noen sammenhenger (.) viss du skal se likheter og forskjeller (.) men viss du skal lære faktabasert stoff så trenger du ikkje nødvendigvis å tenke på kordan din kultur har det men viss du spesifikt går inn for å finne forskjeller så e jo det veldig lurt

R: mhm

sB: så det var vel egentlig derfor eg (.) trykket eller tok den

R: jah (.) mhm

sB: ja

R: eh (.) den e grei (.) ehm (.) då skrive du her og in order to be able to understand other cultures you need to have a good understanding of your own culture if you are going to compare them

sB: ja (.) det e litt det samme som eg sa no

R: ja (.) ehm (.) eh (.) tror du kanskje det e noen som syns at nordmenn e rare (.) at norsk kultur e rar

sB: ja herregud vi e jo ganske merkelige (.) spiser sånn her smalahove (.) det syns jo eg e ganske rart sjøl (laugh)

R: ja (laugh)

sB: men ja det tror eg

R: mhm

sB: går på ski og (.) eller det e vel kanskje litt vanligare men vi har kanskje noen merkelige tradisjoner (.) vi har det

R: mhm

sB: eg vetskje det e litt vanskelig å komme på i farten (.) men smalahove var et godt eksempel

R: ja men når eg bodde i spania så var det ikkje så vanlig å gå på tur (.) liksom

sB: vakje det det (.) bare gå vanlig tur

R: nei (.) det var liksom ikkje så mange som gikk på tur

sB: (laugh) oki

R: så da trur eg kanskje e et sånt litt sånn norsk fenomen (.) du går opp på et fjell og ned igjen (.) liksom

sB: ja det virker meningsløst når du tenker over det (.) ja eg skal på fjellet (.) eg skal opp og ned igjen (laugh)

R: (laugh) berre for å gjera det (.) ja, sånn atte (.) ja det e jo ein ganske uskyldig ting då men (.) det e jo kanskje ofte når ein lesar om historien til andre land og ulike konflikter som har vert at det kanskje blir litt (.) eh (.) og kanskje konflikter som er i andre land no (.) at eh (.)

sB:mhm

R: at det e viktig å se på sin kultur då tenke eg (.) at vi e et demokrati for eksempel (.) vi har veldig mykje som kanskje mange andre land ikkje har då

sB: nei

R: som e lett å glemma at en har nesten

sB: jada

R: ja

sB: ja nei det e lett for

R: mhm (.) da e da veit du (.) ehm (.) ja (.) eg kanskje at vi kan (.) de neste spørsmålene går litt stort sett på det eg komme til å spørre om på intervjuguiden og så då tenke eg eg hoppa til den

sB: ja (.) ja de e greit

R:

ja (.) syns du det e viktig å lære om andre kulturer enn din egen (.) korfor korfor ikkje

sB: ja det syns eg for det det e det e viktig å få syn på kordan andre tenker det eller tenker (.) og det e jo (.) då får du liksom litt medfølelse og du e jo (.) du får et innblikk av kordan andre har det (.) og det e jo ikkje så lett å forstå andre folk (.) det e jo ikkje lett visst noen sier til deg å forstå de viss de sier (.) men eg tenker at da er det viktig å liksom se at det er store forskjeller mellom kordan folk tenker og at man får et innblikk for du (.) får jo et innblikk av kordan du (.) kordan verden fungerer når du ser på forskjellige kulturer og kordan folk tenker og (.) ja (.)

R: mhm

sB: det e et litt vanskelig spørsmål egentlig

R: ja det er det

sB: ja det er det (.) litt sånn her (.)

R: du sier å få et innblikk i kordan verden fungerer (.) koffor kan det være litt greit å

sB: jo altså folk tenker jo forskjellig (.) og viss ikkje du har peiling liksom (.) ja det e vanskelig å ordentlig ordlegge seg (laugh)

R: berre snakk sånn som du føler for

sB: (laugh)

R: det går fint

sB: men liksom eh (.) det e jo konflikter daglig sant og du får jo et (.) ja (.) eg gjentar sikkert meg sjøl

R: det går helt fint

sB: menne (.) altså kordan folk tenker koffor de gjør sånn som de gjør (.) det e jo viktig

R: mhm

sB: liksom (.) koffor (.) folk skal gå med den der hijaben

R: mhm

sB: for det at / hadde jo ikkje skjønt (.) koffor i helsiken skal de ha et sånt teppe på hodet liksom (.) fordi vi har jo ikkje det i vår kultur (.) eh så då (.) koffor i alle dagar skal hon ha det på hodet (.) og så viss vi da lærer om dees kultur så finner vi ut at åja selvfølgelig (.) for at sånn e det i dees kultur sånn har de det (.) det e dees regler så sier at det skal gjøre det (.) så (.) ja eg tror rett og slett (.)

R: ja at ein rett og slett får (.) at en forstår andre litt bedre og og at det kan være greit å forstå andre i verden

sB: mhm

R: kanskje fordi vi e jo en del av samme verden alle sammen

sB: ja akkurat

R: det e jo kanskje lett å si at de andre e på en måte og vi e vi (.) og det e vi som e

sB: vi vi ja

R: det e sånn som e det riktige kanskje (.) noen tenker (.) men det e jo kanskje viktig som du sier å lære om koffor

sB: ja

R: mhm (.) kjempeflott (.) ehm (.) snakker de ofte om andre kulturar i engelsktimane og ka syns du om det

sB: andre kulturer vi snakker jo mye om engelsk kultur da og (.) sånn hære (.) stereotypier (.) det har vi snakket en del om (.) eh (.) ka eg syns om det altså eg syns jo det e greit (.) eg syns jo det e gøy med nye kulturar men det e (.) det må ikkje bli for mye (.) sånn som RLE det syns eg kan bli for mye (.) viss vi skal basere et nytt fag på forskjellige religioner

R: mhm

sB: men viss det kommer sånn som i engelsken (.) sånn litt av og til (.) så syns eg det e gøy og så syns eg det e lærerikt (.) det e gøy å se kordan folk tenkar og (.)ja

R: ja (.) det var jo kanskje litt det vi var inne det er viktig å reflektere over din egen kultur når vi lærer om andre kulturer korfor og korfor ikkje

sB: ja det var vel litt det samme som det (.) det skjema (.) menne (.) tja (.) det e vel for å (.) det kan jo være for å forstå de bedre då

R: mhm

sB: menne (.) eg vetkje altså (.) sånn som eg kommer på no så e det vel for å se forskjeller og se at det (.) liksom at (.) liksom ha den forståelsen (.) for at folk tenker anerledes (.) og at liksom alle e ikkje like og at bare forde at de tenker anerledes så e de ikkje mindre verdt på en måte

R: mhm

sB: ehm (.) så eg tenker no (.) ja det e jo viktig å tenke på sin egen kultur når man leser om andre (.) menne (.) det e mest pga det eg sa no

R: mhm (.) ehm (.) skal vi se (.) då var eg komt der (.) kva tenker du om å sjå på dokumentarfilmer i engelsktimene?

sB: dokumentarfilmer (.) eg syns det e veldig spennende (.) spesielt den der med hon der (.) eg husker ikkje ka den heter (.) eh (.) baa

R: banaz

sB: ja (.) eg ble sjokkskadet (.) eg ble helt satt ut (.) eh (.)

R: det e ein veldig sterk film

sB: ja de e det (.) liksom kordan hon kunne gå til politiet og de bare (.) det så jo ut så de bare dret i det (.) at liksom ja de hørte på ka hon hadde å si men de gjorde jo absolutt ingenting og du blir så frustrert av å sitte å se på det (.) fordi du får vite før hon kommer til å dø hon kommer til å dø hon kommer til å dø hon blir drept av sin egen familie liksom og lagt i en koffert og begravd (.) det e jo helt ubegripelig at det går an og at herregud at det går an å drepe noen i sin egen familie fordi at de stikker av fra mannen sin (.) det e jo helt katastrofe

R: mhm

sB: så du blir satt ut (.) menne (.) det det e jo sånn som skjer liksom i verden så du må jo liksom (.) det e jo viktig (.) å vite om det på en måte (.) visst ikkje du vet det så går du jo rundt og tror at verden e et perfekt sted

R: mhm

sB: menne (.) ja eg syns det e veldig lærerikt (.) eg liker det

R: ja

sB: så husker du liksom litt bedre (.) føler eg då (.) menne (.) ja

R: ja

sB: eg føler at det e veldig lærerikt

R: eh eh ja (.) då komme me kanskje litt inn på det du har snakka om (.) men ka kan vi læra om andre kulturar ved å sjå dokumentarfilmer (.) og eventuelt korleis då

sB: altså du får du lærer kor sykt strengt de har det og kor mye kvinner blir sett ned på (.) og kor vanskelig det kan være og være kvinne i en an religion og kor viktig det e at folk tar det seriøst når folk kommer og sier du (.) eg (.) eg vetkje ka eg skal gjøre eg blir slått hjemme (.) eg e (.) kor skal eg gå ka skal eg gjøre (.) at de tar det seriøst og når liksom (.) at de ikkje driver å tuller med det (.) at de må liksom (.) når noen kommer inn å sier sånn (.) at de ikkje bare sitter der og bare ok greit vi skal hjelpe deg men no må du (.) no må du bare (.) vi kan ikkje hjelpe deg ennå liksom

R: mhm

sB: såh (.)

R: ja (.) for filmen illustrerte jo kanskje litt mangel på kunnskap om andre kulturer hos politiet her

sB: ja (.) jaja

R: som de då har tatt tak i i ettertid

sB: jaja

R: men (.) som selvfølgelig e bra (.) men at de ikkje e blitt opplyst at sånne ting kan skje (.) rett og slett

sB: mhm (.) det kan være at de tok det for gitt at familien skulle ta det så langt liksom (.)

R: mhm

sB: menne (.) til og med her i norge så e det jo sånn at visst du sier at ok eg blir slått eg blir mishandlet hjemme (.) så tar de jo i verk ting og (.) og får hon (.) eller hadde fått hon vekk der i fra (.)

R: mhm

sB: men sånn e det tydeligvis ikkje der (.) menne (.) eg tenkar at de ikkje visste kor seriøst dette her egentlig var

R: mhm

sB: og kor langt familiene e villig til å ta det visst disse kvinnene ikkje (.) holder reglene i kulturen sin (.)

R: ja (.) ehm (.) og (.) skal me sjå om me skal hoppa litt i spørsmål no eller (.)

sB: (laugh)

R: det var jo kanskje spesielt (.) altså den dokumentarfilmen e jo kanskje litt spesiell fordi den e veldig sterk

sB: ja

R: eh (.) men visst vi tenker på andre dokumentarfilmer (.) det trenger ikkje være de vi har sett men kanskje (.) dokumentarfilm generelt (.) ehm (.) ka tenke du at vi kan lære om andre kulturer då

sB: nei, du kan jo lære om dees syn på ting for eksempel (.)

R: mhm

sB: det går litt det samme som på å lese om det men det blir liksom litt mer virkelig når du ser det på film då (.) at liksom (.) når du leser noe kan du liksom ta det litt mer for gitt (.) på en måte (.) mens når du ser filmene da blir det liksom litt mer virkelig og du (.) eller eg syns ihvertfall det at det blir litt mer virkelig når du ser det på film

R: så trengje det jo ikkje bare være (.) altså ein dokumentarfilm kan jo være om geografien i usa for eksempel eller

sB: jaja

R: eller om dyrelivet eller

sB: jada

R: om kulturer som selvfølgelig dette handler om

sB: mhm (.) jada (.) tja (.) akkurat dyreliv innen kultur (.) det kommer eg ikkje helt på noe (.) menne (.)

R: nei (.) det var bare eksempel (.) det e kanskje litt meir billedlig når (.) på ein film

sB: ja

R: ja korleis er dokumentarfilmer annerledes enn spillefilmer i di meining (.) og då tenker eg då på-

sB: spillefilmer

R: ja (.) vanlig film (.) på en måte

sB: sånne som ikkje e basert på sann historie el

R: eh ja eller bare (.) en spillefilm vil jo bli som titanic el

sB: åja sånn ja

R: og ein dokumentarfilm vil jo ofte ha ein regissør som-

sB: mer fakta på en måte

R: ja (.) og då tenker eg brukt i undervisningssammenheng på ein måte

sB: jajajaja (.) nei eg vetkje (.) eg føler at når det står sånn at det e en dokumentar (.) i steden for at det står (.) ja dette e en film som e basert på sann historie så (.) oi shit dokumentar (.) dette her e dette her e (.) ordentlige greier

R: mhm

sB: menne (.) eg vetkje (.) viss de hadde laget dokumentar om titanic

R: det finst nok det og

sB: ja det gjør vel det (.) ja det gjør vel det men viss eg hadde sett den og så hadde eg sett eh (.) den andre (.) tja(.) vetkje (.) eg føler at det e mer seriøst bare eg hører ordet dokumentar (.) enn film basert på sann historie

R: mhm

sB: så føler eg det e litt mer seriøst med dokumentar (.) eg vetkje (.) kanskje eg bare har funnet ut at sånne regissører tar det mer seriøst på dokumentarer eller noe (.) men eg tror det bare e noe med det ordet liksom

R: ja

sB: at det bare har gjort at oi shit sant (.) sånn at eh (.) at det e ordentlige greier dette her (.) det har skjedd (.) men eg blir jo litt sånn (.) eg blir jo litt sånn sånn (.) på film basert på sann historie (.) så blir eg litt sånn (.) oi shit sant (.)no må eg følge med ordentlig (.) fordre det at dette her har skjedd liksom

R: mhm

sB: det blir litt sånn ehm (.) eh ja (.) eh eg vetkje (.) det var litt vanskelig spørsmål

R: ja eg er klar over det (laugh) men det er bare bra at du reflekterer rundt det (.) men eg er klar over at de er litt vanskelige

sB: ja

R: det e veldig bra (.) når du ser ein dokumentarfilm (.) ka følelser får det fram i deg (.) og er det anerledes enn å lese ein tekst (.) om samme tema

sB: ja (.) det e veldig anerledes (.) eh det blir mye mer virkelig (.) og når eg satt å såg på den filmen (.) som sagt (.) eg ble så frustrert (.) eg ble så sint (.) eg ble så irritert (.) eg det (.) eg satt der og bare boblet (.) kordan kan de ikkje gjøre noe (.) eg ble helt sånn (.) ehm (.) og du (.) hvertfall på den filmen så ble eg ikkje noe glad (.) så (.) eg vetkje

R: mhm

sB: viss det e filmar der det har skjedd noe dramatisk då blir eg ikkje glad på noen måter i det hele tatt (.) eg blir (..) skuffet og irritert og frustrert

R: mhm

sB: hvertfall av den filmen (.) eh (.) og det e på grunn av at de ikkje gjor noe

R: mhm

sB: åh (.) det burde ikkje vert lov (.) så det (.) mest frustrert (.) tror eg

R: mhm (.) hadde det vert anerledes den undervisningsøkten vi hadde viss vi kun hadde lest litt (.) om tema

sB: ja det tror eg (.) eh (.) harkje vi lest en eller an annen (.) sånn historie og

R: mhm

sB: med en eller an mann (.) som byttet vekk konen sin (.) var det ekte (.) husker ikkje helt

R: eh (.)

sB: at han hadde to koner et eller annet

R: det kan være

sB: ja (.) ehm men viss vi hadde sett det på film så ja (.) da tror eg at eg hadde tatt det mer seriøst og så e det mye lettere å følge med på film

R: mhm

sB: i teksten viss ikkje du får med deg ein del av teksten så mister du hele poenget

R: mhm

sB: og det e jo ikkje så lett å (.) du sitter jo der på skolen skikkelig lenge sant (.) viss det film så e det skikkelig sånn yes da kan du liksom slappe av (.) du trenger ikkje å konsentrere (.) du trenger ikkje å oversette inne i hodet (.) du trenger ikkje å prøve å forstå teksten (.) så eh (.) du kan liksom bare se på du kan liksom slappe av

R: føler du at når når du høre at de snakka at du då slippe du å oversetta då på ein måte at du forstår det ut av sammenhengen

sB: ja (.) og så blir det liksom en (.) du blir mer kjent med personene (.) så du får liksom en (.) ka skal man si (.) ja du føler du blir kjent med de

R: litt kontakt på en måte (.)

sB: ja og då blir det litt sterkere (.) du kan se disse personene det har skjedd med og ja (.) det blir mer virkelig og ja (.) eg føler du blir litt knyttet til de (.) på en måte

R: mhm (.) ja (.) vi snakka jo litt om følelser og du sa at du blei frustrert og sånt

sB: ja

R: eh (.) var du tilstedes når vi såg britains youngest boarders (.) de som eh

sB: ja det der skolegreiene

R: ja

sB: ja (.) den den der var eg (.) ka liksom eg tenkte når eg såg den (.)

R: ja

sB:nei (.) eg syns no det e ganske merkelig at de klarer å sende ungene sine vekk så lenge eg

R: mhm

sB: men som sagt (.) det e jo forskjellige kulturer og forskjellige syn på ting (.) det e jo sikkert litt deilig for foreldrene å eh (.) å ha fri (.) men eh (.) kordan de klarte det å ha ungene sine vekte så lenge (.) de har jo ikkje noe kontroll over de (.)

R: mhm

sB: det var vel sånn at de kunne komme hjem noen helgar (.) vakje det nåke sånt (.)

R: jo

sB: ja (.) nei (.) men eh eg syns no det var litt lite eg

R: mhm (laugh)

sB: det må jo være greit å ha de der liksom (.) sånn som mamma blir jo overlykkelig med en gang eg kommer hjem - å NAVN eg har ikkje sett deg i hele dag (.) viss eg skulle vert vekke hver eneste dag i en hel uke så tror eg hon hadde dødd

R: mhm

sB: (laugh) men eh (.) tja eg syns no det var litt merkelig eg men eh (.) det e no bare sånn

R: ja

sB: ja

R: de virker jo stort sett fornøyde då disse guttane etter ei stund

sB: jaja de hadde det jo ikkje noe vondt det var bare litt (.) litt redd i begynnelsen (.) fikk eg inntrykk av (.) men eh (.) det gikk no fint etterhvert då (.) visst de hadde vert redd hele tiden så hadde eg sikkert (.) fått litt ant inntrykk av filmen (.) men de ble jo fornøyd sant

R: mhm

sB: ja

R: det e sikkert lærerikt på (.) på sin måte men (.) det e ikkje så lett å forstå

sB: jajaja

R: eg tror ikkje eg hadde klart det heller (laugh)

sB: (laugh)

R: (laugh) mhm (.) ehm (.) ja (.) ehm (.) har du en favorittokumentarfilm av filmene vi har sett (.) og eventuelt korfor likte du den bedre enn de andre

sB: tjaa (.) smatt smatt smatt (.) den filmen så gav mest inntrykk på meg det var ihvertfall den her banaz

R: mhm

sB: men når vi såg den her bully filmen (.) den og

R: mhm

sB: spesielt når han her (.) han her eh (.) eg huskar ikkje ka han heter men han som ble kalt sånn frosk og sånt

R: mhm

sB: eg ble så dårlig inni meg (.) eg holdt på å dø (.) eg syns det var så trist (.) at folk kan gjøre det mot han (.) det e jo ikkje hannes feil liksom (.) og de driver og utnytter han og (.) helt syykt (.)

R: mhm

sB: så ja (.) eg tror det e de to (.) men eh (.) det e mest fordi det har gjort inntrykk på meg

R: mhm

sB: så eg husker de best (.) sånn med hele den bully filmen så var det han som gav mest inntrykk på meg (.) eg vetkje korfor men eh (.) eg syns så synd i han

R: mhm

sB: så det var litt sånn (.) # også (.) visst eg hadde vert der (.) åh (.) (laugh)

R: (laugh) det er godt (.) då skulle du gitt de beskjed

sB: ja det skulle eg

R: mhm (.) det kan jo kanskje være (.) for begge de to filmene har jo kanskje litt fleire personar som er nær din aldersgruppe tenker eg (.) kanskje de kan ha nåke å si

sB: det kan godt være (.) det kan godt være (.) den her (.) den her eh (.) med disse her eh (.) ka e det den het (.) ka e det den hetar (.) eh disse her eh (.)

R: amandla

sB: jo (.) vakje det den med musikken som var så viktig

R: musikk i kampen mot appartheid ja

sB:ja for at den syns eg at var litt vanskelig å følge med på (.) eg vet ikkje korfor men eg fikk ikkje med meg så mye av an (.) eg fikk bare med meg at liksom at (.) det eneste eg husker fra an e at musikken var veldig viktig for de (.) så det e liksom (.) den har ikkje gjort så stort inntrykk på meg (.) og eg har (.) eg anar ikkje korfor men det kan være sånns om du sier at det kan være (.) nermere min aldersgruppe (.) at det då har komt nermere meg (.) men eh (.) det vet eg ikkje

R: nei (.) det var bare en spekulasjon

sB: ja

R: men eh ja (.) det e jo kanskje en litt an type film og som går på et annet tema som er vanskeligere å relatere til kanskje

sB: ja

R: ja (.) ja (.) ehm (.) har du andre ting du vil nevne i forbindelse med temaet andre kulturer eller dokumentarfilm

sB: eg tror egentlig ikkje det (.) eg tror eg har sagt det (laugh) eg tror eg har sagt det eg skal for å si det sånn

R: ja men det e supert (.) då avslutter vi

Appendix 9: Transcription student C

Transcription student C

R: Yes (.) då har me kandidat 18

sC:Mm

R: Eh (.) ja så kanskje berre (.) klarera opp litt ka du meinte med ka e kultur (.) it is everything - food, clothes, language

sC: (laugh)ja (.) det e det

R: Ka tenker du

sC: Eg tenkar liksom (.) fordi at eh (.) (.) nei ka e kultur (.) jah (.) ja det må jo være alt det der liksom (.) det e en egen kultur (.) viss noen kommer fra et annet land liksom (.) til norge (.) så tar de jo med seg maten og klærne (.) og (.) og liksom (.) alt det de har gjort i det landet (.) til dette

R:mhm

sC:så må de jo tilpasse seg denne kulturen (.)

R: ja (.) så det e på en måte alt (.) ja (.) eh (.) og så tenkte eg berre og eg kunne spørre om (.) på disse spørsmålene skulle du sei om du var enig eller uenig (.) med følgane (.) ehm (.) statements (.) he (.) då eh på watching documentary films can offer insight into other cultures då har du skrevet agree somewhat (.) husker du hvorfor du kryssa av der

sC:ka på

R:watching documentary films can offer insight into other cultures

sC:eh ja (.) det e jo liksom (.) det spørs (.)

R:ja

sC: sånn viss de (.) de viser (.) liksom (.) ff/ (.) ja andre, forskjellige folk (.) då får du jo vite om kulturen dees (.)

R:mhm

sC:kordan de har blitt oppvoks og ka de spiser

R:ja (.) men det komme an på dokumentarfilmen seier du (.) at det e ikkje nødvendigvis sånn at alle dokumentarfilmer handler om kultur

sC:nei

R: nei det er heilt sant (.) in order to be able to understand other cultures you need to have a good understanding of your own culture (.) her har du og kryssa av på agree somewhat

sC:jah (.) for eg tenkar (.) at eh (.) du kan jo skjønne det (.) uten å (.) uten og kunne din på en måte (.) men eh (.) du skjønner det sikkert bedre viss du kan litt mer om din kultur (.) og då blir det liksom lettere å forstå de andres kulturer

R: korleis veit du om du (.) kan noko om din egen kultur då (.) tenker du

sC: nei (.) eg tenker (.) det er bare liksom (.) det e jo bare (.) du e jo liksom bare blitt lært opp sant (.) du e bare blitt født med det på en måte (.)

R:mhm

sC: og etterhvert så årene e gått så e du (.) liksom bare vendt deg til det (.) (.) og då kan du bare det (.) egentlig (.)

R: ka tenke du med å kunne e det måten å oppføre seg på (.) på språk

sC:ja eh språk og så oppførsel og (.) ja (.) e vel det (.) (.) (.) og så klesstil og sånt

R:mhm men går det lengre også kanskje norsk kultur (.) viss ein kan noko om norsk historie har det noko med norsk kultur å gjere

sC: (.) (.) (.) (.) eh (.) eg vetkje (.) eg tror det kanskje (.) ja det e jo sikkert det (.) ja det må jo det

R: altså at det kanskje har noe med korfor vi e her i dag det e det som har skjedd i fortiden (.) ja (.) ehm (.) eg tenker vi kan ehm (.) (.) (.) ja (.) disse spørsmålene går litt inn i de som e i intervjuguiden så då (.) hopper vi inn i den (.) (risling i papirer) (.) så (.) første spørsmål (.) syns du det e viktig å lære om andre kulturer enn din eigen (.) kvifor kvifor ikkje

sC: ja (.) må jo det (.) fordi at eh (.) (.) da vet du liksom (.) kordan de andre har det og (.) og kva reglar de må følge og sånn

R:mhm

sC: du kan skjønne (.) sånn som muslimene kan jo ikkje spise alt (.)

R:mhm

sC:det må en jo liksom kunne (.) sånn for eh (.) // (.) (.)

R: eh (.) snakker de ofte om andre kulturer i engelsktimane (.) ka syns du om det (.)

sC:ja eg tror vi gjør det (.) ja vi gjør det

R:mhm

sC:nei (.) det syns eg e greit (.) det e jo bra (.) bra (.) ja (.) (.)

R: det e bra å lære om andre kulturer (.)

sC:ja det e liksom bedre enn å ikkje lære om noe

R:mhm (.) så komme me litt tilbake igjen på den som me var i stad (.) kvifor er det viktig å reflektere over din egen kultur når me lærer om andre kulturer (.) korfor korfor ikkje

sC:eh (.) jah (.) nei då får jo de lært om deg og liksom (.)

R:mhm

sC:så eh (.) det må liksom være sånn at du lærer litt bort til de og de lærer litt tilbake (.) skjønn de liksom (.) ka vi spiser og sånn

R:jah (.) det e jo interessant (.)ka tenker du om å sjå dokumentarfilmar i engelsktimane

sC:nja (.) det e jo bra (.)

R: mhm

sC: sånn som (.) eg likte den der bully project liksom

R: ja

sC: noen likar eg (.) men eh (.) det e jo noen eg ikkje syns e så gøy liksom

R: ja

sC: men eh (.) det e jo bare bra liksom (.) det e jo bare positivt (.) fordet at du lærer jo bare ting bort (.)så bare får du (.) ja (.) så skjønner du mer om (.) problemene og (.) og liksom (.) sånne ting (.) visst det e noe/

R: ja (.) ehm (.) ka problem tenker du på då

sC:sånn som bully project det e jo mobbing og sånt (.) så då skjønner en at det e alvorlig og at du må liksom ikkje ta (.) det (.) for langt ut // de har liksom et budskap med det (.) de har dokumentarfilmene

R:mhm (.) ka e da som gjer at nokon dokumentarfilmar (.) at du ikkje likar nokon liksom (.) kanskje

sC: det e jo sikkert innholdet (.) eg vekje eg (.) sånn (.)

R: ja (.) har du nokon eksempel på nokon du kanskje ikkje var så begeistra for

sC: ja den der filmen vi så om england (.) den der selma eller noe sånt

R: ja (.) har du sett den med Randi

sC:ja eg tror det var hon (.) ja eg vetkje (.) ja den likte ikkje eg så mye så eh (.) eller det var jo greit (.) fordet eg kunne jo på en måte historien fra før av (.) så derfor var det liksom (.) det var ikkje så mye å følge med på egentlig (.) for det var om martin luther king (.) så eh (.)

R: ja (.)

sC:eg kunne liksom det

R: mhm (.)så visst det e så visst du kan det som blir presentert i filmen så e det ikkje alltid at det blir så at den blir så fasinierende

sC: nei men det var bare liksom (.) ja kordan de lagde den på en måte

R:måten de lagte filmen på då

sC:ja

R:eh (.) så eh (.) har det noe å sei tror du det har noe å sei kem filmen e lagt for om den e lagt for et ungt publikum eller

sC: ja for det e litt mer voksent det der med martin luther king og det der

R:ja

sC:liksom (.) litt mer voksne som kan se på det

R: samtidig så e det jo en del av deres læreplan med historie og

sC: jaja (.) det e jo det men

R: men litt tungt stoff (.)

sC: ja (.) kanskje det (.)

R: jah (.) kan me læra om andre kulturer ved å sjå dokumentarfilmar (.) eventuelt korleis

sC: (.) ja du kan jo det

R:mhm

sC: men (.) det spørs ka film (.) liksom (.)

R: ja (.) gitt at det e en film som finne sted i for eksempel usa eller i eh (.) storbritannia

sC: ja (.) viss de liksom (.) på en måte filmar hverdagen dees så (.)

R:mhm

sC: då får vi jo vite (.) kordan de har det i hverdagen og (.) ka ritualer de gjør

R:mhm (.) (.) ehm (.) banaz tok for eksempel sted i storbritannia

sC: ja

R: men og kanskje i det multikulturelle storbritannia

sC: ja

R:ja (.) ehm (.) (.) (.) korleis er dokumentarfilmer anerledes enn spillefilmer i din meining og då tenker eg brukt i ein undervisningsammenheng då

sC: spillefilmer er sånn vanlige filmer sant

R: ja

sC: eh (.) ka de filmene vi har sett på skolen (.) de spillefilmene vi har sett på skolen liksom

R: ja kanskje korleis er det anerledes når ein bruker dokumentarfilm enn spillefilm

sC: eg føler at (.) liksom (.) spillefilm (.) det e mer (.) sånn som (.) eg føler at det ikkje går sånn skikkelig inn (.) med budskapet (.)

R: mhm

sC: eg føler at du kan tro at det egentlig ikkje e så ekte (.) mens liksom (.) dokumentarar går rett til (.) eller du skjønner ka budskapet e med en gang og (.) du skjønner liksom alvorret

R: mhm

sC: eg føler at (.) de spillefilmene e ikkje sånn (.) det e ikkje sånn at eg tenkar (.) det skjer i hverdagen på en måte (.)

R: mhm (.) (.) fordi om de kan illustrere det de og då

sC: ja (.) men dokumentarar er jo sant ekje det

R: det kommer vel kanskje litt an på regisøren også vel (.) det er vel (.) ofte prøve å vise en vinkel av en sak (.) så spør det vel om de klarer å være helt objektive (.) noen klarer kanskje bare vise en side mens andre vil kanskje prøve å være mer objektive og vise flere sider av en sak

sC:ja

R: ja (.) men mange har nok samme følelsen som deg at det kan være (.) ehm (.) mer fra virkeligheten då (.) i en dokumentarfilm (.) (.) når du ser en dokumentarfilm ka følelser får det fram i deg (.) er det anerledes enn å lese ein tekst om samme tema

sC:mmm (.) viss du leser tekst så innbiller du deg noe annet enn det som kommer på filmen (.) så du tenker bare dine tanker (.) og då kan det jo være at du ikkje tenker så (.) så viss det e sånn alvorlig (.) så tenker du ikkje sånn skikkelig alvorlig på det

R:mhm

sC: men viss det e film så kommer jo det (.) eller det spørs jo ka (.) kor alvorlig det e for den filmen då

R: mhm

sC: men visst det (.) (.) liksom (.) han (.) eller regisøren har tatt et skikkelig alvorlig tema og lagd en film av det så tror eg (.) at det liksom blir sterkere enn å lese en tekst om det samme (.)

R: ja (.) koffor det tror du (.)

sC: det e jo fordi at (.) sikkert at (.) de bildene du har i hodet som e til teksten e ikkje så sterke så det som e på filmen (.) (.) ja (.) tror det

R: at på filmen så ser du (.) du vet at disse personene faktisk eksisterer (.) at det blir mer virkelig når de snakker til deg (.)

sC: ja (.) (.)

R: ja (.) (.) (.) ehm (.) ja

sC: ja

R: så ka følelser (.) viss vi komme litt tilbake igjen til det (.) får det fram i deg

sC: nei det spørs jo kas film då

R: ja

sC: men eh (.) blir sikkert litt lei meg når eg tenker at skjer dette liksom

R: ja

sC: ja visst

R: det e vel kanskje visst det e en trist film men var du med når vi såg britains youngest boarders (.) de som bodde på sånn boarding skole

sC: ja

R: ja (.) den var jo kanskje ikkje en sånn type alvorlig dokumentarfilm kanskje

sC: nei men (.) det blir liksom (.) alt det de går gjennom liksom (.) kanskje det blir liksom (.) det blir liksom (.) liksom litt mer sånn (.) skuffet at det e liksom sånn for de (.)

R: mhm

sC: at de må gå gjennom alt det og at det e så strengt og sånn

R: mhm

sC: og så e jo de (.) hjemlengsel og så

R: ja

sC: så då blir du jo litt lei deg for det

R:ja (.) ja (.) har du en favorittdokumentarfilm av filmene vi har sett og korfor likte du den dokumentarfilmen bedre enn de andre

sC: nei eg huskar egentlig bare den bully project sånn skikkelig (.) så eg må jo bare ta den (.) han der fisher duden (.)

R: mhm

sC: fishman og så husker eg hon som kom på bussen med en pistolgreier (.) og så kom hon i sånn ungdomsfengsel (.) ja det e jo sikkert alvorlig egentlig

R: mhm

sC: fordi når eg tenker på mobbing så tenker eg egentlig bare sånn plaging (.) du går bort og sier sånn (.) litt stygge ting sånn

R: mhm

sC: men eh (.) det de to gikk gjennom el det fish gikk igjennom var jo egentlig helt sykt (.) sånn kordan det e for han og kordan han klarer seg egentlig

R: ja

sC:eg hadde ikkje klart meg viss det hadde vert sånn

R: nei sant (.) eh men eh (.) så egentlig så e det ikkje så mange av de andre dokumentarfilmene du huska noko særlig av (.)

sC: nei egentlig ikkje (.) eller

R: såg du banaz (.)

sC: nei eg huskar ikkje (.) tror ikkje det (.) nei

R: nei (.) korfor trur du at den filmen gjorde sånn inntrykk på deg og ikkje de andre då

sC: nei (.) det var jo sikkert pga at eg har sett den før tror eg (.) og

R: ja

sC: og første gangen (.) det var ikkje sånn skikkelig eg tenkte ikkje så mye over (.) ka det var liksom (.)

R: mhm

sC: så såg eg den igjen (.) og då bare tenkte eg at det e jo faktisk alvorlig og (.) eg må liksom slutte med det og sånt (.) at en kan skade folk og (.) og det kan gå ut over livet dees (.) ///

R: mhm (.) så kanskje viss en film tar for seg litt sånn alvorlige tema (.) at det kan være lurt å se den flere ganger da (.) (laugh) eller

sC: kan jo være det men (.) eg vetkje helt (.) det e jo (.)

R: er det tematikken i de andre filmene som blir for tung eller

sC: ja (.) kanskje det (.) men ja det blir jo litt det fordi at du tenkar ikkje over først sånn (.) viss du (.) viss du ser han først så tenkar du ikke sånn skikkelig over ka de har gått gjennom og sånt (.) men når du ser den igjen då (.) følger du liksom litt mer nøye på det (.) og du kan på en måte liksom historien fra før av og du skjønner mer (.) viss du ser en (.) noen små scener så skjønner du liksom (.) ja det var det de mente og sånn

R: mhm (.) ja (.) ja.(.)(.) ehm (.) ka eg tenkte på (.) (.) ja (.) så hadde dåke sett ein martin luther king hadde dåke sett den (.) og så hadde dåke sett ein dokumentar om irland og kan det stemme (.) med randi

sC: ja (.) eg tror det

R: eh (.) du tror det (laugh)

sC: (laugh)

R: eh men eh (.) ka tror du som gjør eh ja (.) no spør eg voldsomt her om korfor du tror at noen filmer sitte igjen hos deg (.) denne har du sett flere ganger (.) kan det ha noe med at det er unge personer som er med i denne filmen

sC: ja ja det e jo sånn de e jo mer sånn på min alder (.) eller rundt den aldersgruppen min og då blir det jo liksom mer rettet mot meg isteden for rette mot de voksne el de som e mye yngre enn meg og då tenker eg at det e så viktig for meg å skjønne det liksom

R: mhm

sC: ka de på min alder går gjennom og (.) at det ikkje e nåke vanskelig å gå her på en måte

R: mhm

sC: ja

R: mens de andre blir kanskje mer retta mot historie og (.)

sC: ja altså (.) de e liksom rettet mer voksent (.) sånn (.) du må skjønne litt mer og du må være litt voksen oppe i hodet for å skjønne det liksom

R: ja (.) så dokumentarfilm kan være litt vanskelig å forstå

sC: ja

R: eller noen filmer kanskje

sC: ja

R: jah (.) (.) har du andre ting du vil nevne i forbindelse med tema kultur eller dokumentarfilm

sC: mm (.) kultur (.) (.) (.) jaa (.) (.) eg husker vi snakket noe sånn om britisk kultur her (.)

R: mhm

sC: det var jo (.) ja og så var det sånn irsk greie (.) det var sånn (.) stereotypier (.) det var jo ka vi trodde (.) eller ka så var (.) eller ka vi trodde de gjorde

R: ja

sC: men at vi ikkje måtte tro på det for alle e ikkje sånn

R: mhm

sC: det e bare noen få som kan være sånn og så har vi bare tatt det og tenkt at alle kan (.) el alle fra irland e sånn og det e vel sånn at (.) du kan jo ikkje bare dømme noen uten av du vet kem de e på en måte (.)

R: mhm

sC: det e liksom galt av oss

R: det e sant (.) e det stereotypier på nordmenn også

sC: ja det e jo sånn (.) alle nordmenn går på ski liksom (.) og så liksom (.) ja det var vel (.) el eg husker ikkje flere (.) men eg husker at pakistanere var nåke med taxi el noke sånt (.)

R: mhm

sC: og det kan jo være frekt og liksom (.) for det e sikkert ikkje alle pakistanere som liker å kjøre taxi liksom

R: mhm (.) ja (.) det er sant (.) en skal være litt obs når en bruker stereotypier (.) samtidig så komme de jo fra et eller annet sted (.) så det e jo kanskje flere folk i norge som står på ski enn i mange andre land (.) så derfor blir det kanskje gjort til en stereotypi (.) ja

sC: ja (.)

R: mhm (.) men den e grei (.) (.) (.) då slår eg av

Appendix 10: Transcription student D

Transcription student D

R: kanidat 21 (clears throat) ok (.) so in your (.) so we are just going to talk a bit about your questionnaire and then we will talk about the questions afterwards

sD: yeah

R: so (.) eh (.) so (.) in this questionnaire you was asked to define culture and you said: culture is people's traditions and way of life (.) culture is a huge part of one's identity (.) it can be music, food (.) etc (.) so why did you write down this term (.)

sD: yeah (.) we had the subject in the English lesson and eh (.) I thought it was the (.) the best definition to (.) express (.) yeah

R: mhm (.) and it kind of looks like you have stopped a bit here (.) so (.) is there anything else you would include in the term culture

sD: yeah (.) there are more things like music and food

R: mhm

sD: but yeah (.) it's traditions yeah (.) lots of different traditions

R: mhm

sD: but yeah (.) I don't think I have anything more

R: that's ok (.) ehm (.) so I thought (.) this is kind of one of the questions for later but (.) eh (.) in this part you was suppose to look at the following statements and say whether you agree or disagree (.) so (.) in order to be able to understand other cultures you need to have a good understanding of your own culture (.) and you've put your mark (.) kind of between agree somewhat and agree (.) so why is that (.)

sD: eh (.) because I agree in a type of level that it is important to know your own culture but I don't think it is necessary to (.) eh (.) you can read upon other cultures and get a good understanding without understanding fully your own culture

R: mhm

sD: but (.) it is a good thing to know your own culture I think

R: yeah

sD: to compare and (.) yeah

R: perhaps it is a bit difficult to know what you know about your own culture (.) since you're born in it

sD: yeah (.) I don't think about it

R: no (.) we may not think so much about it since we are born in it (.) (.) ehm (.) ok and I think eh (.) the last questions in the questionnaire ehm (.) they kind of mix a bit together but we are going to talk a bit about this as well as I thought that you had an interesting answer her (.) so in your own words say something about why it is important or not important to have knowledge about other cultures (.) and you have written (.) from my point of view (.) it is very important to have knowledge about other cultures (.) culture plays a big part of the decision making (.) and to have insight in other cultures makes it easier to understand different people's values and the decision making (.) the world is full of conflicts eh and misunderstandings (.) yeah so this last part was really

sD: a big thing

R: yeah (.) it is a big thing

sD: yeah (.) should I talk something about eh

R: yeah (.) why did you (.) because that was kind of an interesting point you made here that the (.)

sD: yeah (.) I thought about the banaz documentary when I write that since (.) it is easy to understand but we don't accept that that (.) the murder (.) but ehm (.) it is easier to understand when you know the religion or their culture (.) and yeah

R: mhm

sD: but nowadays with so much culture conflicts (.) (.) we have to have an open view and yeah

R: yeah (.) do you have any examples of cultural conflicts you can think of (.) (.) you mentioned banaz of course which

sD: which is the western and eastern (.) and then we have the indigenous people (.) I don't know what they're called but eh (.) the same in Norway

R: mhm the sami people yeah

sD: yeah (.) so

R: and why do these misunderstandings happen do you think

sD: eh because of different worldviews they have and eh (.) eh (.) and the one culture will think they are superior somewhat

R: mhm

sD: yeah

R: yeah (.) (.) so you kind of have a dominant culture and a

sD: less dominant yeah (.)

R: who thinks he's superior (.) it is superior to the other (.) good (.) eh (.) yeah (.) we're going to go over to just (.) (.) to the (.) (.) the other questions (.) ehm (.) so (.) these kind of mix into what we've been talking about so we can talk a bit about things (.) and if we've already talked about it we will jump (.) move on to the next question

sD: mhm

R: so do you think it is important to learn about other cultures than your own why why not (.) (.)

sD: yeah (.) it is very important eh I believe (.) you have to be open minded to understand the world and (.) yeah (.)

R: yeah

sD: and towards what people choose to believe and the decision making as I've said in the (.)

R: mhm

sD: yeah

R: what do you mean by the decision making

sD: eh why they do like they do and why they decide to do something which for us are to another culture is a bit strange or yeah

R: mhm (.) (.) like the honour crimes

sD: yeah but eh (.) we have to honour killing is wrong (.) I would like to say that

R: yes (.) that's quite extreme but do you have other examples which we could eh

sD: yeah (.) the muslims and the (.) the women there wearing these clothes that eh

R: mhm

sD: yeah (.) that needs to (.)

R: need to cover (.)

sD: yeah (.) need to cover their body yeah

R: yeah and their hair

sD: yeah

R: so if we learn about other cultures we could better understand why this is so and maybe accept (.) yeah (.) do you often talk about other cultures in your English lessons (.) what do you think about this (.)

sD: yeah with the teacher and (.) eh yeah we have had about the indigenous people and then the cultural conflicts and then the (.) yeah (.) and different types of English-speaking countries and eh (.) and how it is different to the the isle and the irish country and England

R: mhm

sD: so we have talked about other cultures

R: yeah (.) so what do you think about it (.) because it might be a lot about culture in our English lessons all the time

sD: yeah it is very much (.) we talk very much about other cultures in our English but I think it is a good thing

R: mhm

sD: yeah we (.) the Norwegian pupils need to have more (.) more insight of the (.) the cultures in the world (.) (.) because eh (.) we can be a little (.) we Norwegians can be (.) litt (.) a little eh (.) what's it called (.) (.) not stupid but eh (.)

R: ignorant

sD: yeah ignorant (.) yeah

R: mhm (.) so that is why it is important to have (.) to spread knowledge about other cultures

sD: yeah

R: mhm (.) interesting (.) ehm (.) is it important to reflect on your own culture while learning about other cultures (.) why why not

sD: yeah

R: yeah we kind of talked about that (.) so we can go to the next one (.) if you don't have anything to add (.) (.) (.) what do you think of watching documentary films in your English lessons

sD: I think it is very interesting (.) it is another way to learn (.) I think it is a more direct way

R: mhm

sD: instead of the teacher talking in front of eh (.) and giving lectures (.) I do think that is important too but you have to have (.) but a good mix can be very good since (.) eh (.) it's very hard for the teacher to teach (.) or to show these many feelings and expressions (.) (.) but in a documentary film it is (.) it is more easier to do that

R: mhm

sD: since eh (.) yeah (.) and you watch it like the bully movie (.) that was very emotional (.) and yeah (.) it is something else then eh just eh hearing about it in front of the class or reading about it in a book

R: mhm (.) why is it different(.)

sD: you get a visual (.) experience and eh (.) yeah (.) and we get to know the people right in front of us like they are talking to us

R: mhm (.) yeah (.) you kind of feel very close to them

sD: yeah

R: so this kind of mix (.) so the next question kind of mix into this one (.) so can we learn about other cultures through watching documentary films (.) if so how

sD: yeah (.) I definitely think so (.) eh (.) how (.) it is by watching them and get a richer experience instead of reading from a book and (.) but you also learn from that and eh (.) yeah

R: so do you think eh (.) eh (.) is it enough just to watch a film and then you're done with it or is it (.)

sD: I think it is good eh (.) these handouts you gave us

R: mhm

sD: so we can reflect upon them (.) I think that was a good idea since eh we have to think more about the movie not just forget about it completely (.) since we are students and we are young we have a tendency to do that

R: mhm (.) yeah (.) so it is good to do several things maybe read a bit and and have a handout while you're watching and also work with it afterwards

sD: yeah I think so

R: yeah (.) how are documentary films different from fictional films in your opinion and this is now I am talking about when used in an educational setting

sD: Yeah the differences (.) yeah (.) we have watched a movie called Blood diamond that is a fictional film and eh (.) to compare it to another film like a documentary film is eh (.) [a fictional film] it gives almost all the time an impression of what eh our subject and it is almost (.) everytime politically correct but eh (.) it is fictional it doesn't give the same credibility as a documentary film (.)

R: mhm

sD:I think

R: so why does the documentary film give more credibility you think

sD: mm (.) well we don't know if the producers know want to angle it (.) but it is based on facts and a true story (.) their living in the way

R: mhm (.) but the producer could(.) angle it (.)

sD: yeah (.) that's why we have to be aware of it and have a critical view on it (.) it is interesting that you see(.) it from different angles (.) yeah

R: yeah (.) and I think it is really important to keep in mind (.) whether we are reading or eh watching a film (.) to have a critical point of view

sD: yeah

R: or a critical view ehm (.) yes (.) when watching a documentary film how do you feel (.) is it different from reading a text on the same topic

sD: I think it is very different (.) we get so much closer to them I think (.) yeah we see them and not just read the description about them and eh (.) yeah (.) it's more easier to us to understand what kind of troubles they are against or (.) whatever they are against (.) so

R: mhm (.) yes (.) ehm (.) do you (.) to get back to the part with feelings (laugh) do you (.) how do you feel (.) and of course that depends on what documentary we see and eh (.) does it stirr more emotions in you (.) do you think

sD: yeah yeah(.) definitely (.) some of them are quite emotional (.) like bully and banaz (.) and I didn't start crying but it started a feeling (.) and when I come home (.) at least from bully (.) I started thinking about it (.) maybe a week or two (.) it sets many emotions

R: yeah (.) it gave a big impression (.) mhm

sD:mhm

R:do you have a favorite documentary film of the films we've seen and why did you like this one better than the others ones we've seen (.)

sD: mm (.) that was a hard one (.) we watched about the British schools and we (.) like the public and eh

R:the boarding schools

sD: yeah (.) but I don't think that was my favorite (.) I would say banaz because it was very interesting because they had interviewed many people like officers and yeah (.) this story was unbelievable (.)

R: mhm

sD: yeah (.) when we see that kind of big culture conflict we in England today (.) it was like a small community where they lived and they didn't tell anything to the police during the investigation (.) that was quite interesting (.) it was surreal

R: yeah (.) maybe that's why documentaries can be so capturing because you know it has happened actually

sD:yeah

R: yeah (.) do you have any other things you would like to mention connected to the topic other cultures and documentary films

sD: mmm (.) no not really

R: no (.) that's ok (.) then I will turn this off.

BULLYING IN THE USA

THE BULLY PROJECT



18 million young Americans get bullied every year. In this documentary you get to see how bullying has affected the lives of five young Americans and their families throughout a school year. Not only do we meet the parents and the kids that experience being bullied, but we also witness testimonies of bullying on the bus and at the school and how school staff deals with the problem. Luckily there is growing awareness to the problem and several groups like “Stand up for the silent” and “The Bully project” work towards getting information about bullying out to people in order to make a stop to it. It all starts with one.

KOMPETANSEMÅL

ENGELSK VG1/VG2

Litteratur, kultur og samfunn

- drøfte engelskspråklige filmer og andre kulturuttrykk fra forskjellige medier
- drøfte kultur og samfunnsforhold i flere engelskspråklige land

Munnleg kommunikasjon

- forstå og bruke et bredt generelt ordforråd og et faglig ordforråd knyttet til eget utdanningsprogram
- forstå hovedinnhold og detaljer i ulike typer muntlige tekster om allmenne emner og faglige emner knyttet til eget utdanningsprogram
- lytte til og forstå sosiale og geografiske varianter av engelsk fra autentiske situasjoner
- uttrykke seg på en nyansert og presis måte med god flyt og sammenheng, tilpasset formål og situasjon
- innlede, holde i gang og avslutte samtaler og diskusjoner om allmenne emner og faglige emner knyttet til eget utdanningsprogram

Skriftleg kommunikasjon

- forstå og bruke et bredt generelt ordforråd og et faglig ordforråd knyttet til eget utdanningsprogram
- forstå hovedinnhold og detaljer i tekster av varierende omfang om forskjellige emner
- lese for å tilegne seg fagkunnskaper fra eget utdanningsprogram
- bruke egne notater for å skrive tekster med tilknytning til eget utdanningsprogram
- skrive ulike typer tekster med struktur og sammenheng, tilpasset formål og situasjon
- bruke mønstre for rettskriving, ordbøying og variert setnings- og tekstbygging i produksjon av tekst

Before watching the film:

1. What does the word “bully” mean? Explain in your own words in English. If you are uncertain about the meaning, use a dictionary to look up the word.
2. What do you think about when you hear the word bullying? Make a mind-map.
3. Why do people bully other people, do you think?

After watching the film:

Divide the class into four groups – each of the groups will work with one of the subtopics below. If you need to revisit their stories, please click on the links below. Afterwards, the groups present their findings to the rest of the class.

I. [ALEX](#)

II. [KELBY](#)

III. [JA'MEYA](#)

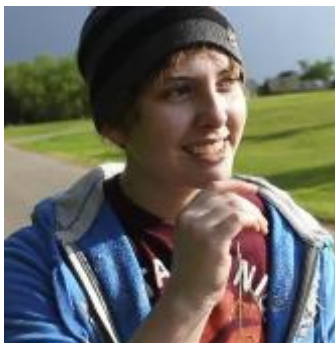
IV. [TY AND TYLER](#)

ALEX



1. Why is Alex called fish face?
2. Why does he have a special appearance?
3. How does Alex answer his parents when they ask him how school was?
4. How do you think it feels to be bullied every day, the way Alex has been bullied?
5. Why do the other kids bully him?
6. What does the school do about the fact that Alex is being bullied? Do they take the problem of bullying seriously, in your opinion?
7. His mother and father say to Alex that he has to stick up for himself – he has to make friends. What do you think about this?
8. What happens when the parents go to the school to talk to the principle? What does she want to do with it?
9. Towards the end, Alex seems more happy – what do you think Alex does today? How is his life today?

KELBY



1. Why is Kelby being bullied?
2. What has happened to her?
3. Do her parents support her?
4. Why doesn't she want to move from the small town where she lives?
5. In the end, something happens, and Kelby decides to move anyway. What happened?
6. What does Kelby have, that Alex didn't have?
7. Kelby was bullied because she was gay. Do you think similar situations occur in Norway?
8. Watch [this video](#) – is it ok to put people into different categories?

JA'MEYA



1. Ja'Meya is in prison because she took her mother's gun to the school bus and threatened the other kids with it. Why did she do this?
2. In relation to gun control – how does Ja'Meya's case shows us that the laws on gun control in the USA can be problematic?
3. One of the police men interviewed in the documentary has very strong opinions on what Ja'Meya did. What did he say?
4. How does Ja'Meya's mother support her daughter?
5. Do you think what Ja'Meya did can be justified?
6. How do you think it is to be a 14 year old in a prison? How does it look like Ja'Meya feels about it?
7. What would you do if someone started bullying you or someone you know on the school bus?
8. How is Ja'Meya's life today, do you think?

TY/TYLER

1. Both these boys commit suicide because they have been bullied. What drove them to do this?
2. How have their families dealt with their deaths?

3. Ty's father says at one point in the film: "We are just simple people. We've got nothing. If a politician's kid had killed himself because of bullying, there would have been changing of laws and everything" – why does he say this?
4. What can society do to stop bullying? And what can parents and schools do?
5. What can you do to stop bullying?
6. Why do you think many people don't say anything if they see a person that gets bullied?
7. Kirk and Laura, Ty's parents, travel around with the organization "[Stand for the Silent](#)" – why do they do this? What do they hope to achieve?
8. Tyler's father says: "Everything starts with one and builds up, and if we can continue to increase that number whether it be ONE by ONE or TWO by TWO, eventually we have an army where we can defeat anything" – what do you think he means by this? What can be done to stop bullying?

Write a play

Work together in groups and write a play where bullying is the topic. You should write a manuscript and practice the different parts and play it for the others in your class. If you want – you can make a video out of it and submit it to the official site of the [bullyproject](#).

Appendix 12: Lesson plan Britain's youngest boarders

THE BRITISH EDUCATION SYSTEM LESSON PLAN

LEARNING AIMS:

- Discuss and elaborate on culture and social conditions [in several English-speaking countries]
- Discuss and elaborate on different types of English language literary texts [from different parts of the world]
- Discuss and elaborate on English language films and other forms of cultural expressions from different media
- Listen to and understand social and geographic variations of English from authentic situations
- Understand and use a wide vocabulary

MATERIAL:

- Literary text: "For your own best, son" by (p.134 - 137, Target Vg1, 2009, novel extract Elisabeth George)
- Documentary film: "Britain's youngest boarders" by
- Factual texts about the UK education system: [UK Education NDLA](#) and p.137 (see attachment)
- Worksheet 1 + 2

WORKSHEET 1

WORKING WITH DOCUMENTARY FILMS: "BRITAIN'S YOUNGEST BOARDERS"

The documentary film is mainly about Luke, Dominic and Louis

BEFORE WATCHING THE FILM

1. **Brainstorming:** write down what you think about when you think of the British school system. Make a list (or a mind map) and compare it with your partner afterwards. Then have a look at the text on [UK Education](#) and read about the education system of Britain and add a few more words to your list.
2. Read about **the British education system** on p.137 in your attachment (Targets) and answer the following questions:
 - a. The British education system covers which countries?
 - b. What does it mean that education is compulsory between the ages of 5 - 16?
 - c. What does GCSE stand for?
 - d. What is the main difference between the education system in Britain and Norway, in your opinion?
 - e. What is a boarding school? Explain in your own words (search the internet if you don't know the answer).

WHILE WATCHING THE FILM:

- a. Listen: what type of dialects do the people we meet in the film speak? Write down a few keywords while you watch and listen.
- b. Why is Luke nervous?
- c. Louis left a state school in London in order to start Sunningdale. He feels excited but a bit nervous about what?
- d. How does Dominic's mother feel about him being a boarder?
- e. What is the role of the guardians?
- f. What does it mean to be a "weekly boarder"?

AFTER WATCHING THE FILM - INDIVIDUAL WORK

- g. What is your impression of boarding schools after watching this film? Has your view changed in any way? Give reasons for your answer.
- h. How is the British culture different from the Norwegian culture, when it comes to education?
- i. What did you learn from watching the documentary film?
- j. What have you learnt about British culture from watching the documentary film?
- k. What is your experience of working with this topic? What do you think about the different sources we have worked with? (factual texts, literary texts and documentary film).

WORKSHEET 2

1. Expressing opinions - discuss with your learning partner (from Targets Vg1, p.137)
 - a. Would you have liked to go to a public school (*in the UK = privat skole)? Would you send your own children there if you had the opportunity? Give reasons for your views.
 - b. Offering equal opportunities for education to all children is important in many countries, among them Norway, USA and Britain. Why is education so important?
 - c. For how long should education be free (paid for by the state) and when should people start paying for their own education?

MULTICULTURAL BRITAIN

LESSON PLAN

Introduction

1. Read the text “Multicultural Britain” on p.122
2. Pick 5 words from the text and write them down. Can you use each of them in a sentence?
3. Why did so many immigrants come to Britain after the Second World War?

Arranged marriages

1. What do you know about arranged marriages? Brainstorm.
2. Read the short story “Fated attraction” by Lynne Wallis

Honour crimes

1. Read the text adapted from the [BBC on honour crimes](#) (hand out)
2. What is an honour crime? Discuss in pairs.
3. We watch the documentary *Banaz - a love story*.
4. Class discussion: what would you do if you suspected that anyone you knew where forced to marry? Who could you talk to?
5. Written tasks (remember to put your identification number on them)
 - a. What do you think will happen to Amarjit from the short story “Fated attraction”?
 - b. What did you think about the documentary film *Banaz - a love story*?
 - c. What can we learn from the documentary related to the British culture and honour crimes?
 - d. What made the greatest impression on you from these lessons?
 - e. What is the message of the documentary film? What can we learn about multicultural Britain from the documentary?

Appendix 14: Lesson plan Amandla! A revolution in four-part harmony

“Amandla! - A Revolution in four part harmony”

1. What is the film about? Sum up the film in a few sentences below (on p.4 there is more space to write if you need it)
2. What does the word “amandla” mean?
3. What is the theme of the film?
4. What did you learn from watching the film?
5. What can we learn about the South African culture and history from the film?
6. Discuss the title of the film - is it a good title? Why/why not?
7. In the film, there is a lot of talk about the South African identity connected to South Africa. How is your country of origin important to your personal identity?
8. What are your thoughts on learning about other cultures, like the South African one?

Appendix 15: Transcription guide

TRANSCRIPTION GUIDE

KEY

R = researcher

sA = student A

sB = student B

sC = student C

sD = student D

(.) = pause one second

(.)(.) = pause two seconds

/ = indecipherable utterances

(sneeze) (laugh) (sigh) = nonverbal utterances

(cut off) = a person stops talking in the middle of the sentence

[angry] [eager] = tone

= swearing

[X] = due to confidentiality and risk of revealing information about the student or others, this word is left out, sometimes transcribed as [NATIONALITY], [LANGUAGE]

[...] = part left out, not relevant in this connection

CAPSLOCK = actions taking place at the site, for instance: SOUNDS OF PAPER FALLING

