



MASTERTHESIS

Language, Culture and Identity: How to use *The Hate U Give* to teach African American Vernacular English and simultaneously, promote intercultural competence in the English classroom.

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Abstract

This thesis presents an intercultural teaching project which aims to promote learners' intercultural competence by broadening their understanding of African American Vernacular English (AAVE) through the use of film. In the modern, global world of today, being interculturally competent is necessary in order to be able to successfully interact with people from different cultures, and the way people use language to communicate is deeply influenced by their culture and identity. AAVE is a language variety which is spoken by nearly all people of African descent in the USA, and even though it is a prevalent English language variety, it is also one of the most misunderstood, undervalued and stigmatized, and this view of AAVE influences how African Americans speak, behave and view themselves in relation to the dominant American culture.

The method used to develop students' intercultural competence and increase their knowledge of language variation and AAVE is to view the film *The Hate U Give* (Tillman Jr, 2018), as it provides students with a realistic portrayal of African American life, culture, identity and language. Moreover, the film also includes several intercultural concepts as it explores topics such as identity, stereotyping, racism and power. The viewer-response approach developed by Teasley and Wilder (1997) is used as the backbone of the project as it provides teachers with a blueprint of how to use film in the classroom. The approach is designed to make students active viewers who reflect on their reactions and interpretations, by providing students with the opportunity to share their interpretations with the other students in the class.

This thesis concludes that *The Hate U Give* (Tillman Jr, 2018) can promote intercultural competence in the language classroom as it provides students with exposure to the highly stigmatized language variety AAVE, and in so doing demonstrates to students the experience African Americans have of being black in the USA. By promoting a learning environment built on tolerance, acceptance and openness, the students are provided with the opportunity to discuss the complex and sensitive issues in the film such as stereotyping, racism, language and identity. Creating open-ended and reflective questions for use in group and whole class discussions means students are able to explore their own values, beliefs and behaviours, which in turn will develop their intercultural competence.

Keywords: Intercultural competence, AAVE, Linguistic variation, Language, culture and identity, Code-switching, Racism, Power, Stereotyping.

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1. Introduction

1.1. Background

Throughout the last centuries, the English language has dispersed around the globe on a scale that has never been seen before, and gone from the language of one tiny island to the global language that it is today. This spread of English can be said to have happened in two waves, the first being imperialism and the second being globalization. The spread of English through British imperialism happened through three avenues: (1) settler colonization, where native English speakers spread the language to new areas of the world through migration, (2) slavery, resulting in the emergence of pidgins and creoles, and (3) trade and exploration colonies, where English was used as an addition to the local languages (Galloway & Rose, 2015, p. 10). The dispersal of English through globalization arose out of the need for a common language as a result of an enhanced global interconnectedness. The term *globalization*, is defined as the development of an increasingly integrated global economy, where politics, cultures and societies are more connected than ever before thanks to advancements in technology (Merriam-Webster, n.d.). Nowadays, English can be heard in all the corners of the world, and has become part of daily language use for people from diverse cultural and linguistic backgrounds (Galloway & Rose, 2015, p. 11). It has permeated pop culture and is used as the language of business, even becoming the official working language within some companies (Galloway & Rose, 2015, p. 11). Globalization has thus not only intensified the spread of English around the globe, but also created the need to teach English as a foreign language and the teaching of intercultural competence.

The teaching of intercultural competence is also a key feature of the Norwegian Directorate of Education's English language curricula, which state that English is a key subject for cultural understanding, communication, education and identity development (The Norwegian Directorate of Education, 2020, p. 2). The directorate further states that the subject of English should provide a basis for communicating with others locally and globally regardless of cultural and linguistic background, and that the course should help to develop students' intercultural understanding of different lifestyles, mindsets and communication patterns (The Norwegian Directorate of Education, 2020, p. 2).

One of the inevitable consequences of this mass spread of English through imperialism and globalization, has been linguistic change and the emergence of new and differing English language varieties. However, the array of varieties that can be found in the English language is rarely represented in current English language teaching, with standard

Englishes being preferred in educational contexts resulting in non-standard varieties being subjected to scrutiny on whether they constitute correct usage or not (Galloway & Rose, 2015, p. 47). The reason for writing this master's thesis is therefore to teach intercultural competence by addressing the need to enlighten students of language variation and the stigma non-standard varieties face due to the preference for standard English varieties.

1.2. Research question

In this thesis I will present a teaching project which will highlight how the use of film can educate students about language variety and promote intercultural competence. Specifically, the aim of this thesis is to answer the question:

How *The Hate U Give* can be used to teach African American Vernacular English and in so doing promote intercultural competence?

The purpose is to present the students with a non-standard English language variety, while at the same time developing their intercultural competence skills. This will be done through demonstrating that a variety such as African American Vernacular English (AAVE) is as valid as any standard variety of English. Furthermore, the goal is to combat prejudicial and racist thinking, dismantle stereotypes and highlight to students the stigma speakers of AAVE face, and how it impacts their everyday life. I will also include how the variety relates to African American culture, identity, and power, and the place it holds in the dominant American culture today.

The Norwegian Directorate of Education's competency goals for the English language curriculum will be used as point of departure as to how the students should work with AAVE, and how the English subject should facilitate students' intercultural learning.

1.3. Outline of thesis

This thesis is divided into five main chapters, each with their own subchapters. Chapter one consists of the introduction which describes the background for writing this thesis, presents the research question this thesis aims to answer and also provides a thesis outline. Chapter two presents the theoretical framework and includes a definition of intercultural competence, how to use film in the classroom, what language, culture and identity is and how these three

terms are interlinked, as well as a description of language variation and AAVE. Chapter three includes information on the method used to analyse the film and a description of the main material for the intercultural teaching project, which is the film *The Hate U Give* by Tillman Jr (2018). Chapter four is the main chapter and is where a discussion of the intercultural concepts in the film takes place. Moreover, chapter four also includes a presentation of the learners, the learning aims, the teaching method and the teaching plan. Chapter five is the final chapter in this thesis and is where a summary of the main parts of the thesis will be provided, before finally presenting a conclusion.

2. Theoretical framework

In this section, the theoretical framework on which the teaching project is based is presented. First of all, the term intercultural competence will be defined, before moving on to describing how films can be used in foreign language teaching. Then the intersection of language, culture and identity will be explored before an outline of what language variation is will be provided. Finally, a description of the English language variety AAVE will be presented.

2.1. Intercultural competence

The term *Intercultural competence* evolved from the concept of *communicative competence* which involves not only understanding how foreign language learners acquire grammatical competence, but includes understanding how the ability to use language appropriately is acquired (Byram, 1997, pp. 7-8). According to Samovar, Porter, McDaniel and Roy (2016, p. 61) being interculturally competent means that a person has the ability to behave correctly by analysing their environment and the situation they are in. Communication is more than just the exchange of information and sending of messages, it is understanding that how one communicates will be perceived and interpreted by another person who has a different cultural perspective (Byram, 1997, p. 3). Therefore, being able to successfully communicate means that one is able to create and maintain relationships, and that one can use language to show that one is willing to relate to another person regardless of their differing beliefs and behaviours (Byram, 1997, p. 3).

Byram, Gribkova and Starkey (2002, p. 19) state that the key components in intercultural competence are *Attitudes, Knowledge, Skills* and *Values*. *Attitudes* (Byram et al., 2002, p. 12) is considered the foundation of intercultural competence and is the willingness

not to assume that one's own values, beliefs and behaviours are the only possible and correct ones, but having the ability to see how they might look from an outsider's perspective. The next crucial factor in intercultural competence is *Knowledge* of how social groups and identities function, and consists of two major components: knowledge of social processes and knowledge about other people and how people are likely to perceive you (Byram et al., 2002, p. 12). Another crucial component is *Skills*, which includes skills of comparison, interpreting and relating, as well as skills of discovery and interaction (Byram et al., 2002, pp. 12-13). Skills of comparison, interpreting and relating is the ability to interpret events from another culture and explain and relate them to events in one's own culture (Byram et al., 2002, p. 13). While skills of discovery and interaction is the ability to acquire new knowledge of a culture and being able to use those skills in real-time communication and interaction (Byram et al., 2002, pp. 12-13). Finally, *Values* involves the ability to evaluate one's own perspectives, practices and products as well as having critical awareness of one's own and other's values and how the values one holds influences attitudes towards other people (Byram et al., 2002, p. 13).

The need for intercultural competence in language teaching stems from the need for educational institutions to prepare their students to function in an inter-lingual and inter-cultural world (Byram, 1997, p. 2). By virtue of globalization and living in a world where people travel more than ever before, students are inevitably going to meet and interact with people who do not have the same culture, language and background as them, and intercultural competence is therefore at the core of many course curricula across the globe. Even though students might be able to speak with people from other countries and cultures via the global language of English, how they interact with them depends on their knowledge of the world, which is very much culturally dependent. Schools therefore need to educate students in how to use language in socially and culturally appropriate ways (Byram et al., 2002, p. 7).

The question many educators ask themselves is how they should go about promoting the development of their students' intercultural competence, and in 2002, Byram et al. published a practical guide to help teachers develop intercultural dialogue in the classroom. They state that:

The intercultural dimension in language teaching aims to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities and to avoid the stereotyping which accompanies perceiving someone through a single identity. It is based on perceiving the interlocutor as an

individual whose qualities are to be discovered, rather than as a representative of an externally ascribed identity. Intercultural communication is communication on the basis of respect for individuals and equality of human rights as the democratic basis for social interaction. (Byram et al., 2002, p. 9).

Furthermore, they state that it is the role of the language teacher to develop students' "skills, attitudes and awareness of values just as much as to develop knowledge of a particular culture or country" (Byram et al., 2002, p. 13). Teachers should therefore create a series of tasks where students can use their own experiences of culture to discuss and draw conclusions from what they have heard, seen or read, and be encouraged to make comparative analysis of the target culture and their own (Byram et al., 2002, p. 14). The focus when promoting intercultural competence should therefore be on how the learners respond and interact with others, and teachers can develop this by helping learners understand

- how intercultural interaction takes place,
- how social identities are part of all interactions,
- how their perceptions of other people and others' perceptions of them influence the success of communication,
- how they can find out for themselves more about the people with whom they are communicating (Byram et al., 2002, p. 14).

The intercultural dimension in language teaching therefore involves providing students with both the linguistic and intercultural competence which will prepare them for interactions with people from other cultures (Byram et al., 2002, p. 10).

2.2. Film as a tool in language teaching

One of the most common critiques of the use of film as an educational tool in the classroom is that students already watch so much television and film in their free time, that teachers should prioritise getting students to read more in school (Teasley & Wilder, 1997, p. 2).

However, film should not be overlooked as an educational tool, as it can be a valuable device which can be used to introduce students to new worlds. Moreover, students respond well to the use of film in the classroom and tend to become more motivated to learn, as they view it as a welcome addition to the commonly used written texts (Björk, Eschenbach & Svenhard, 2014, p. 195). Much of the critique of the use of film in school centres around the idea that the students are passive viewers, simply watching the film, but not reflecting on what they are seeing and feeling (Teasley & Wilder, 1997, p. 2). However, Teasley and Wilder (1997, p. 2)

argue that students can develop many of the same skills they cultivate by reading literature through viewing films if they are active viewers, being asked to notice details of visual and auditory images, talk to each other about what they have noticed, and form opinions and communicate their ideas about the film.

There are numerous ways teachers can incorporate movies in the classroom, and using film in foreign language education is an excellent way to expose students to different language varieties and cultures. According to Pegrum (2008, p. 146) because film is a visual medium it is a great tool to show students how to 'read the world' and start exploring other cultures as it perfectly entwines language, culture and context. In other words, students will be able to hear not only authentic language varieties, they also get to read body language and facial expressions, and see the physical environments the characters find themselves in. What is more, students are able to see how the words that are used affect the people on the screen, and they can see the reason for and the consequence of miscommunication. Pegrum (2008, p. 139) argues that there are many similarities between the aims of multiliteracies and intercultural competence, as the former has as its goal to prepare students to understand and read texts from different media, linguistic and cultural sources, while the latter has as its goal to prepare learners to negotiate between cultures. Film can facilitate the learning of both disciplines, and its unique ability to promote intercultural learning comes from its dexterity in providing students with the opportunity to immerse themselves in the lives of people from other cultures, and demonstrate to students how people behave when they are influenced by stereotypes, prejudice, their own world view, values and norms (Björk et al., 2014, p. 196).

Intercultural communicative competence is a skill very much needed in the current world, which can be described as messy in terms of how cultures mix and interact, and a set of skills and practices to deal with this mess is therefore necessary (Pegrum, 2008, p. 138). Films can be used to develop students understanding and tolerance of others by helping them view their own and others' cultural practices in a broader perspective, leading to awareness and empowerment, which will help them navigate between cultural worlds (Pegrum, 2008, p. 137). According to Pegrum (2008, p. 137):

These skills are crucial for students preparing to head out into today's increasingly globalised world, where countless cultural and subcultural discourses, from the subtly dissimilar to the widely divergent, rub against each other with ever greater frequency and intensity, and where the consequences of misreading, miscommunicating and misunderstanding are potentially dire.

When teachers choose to use film as an educational tool, it is important for them to remember that even though some films are based on true stories, they are all works of fiction, and are therefore only imitations, not representations of authentic reality (Björk et al., 2014, p. 196). This includes documentaries as well because the segments are edited, which means that they have been adapted and polished to fit someone's (the director's, the editor's, or the producer's) narrative. However, precisely because films are a combination of carefully constructed scenes, they can present a realistic portrayal of how people in a given culture express themselves and experience their reality (Björk et al., 2014, p. 196). Educators can choose films that portray both mainstream and marginal voices, however, varying cultural and subcultural discourses should be brought into the classroom (Pegrum, 2008, pp. 146, 148). Furthermore, students become sophisticated viewers when teachers select films that are interesting and suitable, and create methods of working with films that establish a foundation for discussions (Teasley & Wilder, 1997, p. 4). Students should also be challenged while they are watching, and they should be required to reflect on what they have seen, and be asked to make connections between different cultures and their own, explore their own and the characters identities, and question where they fit in in the world (Pegrum, 2008, p. 148). If teachers incorporate these strategies when using film in the classroom, it can improve students' "analytical abilities, deepen their comprehension and broaden their views of other cultural discourses and practices" (Pegrum, 2008, p. 146). According to Björk et al. (2014, p. 195) film is also an excellent means of achieving key competency goals in all the main areas of the curricula for English as a foreign language. Similarly, Pegrum (2008, p. 146) states that film undoubtedly has a place in any language learning program if teachers incorporate a reflective working method which explores students' identities and builds the skills they need to become engaged global citizens able to have meaningful intercultural interactions.

2.3. Language, culture and identity

The term *language* is normally linked to the geographical location that a language is associated with; they speak French in France, Spanish in Spain, and Norwegian in Norway. However, associating a language with a country and defining the term through geography is not ideal, as a language might not exclusively belong to one particular country (e.g., they speak English in England, but also in Canada, Australia, and the USA). Moreover, people living in a geographically defined area might not always speak the same language, and this is especially true in the global world of today (Clark, 2013, p. 2). What is more, Penny (2000,

pp. 14-15) found that there was no “purely linguistic means of delimiting one language from another, since closely related languages form part of a continuum and any dividing line which cuts through this continuum is drawn not for linguistic reasons but for political reasons”. A better solution would therefore be to consider *language* as an abstract noun and something that happens through human communication (Clark, 2013, p. 3).

Samovar et al. (2016, p. 269) state that “Language may be thought of as an organized system of symbols, both verbal and nonverbal, used in a common and uniform way by persons who are able to manipulate these symbols to express their thoughts and feelings”. By considering language not in terms of where it originated, but more as a form of expression, *language* becomes more than just a means of communication and includes expressions of a person’s culture and identity.

The term *culture* has different meanings in different disciplines, but sociologists and anthropologists define *culture* in its most general sense as everything that is symbolic and learned in human society, which includes customs, habits, artefacts and language (Jenks, 2005, p. 8). Triandis (1994, in Samovar et al., 2016 p. 39) provides a more detailed definition of culture by stating that:

Culture is a set of human-made objective and subjective elements that in the past have increased the probability of survival and resulted in satisfaction for the participants in an ecological niche, and thus became shared among those who could communicate with each other because they had a common language and they lived in the same time and place.

What Triandis states in his definition is that language is crucial in the dissemination of culture. Samovar et al. (2016, p. 266) are of the same mind as they state that “language and culture are indispensable components of intercultural communication, and together, they illustrate synergism, each working to sustain and perpetuate the other while creating a greater phenomenon – language allows the dissemination and adoption of culture”. In other words, the way people use language demonstrates a culture’s values, beliefs and linguistic rules, which can include topics considered appropriate for conversations, who speaks first, how humour is viewed and handled, and how interruptions are perceived (Samovar et al., 2016, p. 277). For example, in the English language, individuality is highly valued and this is visually represented in the written language by the capitalization of the first-person singular pronoun “I”. Speakers of American English tend to be direct and bluntly say “no” if they mean “no”. Whereas in Japanese culture saying “no” is considered rude and sometimes even disrespectful

and speakers will therefore prefer using “maybe” as “no”. Thus, from this simple example, it is clear that language is the communicative manifestation of culture. However, culture also contributes to the development of a person’s identity, and a person’s identity also influences their language use.

Samovar et al. (2016, p. 244) state that “identity is an abstract, complex, dynamic, and socially constructed concept”, which makes it difficult to define. The term *identity* is often considered to be an aspect of the individual which resides inside the mind, and even though it is clear that each person is unique, this does not explain what *identity* is (Clark, 2003, p. 17). However, what is clear is that a person does not have one single identity, but rather a combination of a variety of dynamic identities, which will change throughout life, and as the social context changes, the person will decide to emphasize one or more of their identities (Samovar et al., 2016, pp. 245-247). In addition to changing social situations, people are also likely to display different identities with different friends, and this can result in the person finding it difficult to spend time with all of these people at the same time, because he/she will find themselves in a conundrum deciding which identity(ies) to display. Moreover, a person will also throughout their life discard old identities and acquire new ones. A person is not the same person they were at twenty as they are at forty, let alone the same person they were when they were ten.

However, “regardless of the identity or identities on display, all are influenced to various degrees by culture, as identities are a product of contact with others” (Samovar et al., 2016, p. 248). Furthermore, a person’s individual identity(ies) stems from their larger group identities and for that reason, one’s personal experiences, cultural socialization and familiar influences contribute to the development of one’s identity (Samovar et al., 2016, p. 248). Similarly, Clark (2003, p. 7) states that identity is a sociocultural phenomenon that stems from our social and cultural communicative interactions, resulting in people having social, cultural and national identities. Most people correlate their national identity with the nation in which they were born, so that a person is either Norwegian, American, or Portuguese. However, some people might acquire their national identity through immigration or naturalization, which can result in people having multiple national identities (Samovar et al., 2016, p. 251). One’s cultural identity can be similar to that of one’s native country, however, it could also be a product of belonging to a cultural group that transcends national borders such as the Basques, or having a cultural identity that stems from the home of one’s ancestors such as descendants from the Windrush generation (people from Caribbean countries who

arrived in the UK between 1948-1971 to alleviate post war labour shortages) (Samovar et al., 2016, pp. 250-251). Social identities are a product of the social groups one is a member of such as age, occupation, and race (Samovar et al., 2016, p. 245), therefore if a person is an African American high school student, one's race and age is part of one's social identity, and so is one's gender.

What is clear is that language, culture and identity are tightly connected as how you use language is influenced by your culture, and your culture influences your identity, which in turn influences your language usage. What is more, within languages there are variations which affect your identity, not all Americans speak the same language or indeed language variety, and if someone identifies as an African American they are likely to speak AAVE.

2.4. Language Variation

Language variation is considered an inevitable consequence of globalization and involves differences in pronunciation, orthography, grammar, vocabulary and pragmatics (language in use) (Galloway & Rose, 2018, p. 30). For the English language in particular, one of the most influential factors in language variation is the degree of contact with speakers from different language backgrounds and dialects (Galloway & Rose, 2018, p. 31). However, linguistic change and variation are not unique to the English language as all languages that exist are in a constant state of change. In fact, even though the "rate of change can vary from substantial or small, sudden or gradual, on one occasion or incremental" (Galloway & Rose, 2018, p. 30), all languages vary in exactly the same way; that is geographically and socially (Penny, 2000, p. 1). On the one hand, geographical language variation is usually smooth and gradual, and when the distance between two places is small, speakers of the same language will find that the differences in speech does not seriously impair mutual comprehension (Penny, 2000, p. 1). However, the greater the distance between two places, the greater the number of differences there will be in the speech in those locations, eventually causing an increased degree of mutual incomprehension (Penny, 2000, p. 2). Social language variation on the other hand, occurs when people who live in the same area speak differently as a result of them belonging to different social classes, due to socio-economic factors or cultural status and background (Penny, 2000, p. 23).

According to Galloway and Rose (2018, p. 30), *attitude* is an important part of language variation as people have different views on linguistic change and variation. The preference for certain English varieties over other is not new. However, it was with the invention of the printing press almost six hundred years ago that the standard English ideology really took off, when printing houses, in pursuit of consistency, wanted spelling standardization (Galloway & Rose, 2015, p. 44). Since then, negative attitudes toward variation have dominated, and regional variations have been subjected to stereotypes because they are deemed to represent incorrect usage (Galloway & Rose, 2015, p. 47). In fact, according to Penny, (2000, p. 10):

the only reason one would stay that someone is speaking correctly or not is because there are standard versions of languages, and anything that deviates from the standard is therefore subject to scrutiny and criticism, and the further away from the standard it deviates, the ‘easier’ it is to criticize.

Galloway and Rose (2015, p. 46) attribute the different attitudes to language variation and the preference for standard varieties nowadays to the fact that educational institutions in most countries perpetuate the idea of a ‘standard’ English, and provide their students with a limited array of English variations, namely Standard American English and/or British Received Pronunciation.

2.5. AAVE

AAVE is a variety of English spoken by many people of African ancestry in the USA. The variety can be found across different regions of the country and most linguists agree that it is an ethnic variety in its own right, even though it is not spoken by all black Americans (Davies, 2005, p. 66). It is estimated that around ninety-five percent of African Americans speak a variety of AAVE at least intermittently, and because children acquire the language they have the most contact with, those African Americans who do not speak a variety of AAVE have usually not grown up in African American communities, or have had little to no contact with African Americans (Spears & Hinton, 2010, p. 8). There are also instances of non-African Americans speaking AAVE, and this is usually due to the fact that they have grown up near or in African American communities (Spears & Hinton, 2010, p. 8).

When it comes to its origin, there has been more research and more disagreement on the origins of AAVE than any other variety of English (Filmer, 2003, p. 255). However, there are currently three main theories about its nucleus:

1. It developed from a form of creole, which is a contact language that stems from a pidgin English variety (Davies, 2014, p. 67). Pidgins and creoles appear when two communities do not speak a common, mutually intelligible language. The distinction between the two varieties lies in the usage of the language, and creole develops more grammar and vocabulary, as it usually develops via a generation of speakers who use the language as a first and primary language of communication (Galloway & Rose, 2015, p. 40).
2. It is a variety of English the slaves picked up from Caucasian speakers (Davies, 2014, p. 67). This theory takes the position that AAVE developed from the contact slaves had with white overseers and servants who spoke a non-standard variety (Filmer, 2003, p. 255).
3. It developed from West African languages (Davies, 2014, p. 67). This theory is popular among many Afrocentric educators, though not many linguists agree with this hypothesis (Filmer, 2003, p. 255).

Irrespective of how AAVE developed, the variety dates back to the time of slavery when African people were involuntarily brought to America and forced to endure more than four hundred years of one of the most brutal forms of slavery known to mankind (Filmer, 2003, p. 255). The characteristics of the differences between Standard American English and AAVE consists mostly of deviations in grammar and pronunciation. However, AAVE also differs from Standard American English in lexis as it contains examples of linguistic borrowing from African languages, as well as English words used with new meanings such as *bad* for *good* (Davies, 2014, p. 69).

In mainstream American society, most conservatives and liberals believe that speakers of AAVE are intellectually, culturally and socially inferior (Filmer, 2003, p. 258). The result of this is that speakers of AAVE face regional and social class discrimination, as well as racial prejudice (Davies, 2014, p. 72). A prime example of the discrimination AAVE speakers face was demonstrated in 1996 when the school board in the overwhelmingly black area of Oakland, California, declared Ebonics (another term for AAVE) to be a language in its own right (Filmer, 2003, p. 263). Unlike the public's perception, the resolution was not a call for the teaching of Ebonics, but rather a desire for teachers to have basic knowledge of the grammar and use of AAVE, so they would be better equipped to teach their AAVE speaking students a standard English variety (Spears & Hinton, 2010, p. 4). What followed was a devastating amount of disparaging remarks about AAVE, describing it, among other things,

as speech reflecting ignorance and sloth (Spears & Hinton, 2010 p. 4). The response made Filmer (2003, p. 263) state that “rarely in the USA has the fear of losing the linguistic upper hand been more transparent than in public reactions to this historic event”. The reaction of the public horrified linguists who believed most people knew that all language varieties are legitimate, systematic, governed by grammatical rules, expressively adequate and fully worthy of respect (Spears & Hinton, 2010, p. 4). However, what was actually transpiring was the manifestation of anti-African American sentiment being channelled through remarks about African American language usage (Spears & Hinton, 2010, pp. 4-5).

Many African Americans succumb to internalized oppression and believe the negative stereotype that is being circulated about their language and culture (Spears & Hinton, 2010, p. 4). As a consequence of this, speakers of AAVE will in certain situations change their language to align themselves with the dominant culture in order to succeed in educational and professional contexts. When speakers switch between different languages or varieties in order to make the people they are talking to feel at ease, express group solidarity or when they are attempting to present themselves in a certain way, it is called code-switching (Flognfeldt & Lund, 2016, p. 297). Among black Americans, code-switching is very common, as it is considered necessary in order for them to function effectively in the dominant American society (Davies, 2014, p. 72). However, not all AAVE speakers code-switch and it has been theoreticized that among those who refuse to code-switch, decline to do so as it would be an admission that Standard American English holds a higher status and greater power than AAVE (Filmer, 2003, p. 262). Moreover, their refusal to code-switch also stems from their desire to not surrender or compromise their African American identity (Filmer, 2003, p. 262). However, not speaking AAVE can also be problematic for African Americans. Filmer (2003, p. 265) found examples where African Americans were criticized for “sounding white” by their AAVE speaking peers, and yet those same people who were criticized by their peers for “sounding white” would be rewarded for code-switching by their teachers and other non-black members of American society. What this indicates is that when it comes to language use, African Americans find themselves in a catch-22 where they are damned if they code-switch, but equally damned if they do not.

3. Method and material

In this section, firstly, the method used to analyse the film will be presented, before an overview of the main material for this intercultural teaching project is described.

3.1. Method

To analyse the film, which is the main material used for this intercultural teaching project, *The Hate U Give* (Tillman Jr, 2018) was first watched from beginning to end. While viewing the film, the scenes and themes considered relevant for this thesis were identified and noted down, both in terms of the intercultural concepts present in the film, but also in terms of how language was used. After viewing the film through once, the movie was played again, this time pausing the film at intervals and replaying certain sequences in order to analyse the relevant scenes of the film more carefully, and take notes on the themes and how they relate to intercultural learning. Personal reactions and interpretations to the scenes were noted down, as were important bits of dialogue. Once the intercultural concepts and use of language in the film had been analysed, the film was divided into segments which include one or more of the intercultural concepts present in the film.

After the film had been analysed in terms of how it can promote intercultural competence and increase students' awareness of language variation, the film was viewed in its entirety again, this time paying close attention to the visual effects and the use of sound/music. The use of visual and auditory effects in films can change the audiences' interpretations of the scenes dramatically. Interesting uses of visual effects and sound/music were therefore noted down, as they can say something about the characters and give the audience clues about the story. The analysis of the film and the notes about the films' intercultural concepts, use of language, visual effects and sound/music were then used to construct the viewing guides.

3.2. Material

The Hate U Give (Tillman Jr, 2018) is an American drama film based on the 2017 young adult novel of the same name by Angie Thomas. The film centres on sixteen-year-old Starr Carter who lives her life switching between two worlds: the predominantly black neighbourhood of Garden Heights where she lives, and the private high school Williamson Prep where she is a student. Starr tries very hard to keep her two worlds separate; she talks

and acts differently at home and at school, and she does not let her Williamson boyfriend Chris, or her Williamson friends Hailey and Maya, visit her neighbourhood. Starr has created two versions of herself because she does not want to give anyone at Williamson Prep a reason to label her “ghetto”.

However, Starr’s successful efforts at keeping her two worlds separate comes to an end when she witnesses the fatal shooting of her childhood best friend, Khalil, by a white police officer. Starr’s identity as the only witness is initially kept secret from everyone apart from those in her family, despite the killing becoming a national news story. Not being able to talk about what happened and pretending nothing is wrong weighs on Starr, and causes strain on her relationships with her boyfriend and friends at Williamson, as they are unaware of her connection to Khalil. Eventually, Starr feels compelled to speak for Khalil and decides to do a sit-down interview where she mentions the drug dealers who control the neighbourhood of Garden Heights; the King Lords. After the interview is broadcast, everyone in Garden Heights and at Williamson discovers that she was there the night Khalil was killed, and Starr’s two identities begin to merge into one as she starts to take control of her life. She stands up to her friend Hailey, and even takes Chris home to meet her father.

When a grand jury decides to not indict the officer who killed Khalil, Starr finds herself in the middle of a riot and she decides to use her voice to speak up against injustice and police brutality. After the police use tear gas to disperse the crowd, Starr and her half-brother Seven escape to their father’s grocery store, which is fire-bombed shortly after they arrive by King to retaliate against Starr speaking publicly about the King Lords. Thanks to nearby business owners and Maverick (Starr and Seven’s father), Starr and Seven manage to escape the fire, but what ensues is an altercation between Maverick and King, and Starr’s youngest brother Sekani manages to get a hold of Maverick’s gun and points it at King. The police arrive and point their guns at young Sekani, but Starr manages to defuse the situation.

At the end of the film, the neighbourhood turns on King for fire-bombing Maverick’s store and he goes to jail for setting the fire. Maverick decides to rebuild the store, Seven graduates from high school, and Starr becomes her authentic self who no longer creates a boundary in her relationship with Chris. She vows to “light up the darkness” and stops presenting two versions of herself.

The Hate U Give (Tillman Jr, 2018), is a film well suited to promote intercultural competence in the English teaching classroom, as it provides students with an accurate portrayal of how culture influences language and identity. In regards to language use, the film presents the

students with the different language varieties used by black and white Americans, namely Standard American English, which is spoken by the white characters in the film such as the students at Williamson and the police, and AAVE, which is spoken mainly by the black characters in the film. There are instances in the movie where some of the white students at Williamson use AAVE in their speech when speaking to Starr. However, when Starr is at Williamson, she modifies her language to align herself with the predominantly “white culture” and speaks a version of English which is less like AAVE and more like Standard American English. Starr does not only modify her language when she code-switches, she also modifies her behaviour to suit the situation and the people she is conversing with. In the beginning of the movie, Starr’s code-switching seems effortless as if it is a habitual action and a skill that she has mastered. However, after Khalil’s death, Starr begins to struggle navigating between the two worlds, and the toll of moving between social identities starts to show as Starr begins to question herself, her reality and her Williamson friends.

Another reason why *The Hate U Give* (Tillman Jr, 2018) is well suited to promote intercultural competence is because it accurately illustrates how negative stereotypes can fuel racism and how this affects African Americans, both old and young. The film provides examples of both covert and overt forms of racism and describes the complex problems drugs, unemployment and mass incarceration cause in marginalised communities. Issues such as these are at the core of the tensions between whites and blacks in America, and these concepts provide students with plenty of opportunities for intercultural learning and is exemplified further in the next chapter.

4. The intercultural teaching project

In this section the intercultural concepts present in the film is presented, before the learners this teaching project is designed for is described. Next, an outline of the learning aims is provided, first according to the curriculum of The Norwegian Directorate of Education, and then in relation to Byram, Gribkova and Starkey’s definition of intercultural competence. Then the teaching method and the viewer-response approach is presented before the teaching plan is described.

4.1. Intercultural concepts present in *The Hate U Give*

There are many sequences in the film that illustrate intercultural issues relevant when promoting intercultural competence. In this section the intercultural concepts in *The Hate U Give* (Tillman Jr, 2018) will be presented by referring to specific scenes in the film.

4.1.1. Stereotyping and racial profiling

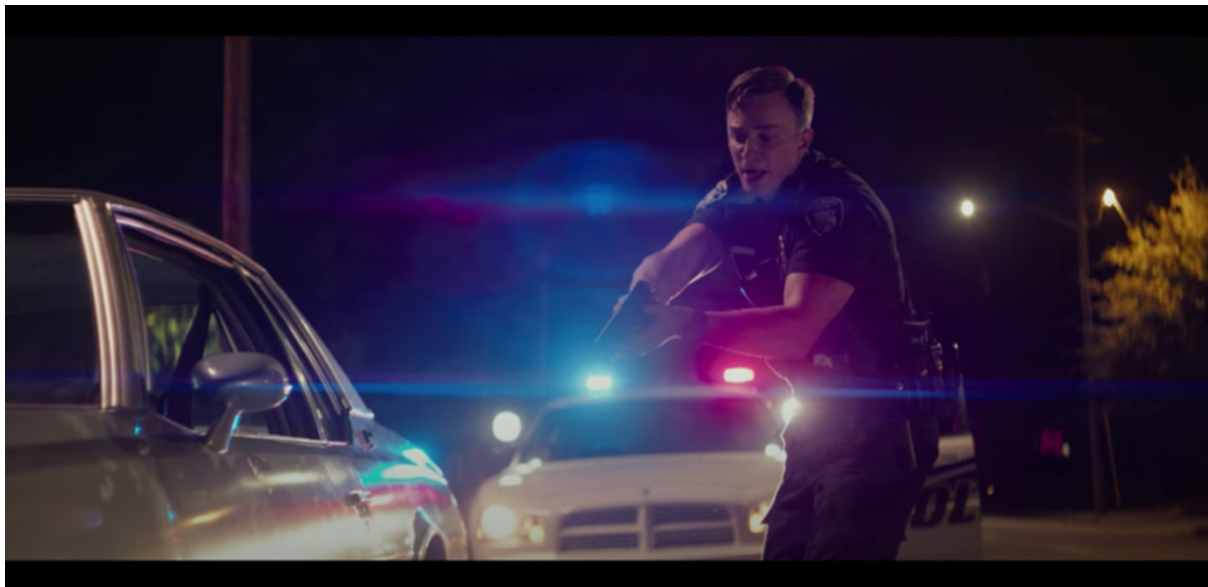
Stereotyping is a pervasive, often subconscious activity humans engage in due to the world being too big and too complex for them to make sense of, and people are therefore inclined to categorize and filter in order to reduce unpredictability (Samovar et al., 2006, p. 389).

Stereotypes can be problematic as they can be negative and resistant to change, often leading to persistent incorrect overgeneralisations about a group of people. Byram et al. (2002, p. 27) define stereotyping as “labelling or categorizing particular groups of people, usually in a negative way, according to preconceived ideas or broad generalisations about them – and then assuming that all members of that group will think and behave identically”. Much like culture, stereotypes are learned, and they are learned through a variety of ways such as the socialization process, where they are repeated and reinforced through in-group interactions, and through mass media, which often generates many stereotypes (Samovar et al., 2006, p. 390). An example of how the media generates stereotypes is when it reports on crimes committed by a specific ethnic group, like African Americans, and the image is created in people’s minds that all African Americans are involved in criminal activities. What follows is that the isolated actions of a very small group of people create a generalized perception that is applied to all members of that group (Samovar et al., 2016, p. 390).

There is a myriad of stereotypes about African Americans that are commonly held, some of which include that they excel at sports and like fried chicken, and others that are much more damaging such as the belief that black women are angry and aggressive, and that black men are prone to commit violent crimes and are a danger to the community. Stereotypes such as these are particularly detrimental as they suggest that what a person looks like, or how a person speaks determines how they act, which in turn can undermine a person’s sense of who they are (Byram et al., 2002, p. 27). African Americans are acutely aware of the stereotypes that are circulated about them and will in many cases change their behaviour in order to contest the stereotypes. This is illustrated in *The Hate U Give* (Tillman Jr, 2020), when Starr admits that she monitors and modifies her behaviour at Williamson because she does not want people to say that she is “ghetto” or feed the stereotype about the “angry black

woman”. Furthermore, it can be argued that the commonly held stereotype that black men are dangerous and violent affected the officer who pulled over Khalil and Starr, and could be a contributing factor in the officers’ decision to shoot.

In fact, Gumbhir (2007, pp. 221-222) found in his study of traffic stops in the USA, that officers at the Eugene police department in Oregon, demonstrated patterns of differential enforcement related to race/ethnicity, as black and Latino drivers were detained for longer and subjected to higher levels of scrutiny and investigation during traffic stops than their white counterparts.



Scene 1, Traffic stop gone wrong (0:28:37)

This kind of differential enforcement based on race/ethnicity is called racial profiling and can have a fatal effect on the outcome of a routine traffic stop, as exemplified in *The Hate U Give* (Tillman Jr, 2018) (scene 1). This is because the officer in the film, is affected by the stereotype about black men, and the driver is frustrated over what he considers to be perpetual routine harassment. According to Muller and Schrage (2014, p. 155), the relationship between African Americans and the police is a result of a vicious circle which is hard to break free from, as African Americans’ suspicions and avoidance of law enforcement can lead police to form biased impressions of the level of crime in African American communities, which in turn justifies widespread arrests, which is easier to execute when an entire community is considered suspicious, and if distrust in the law leads to more punishment, and more punishment leads to more distrust, the vicious circle is complete. Many African Americans who are pulled over by the police believe the only crime they have committed is “Driving While Black”, and the fact that many black parents feel the need to instruct their children on how to behave when they are pulled over by the police speaks to the

seriousness of the problem, and the fatal outcome they believe is possible when they encounter law enforcement. Maverick's statement that the police tend to "Shoot first, ask questions later" is a commonly held belief in the African American community, and in the opening scene of *The Hate U Give* (Tillman Jr, 2018) Maverick instructs his children on how to behave when they get pulled over by the police (scene 2).



Scene 2, Keep your hands where they can see them (0:03:02)

He tells them to keep their hands where the police can see them, and to stay calm because moving makes the police nervous. In contrast, parents of white children do not have to think about having a talk like this with their children, because being targeted by the police and having to live with the stereotype of being perceived as dangerous and violent is not part of their reality.

4.1.2. Racism and power

According to Samovar et al. (2016, p. 396) racism can be considered a by-product of prejudice and stereotyping, and define it as irrational thinking based on the false belief of a particular race's inherent superiority, which permits the mistreatment of one group by another based on race, colour, national origin, ancestry, or other perceived differences. Racism can manifest itself in many different forms and may be both covert and overt, personal and institutional (Samovar et al., 2016, p. 397). Overt racism is obvious and apparent such as the activities of the Ku Klux Klan, whereas covert racism can be almost impossible to detect and includes examples such as businesses' hiring practices, imbalances in educational funding and inequities in health care treatments (Samovar et al., 2016, p. 397). Personal racism is "the manifestation of the individual's beliefs and behaviours" (Samovar et al., 2016, p. 397) and

an example of this can be found in *The Hate U Give* (Tillman Jr, 2018). In scene 3, a couple of white girls walk past Starr and Chris kissing before class at Williamson, and one of the girls bumps the other to signal to look over at them. Starr states that: “The stares usually come from the rich white girls. But they are way too scared to actually say anything to our faces”.



Scene 3, White girls staring (0:12:04)

It can be argued that staring is not racist in and of itself. However, not all forms of racism are overt, and the acts of racism that are subtle and form part of people’s everyday life are still damaging for the affected group. One of the reasons for this is that it is a universal human desire to feel accepted by your peers and your community. There are many aspects of a person that can be concealed, a person can conceal their background, politics, religion, and sexuality. However, a person cannot (in most cases) hide their race or ethnicity. It is inescapable, and being judged, even subtly, based on the colour of your skin can cause mental health issues such as stress and depression. Collins and Williams (1999, p. 519) found that a person’s health is connected to the social conditions they find themselves in, and that acts of hostility, such as racism, create an environment that affect both the quality and length of life. Similarly, Kwate and Goodman (2015, p. 711), point to research that indicate that the pain of dealing with racism, both overt and covert, personal and institutional, affects the mental health of the recipient.

Another example of racism in the film which is more overt comes from Starr’s friend Hailey. In scene 4 pictured below, Hailey states that Starr is “different” from other black people, and that she is the “non-threatening black girl”. She further goes on to say that Kahlil was a

threatening black person, that he was a drug dealer and that he would probably have gotten himself killed eventually, insinuating that his death was therefore not a great loss. Shocking as Hailey's statements are, one can assume that Hailey does not believe herself to be racist. She is more likely to think that her beliefs are based on facts, and that this line of thinking is necessary in order for her and others to protect themselves. However, what makes racism so destructive is the fact that it is founded on false premises which deny the targeted individual his or her identity (Samovar et al., 2016, p. 396). In scene 4, between Starr and Hailey, it is clearly shown that Hailey shows no understanding or interest in the realities of Khalil's life.



Scene 4, Confrontation between Hailey and Starr (1:40:26)

Starr explains the reason why Khalil was selling drugs in her televised interview stating that:

Khalil's mum left him, because she was an addict so there was no one to bring in money to help his little brother and his grandma, who has cancer. So, he had to take the only available job in the neighbourhood that would pay him enough to help them.

(The Hate U Give, Tillman Jr, 2018, 1:08:30)

It is unclear in the movie whether or not Hailey watched Starr's televised interview, but what is clear is that Hailey is blind to the individual that is Khalil, and applies the stereotype that all black men are violent criminals onto him. Earlier on in the movie, there is another confrontation between Hailey and Starr which happens after they watch a news report on television regarding the shooting, and Hailey expresses sympathy towards the police officer who shot Khalil. It is interesting that Hailey is quick to express sympathy for the officer, but cannot bring herself to express sympathy for the person who lost his life. If one were to accept that neither the officer nor Khalil were at fault, and that the event was the result of a

tragic accident, one would assume that the largest amount of sympathy would fall on the person who was killed and his family.

The lack of sympathy and understanding that people from marginalized communities received from the media and the dominant social community can be characterized as a by-product of racism which “creates division in the population” (Samovar et al., 2016, p. 396). In scene 5, Maverick explains the problems people in marginalized communities face in a conversation he has with Starr stating that the system is designed against them:

Drug’s a multibillion-dollar industry. Brothers like me and Khalil get caught up cos it looked like a way out. But that shit is flown into our communities, and I don’t know nobody with a private jet. Do you? And then they trap us, and we end up in prison. Another billion-dollar hustle. And they got us riding through there like we on a conveyor belt. That’s how I end up in prison with my daddy. But when I caught up with him wasn’t nothin’ he could do to help me. He was just a weak old man with regrets, and his light was gone, and I swore that would never be me. Cos Imma break the cycle for my kids (*The Hate U Give*, Tillman Jr, 2018, 0:48:38).



Scene 5, Maverick and Starr talk about the trap (0:48:27)

Maverick’s statement on drugs and widespread arrests in African American communities is not untrue. According to Muller and Schrage (2014, p. 140) the experience of imprisonment pervades the lives of African Americans either directly, by being in prison themselves, or indirectly, by the imprisonment of friends or family members, as the incarceration rate in the USA has a striking racial disparity of African Americans being imprisoned at around six times the rate of whites. The removal of such a sizable proportion of the population has decimated African American communities by destroying families, reducing parents social-

control capacity, crumbled economic strength, worsened attitudes towards society and it has even increased rather than decreased crime (Clear, 2007, p. 5, in Muller & Schrage, 2014, p. 149). Thus, when Hailey states that Khalil was just another drug dealer, she is in reality displaying the ignorance she has of the complex issues minority people like African Americans face.

When Starr brings her boyfriend Chris back home after prom to meet her father, (scene 6) there are two examples of what some might consider anti-white racism or reverse racism:

1. Maverick tries to tip Chris for bringing Starr and Seven home because he thinks Chris is the limousine driver.
2. Maverick asks Starr dismayed: “You got a white boyfriend?”
Starr replies: “Daddy he’s not my white boyfriend he’s just my boyfriend”.
Maverick retorts: “That boy is white”.



Scene 6, Maverick meets Chris (1:28:43)

The question of whether or not these two events are examples of racism depends on what one believes constitutes racism. According to Nelson, Hynes, Sharpe, Paradies, and Dunn (2018, pp. 341-342) the question of whether white people can experience racism at all has been discussed relatively little, and they state that one needs to analyse the power dynamics present in anti-white racist events. Since the 1980's there has been general consensus that power is an essential part of racism and the equation “prejudice + power = racism” has been widely accepted (Nelson et al., 2018, p. 343). According to Samovar et al. (2016, p. 398) power is a factor in almost all human experiences including contact between members of dominant and minority cultures. They define power as the ability to control your own and

others' lives, as it includes the means of causing, controlling and preventing things to happen (Samovar et al., 2016, p. 398). Moreover, power provides people with the influence to determine what is and what is not appropriate, such as how to behave and dress, and what to believe and think (Samovar et al., 2016, p. 399). A person's ability to use power will depend on a number of different factors such as gender, race, and class (Nelson et al., 2018, p. 343). Omi and Winant (1994, pp. 73-74) assert that while Caucasians can be victims of racism, they point out that black supremacy cannot be considered the same threat as white supremacy, and that not all forms of racism are the same. The reason white supremacy is considered a bigger threat than black supremacy is due to historical aspects and elements of power between blacks and whites, especially in the United States. Samovar et al. (2016, p. 398) provide an example of this stating that:

the tensions between African Americans and the police in Ferguson, Missouri, during the summer of 2014 were filled with different power issues – the history of racial segregation in the United States, local police authority, level of community unemployment, police appearance and perception of being abusive, and many others.

According to Lenard and Balint (2020, p. 344), historical injustices which have not been resolved in a satisfactory manner often lead to uneven power relations between groups of people. It can therefore be argued that due to the power relations between white and black people in the USA, not all racial events should be regarded as acts of racism because there are differences between the racial hostility minorities experience and the racism minorities might display towards Caucasians (Nelson et al., 2018, p. 345).

4.1.3. Code-switching

As mentioned previously, code-switching is when speakers switch between different languages or varieties in order to make the people they are talking to feel at ease, express group solidarity or when they are attempting to present themselves a certain way (Flognfeldt & Lund, 2016, p. 297). Code-switching is not only common among African Americans or other minority groups, as it is something everyone engages in to a certain extent. Most people code-switch in order to fulfil certain expectations people might have of them at for example a job interview, or when speaking to their grandparents. Due to colloquial language being considered inappropriate in certain situations, a person is likely to modify their speech and use more formal language than they usually would. However, what makes code-switching among African Americans different is the racial prejudice they experience as a result of

speaking AAVE, and according to Filmer, the racial prejudice is so pervasive that even “middle-class African Americans who speak SAE [Standard American English] and live in the North are not free from its effects” (Filmer, 2003, p. 258). According to Baker-Bell (2020, p. 14) even though *The Hate U Give* is fictional, it accurately captures:

the cultural conflict, labor and exhaustion that many Black Language-speakers endure when code-switching; that is, they are continuously monitoring and policing their linguistic expressions and working through the linguistic double consciousness they experience as a result of having to alienate their cultural ways of being and knowing, their community, and their blackness in favor of a middle-class identity.

Starr describes walking into Williamson Prep as “flipping a switch in my brain”, and it is even possible to see her modifying her language when she is interviewed by the police after the shooting of Khalil (scene 7), forgetting in her shock to speak “proper” answering “yeah” before quickly correcting herself, saying “yes”.



Scene 7, Starr interviewed by police after the shooting (0:29:14)

For many African Americans, code-switching and assimilation to Standard American English is considered necessary (Davies, 2014, p. 72). Most Americans therefore believe, unsurprisingly, that anyone who could, would speak Standard American English. However, this is not the case, as some speakers of AAVE are unwilling, not unable, to code-switch. Many members of mainstream American society do not understand some people’s unwillingness to code-switch, and this stems from them not being able to fully comprehend the repercussions of the long history AAVE speakers have of being linguistically and culturally marginalized and prevented from participating as full citizens of a democracy. Filmer (2003, p. 262) argues that African Americans’ struggle to become equal members of

American society continue to this day and that many speakers of AAVE therefore do not want to code-switch, as doing so would be an admission that Standard American English holds a higher status and greater power than AAVE. What is more, they also do not want to surrender or compromise an essential part of what constitutes their African American identity (Filmer, 2003, p. 262). Indeed, for some people code-switching would be impossible due to how important their language is to their identity, career and authenticity. It is hard to imagine that an African American rapper could code-switch to Standard American English in interviews while rapping in AAVE and still be able to maintain his persona and authenticity. Once a rapper's authenticity is gone, so is their career.

Code-switching is not only apparent in the language use in the film. Tillman Jr has even highlighted code-switching in the visual effects applied to *The Hate U Give* (Tillman Jr, 2018) as he has used different filters on the scenes depicting life in Williamson and in Garden Heights. In the two scenes pictured below, it is clear to see that scene 8 in Williamson has a cold, blue filter on it, while scene 9 in Garden Heights has a warm yellow filter. The use of different filters highlights the differences between the two neighborhoods, between the two versions of Starr, and indeed between the language use in the film.



Scene 8, Example of filter applied to Williamson scenes (0:10:02)

Scene 9, Example of filter applied to Garden Heights scenes (0:41:19)

4.1.4. Cultural appropriation

Cultural mixing and borrowing are inevitable in human society, and although it is mostly beneficial, it can at times also be problematic (Lenard & Balint, 2020, p. 335). Some acts of cultural borrowing can be characterized as examples of cultural appropriation, and the component they all have in common is that these acts of borrowing are all produced by members of one cultural group, which are then adopted by members of another (Young, 2005, pp. 135-136). Examples of groups of people who are often subjected to cultural appropriation in the USA, are African Americans for their music, language and dance (rock and roll, jazz, soul, hip-hop) and Native Americans for their jewellery, traditional wear and way of life

(headdress, tepee). In *The Hate U Give* (Tillman Jr, 2018) there are several examples of the students at Williamson appropriating African American language, and Starr describes the experience in the following way:

Williamson Starr doesn't use slang. If a rapper would say it, she doesn't. Even if her white friends do. Slang makes *them* cool. Slang makes *me* hood. Williamson Starr is approachable. No stank eyes or yelling because Williamson Starr is non-confrontational. Basically, Williamson Starr doesn't give anyone a reason to call her ghetto. And I hate myself for doing it (*The Hate U Give*, Tillman Jr, 2018, 0:07:11).

As Starr demonstrates, when members of the dominant culture appropriate elements from a minority culture, they do so without experiencing any of the prejudice, discrimination or stigma the members of the culture which they are borrowing from experience. This makes cultural appropriation problematic and to some extent even harmful, because in many cases, those who appropriate are capitalizing on the culture of other people, while being insensitive to the complex race relations experienced by the other group. Cultural appropriation is especially problematic when one considers the fact that African Americans are to some extent forced to conform to white models, by modifying their speech, in order to be successful (Lenard & Balint, 2020, p. 344).

Certain instances of cultural appropriation can be considered especially egregious when they contain what Lenard and Balint (2020, pp. 332-333, 343) call *amplifiers*, which include instances where there is the presence of profit, and there is a power imbalance between the appropriator and the appropriated, and the underlying power structures facilitate that the dominant group can take from marginalized ones. Eminem however, is an example of a white artist who has been given consent to appropriate African American music, and the way in which he has achieved this is not only through his skill and dedication to hip-hop, but through his acknowledgement of the benefits he derives from simply being white, rapping in the song titled "White America"; "if I was black I would've sold half [the records]" (Lenard & Balint, 2020, p. 341). However, the consent afforded to Eminem, has not been granted to Iggy Azalea, a white rapper of Australian origin, who has been accused of not only appropriating African American music, but of committing verbal blackface and profiting from her sophisticated ability to appropriate African American language (Lenard & Balint, 2020, p. 345). When the students at Williamson appropriate AAVE by saying things like "Hey boo" (boo is someone you hold dear), or "Yo, those kicks are lit!" (Hey, those shoes are cool!) they do it because they think speaking in this manner makes them cool, not because it is part of their culture, or how they grew up using language. What is more, they do it without the

knowledge or understanding that a person like Starr cannot use the same words without risking it affecting their educational and professional life.

Many African Americans succumb to internalized oppression and believe the negative stereotype that is circulated about their language and culture (Spears & Hinton, 2010, p. 4), and Caucasians being able to appropriating elements of African American language and culture without having to face the consequences African Americans experience is the epitome of white privilege. The wrong in these instances of cultural appropriation stems from the “ongoing structural injustice to which blacks are subjected, especially in the United States, but also from the ways in which American blacks have been subjected to injustice for all of their history in the United States” (Lenard & Balint, 2020, p. 344).

4.1.5. Identity

As mentioned previously, identity is a social construct that is a product of culture, and it is one of the main themes in *The Hate U Give* (Tillman Jr, 2018). Within the first ten minutes of the film, Starr has described to the viewers that she goes through life displaying two different identities. Her decision to portray two versions of herself comes from her desire to fit in, in the two very different communities of Garden Heights where she lives and Williamson where she attends school. As situations vary, aspects of Starr’s identity are emphasised to match the expectations she believes people have of her. However, after the death of Khalil, Starr’s two separate worlds and identities start to crumble as she goes through what can be described as an identity crisis. She begins to see the people around her at Williamson differently, and words affect her in a way it did not do before. Moreover, she feels like a fraud because she believes has left her people behind in order to blend in at Williamson and fit into the dominant American culture and society.

Throughout the film the viewers see Starr’s boyfriend Chris trying to get close to her. He wants to see her more often during the weekends, meet her family and come visit her neighbourhood, but Starr continually pushes him away, brushes him off and makes excuses. The night of the prom (Scene 10), Chris finds out that Starr lied to him and that she was with Khalil the night he was killed. Chris is understandably upset and demands an explanation from Starr, asking: “did you not think that I was gonna find out? Were you just gonna hide everything from me?”.



Scene 10, Chris confronts Starr about lying to him about Khalil (1:23:00)

Starr realises that it is time to tell the truth and finally opens up about her life to Chris, explaining that: “I have to hide who I am every single day. When I’m at home, I can’t be too Williamson. When I’m here I can’t act too Garden Heights”. She further explains that she feels like she turned her back on Khalil, and the people in her community. Chris tries to comfort her by telling her that the people at Williamson do not care about where she lives and that he doesn’t see colour stating that “I see people for who they are the exact same way I see you”. Starr rejects his words stating that: “If you don’t see my blackness you don’t see me”.

According to Samovar et al (2016, p. 248), race is a social construct designed to categorize people into different groups which are then ranked as being either superior or inferior to one another. Different human races, in biological terms, do not exist, as there is only one race, the human race. However, races do exist in terms of identities and in countries like the USA, people are assigned racial identities which are then used to categorize people into different levels of power and privilege. In the example of the USA, the system which justifies and perpetuates the disenfranchisement and oppression of African Americans is no doubt abetted by the historical legacy of slavery (Samovar et al., 2016, p. 248). Due to identity being a result of a person’s personal experiences, cultural socialization and familiar influences, race cannot be separated from a person’s identity, and this is what Starr is trying to explain to Chris.

4.2. Learners

This intercultural teaching project is designed for students in Norwegian Upper Secondary School (VG1). Of the participants, it is expected that a large number of them are Norwegian,

however, it is also likely that there will be students present with mixed backgrounds, who have one or two parents from another country. Furthermore, it is also likely that there will be students present who are immigrants. Having students with different backgrounds is considered an advantage when promoting intercultural learning, and the teacher should try to group students of different backgrounds together so learners can discuss their interpretations of the film with someone who might be able to offer a different point of view. Byram et al. (2002, p. 26) state that students can learn as much from each other as they do from the teacher, if they are encouraged to share and compare their own cultural contexts with an unfamiliar one. Furthermore, it is expected that most, if not all, of the students will have some knowledge of AAVE as they are likely to have been exposed to the variety through American popular culture such as movies and television, and especially African American music like rap and hip hop, which is very popular among students in this age group. The students are therefore not being introduced to a language variety which they have no knowledge of, but will be enlightened as to what language variety is and how it can impact the speaker's life.

The film *The Hate U Give* (Tillman Jr, 2018) can be defined as a coming-of-age story as it portrays characters who grow through the loss of innocence and the acquisition of knowledge (Teasley & Wilder, 1997, p. 149), and there are several reasons for choosing this film for this group of learners. First of all, the students in this age group are roughly the same age as the protagonist in the film, and it is therefore expected that students will more easily be able to identify and empathize with Starr, which should assist them in developing respect and understanding for other people's life experiences. Moreover, many of the life experiences depicted in the film, such as attending high school, going to the prom, wanting to be liked and accepted by one's peers, are something all the students should be able to identify with, as these are events and feelings commonly experienced in this age group. Second, the film explores a topic which students should already be familiar with, as excessive force and police violence against unarmed black men have been given a lot of media attention in the last few years. The themes present in the film mean that the students will be exposed to moments of violence which are realistic and can be upsetting. However, at this age, the students will be able to handle watching such scenes and be able to discuss how they felt about it afterwards. Last, the film was also chosen because it "provides a rich foundation to explore how language and race informs identity and experience" (Baker-Bell, 2020, p. 14), which is one of the goals of this intercultural teaching project.

4.3. Learning aims

The overarching principle for the English language curricula in Norway is that all students should become confident English users so they can use the language to learn, communicate and connect with others (The Norwegian Directorate of Education, 2020, p. 2). Furthermore, students should have an exploratory approach to learning about language, communication patterns, lifestyles, mindsets, and societal conditions, as it will make them receptive to new perspectives of the world and themselves, and help them understand that their perception of the world is culturally dependent (The Norwegian Directorate of Education, 2020, p. 2). Especially relevant to this intercultural teaching project is the Directorate's statement that students should work with English-language texts as it helps provide them with knowledge about and experience with linguistic and cultural diversity. The Directorate of Education (2020, p. 3) uses the term *text* in a broad sense, and the term encompasses forms of expression such as oral and written, printed and digital, graphic and artistic, formal and informal, fictional and factual, from the present and past. Through reflecting on, interpreting and critically assessing different types of English language texts, students should acquire language and knowledge of culture and society which will in turn develop their intercultural competence so that they can relate to different lifestyles, mindsets and communication patterns (The Norwegian Directorate of Education, 2020, p. 3).

My intercultural teaching project is based on the following competency goals for VG1 study preparation education program which states that students should be able to:

- express themselves in a nuanced and precise way with flow and context, idiomatic expressions and varied sentence structures adapted to purpose, recipient and situation,
- give an account of others' arguments and use and follow up on others input in conversations and discussions on various topics,
- describe key features of the emergence of English as a world language,
- explore and reflect on diversity and social conditions in the English-speaking world based on historical contexts,
- discuss and reflect on form, content and tools in English-language cultural forms of expression from various media, including music, movies and games,
- use knowledge of grammar and text structure in work with own oral and written texts.

(The Norwegian Directorate of Education, 2020, p. 11, transl. by me).

Moreover, this teaching project's main aim is to develop students' intercultural competence, which is defined according to Byram et al. (2002, pp. 12-13), and the students should therefore also be able to:

- demonstrate that they are willing to accept that their own values, beliefs and behaviours are not the only ones possible or natural,
- critically evaluate perspectives, practices and products in their own culture and country as well as other cultures and countries,
- show that they have gained new knowledge about African American culture, cultural practices and language.

4.4. Teaching method

This teaching project is an amalgamation of intercultural learning, language variation, and the use of film in the classroom. As mentioned previously, the end goal of the teaching project is to promote intercultural learning, and this goal is to be reached:

1. by developing students' understanding of what language variation is and how the use of language is shaped by culture and influence a person's identity.
2. by visually presenting students with the experience of being black in America through the use of film.

Whitney (2005, p. 66) states that "it is neither feasible nor fair to present students with a one-sided view of the world", and unfortunately, when it comes to language variation students are mostly being presented with standard varieties; namely Standard American English and British Received Pronunciation. According to Galloway and Rose (2018, p. 5), the fact that the majority of English language teaching materials used today do not showcase the diversity that exists in the English language is problematic. Bieswanger (2008, pp. 28-29) is of the same mind when he states that the English education that foreign language students receive is inadequate, as it fails to prepare them for the sociolinguistic variety the global world we live in today has created. He points to reports that state that students often complain about situations where they had experienced that their interlocutors had been speaking "strangely" and that the communication between the interlocutors had failed because the students did not hear the Standard English variety they had been taught in school (Bieswanger, 2008, p. 28). What is more, as teachers, we risk learners interpreting the omission of non-standard varieties as our judgement that the standard varieties we are presenting them with are better than others (Whitney, 2005, p. 65). Farrell and Martin (2009, p. 3) argue that the preference for

Standard English may devalue the other English varieties that exist around the world, and state that the continued use of Standard English as the target of classroom instruction may be inappropriate in a global context and should be re-examined. They suggest teachers take a balanced approach when teaching about different varieties of English and help students understand that a variety is valuable even though it might differ from what is normally presented in class (Farrell & Martin, 2009, pp. 4-5).

The method used to develop students' understanding of language variation is to demonstrate how English dispersed around the globe, and to also present students with the reason why there are standard varieties of languages. The aim is that if students understand that standard varieties only exist for practical reasons (publishing houses wanted spelling standardization), they will discard the notion that there are "correct" and "incorrect" uses of language, thus fostering respect for variations that deviate from the standard. Whitney (2005, p. 66) suggests teachers incorporate varieties of English that are authentic and reflect the real world, and use a variety of styles and voices that establishes the validity of these differences and familiarizes students with them. In order to dismantle the stereotype students might have about AAVE and African Americans, teachers need to establish an environment of learning which acknowledges and appreciates diversity in experience, culture and language (Whitney, 2005, p. 65).

Baker-Bell (2020, p. 11) developed an approach designed to help teachers dismantle anti-black linguistic racism in the classroom called the *Anti-Racist Black Language Pedagogy*. The approach was specifically designed to help black students make sense of white linguistic hegemony and anti-black linguistic racism. However, the critical capacities it helps develop, such as an understanding of how linguistic racism and white cultural and linguistic hegemony negatively impact communities of colour, are just as important, if not more so, for non-black students as they are the ones who are likely to perpetuate anti AAVE sentiment through their ignorance of language varieties (Baker-Bell, 2020, p. 18).

Furthermore, Baker-Bell (2020, p. 18) states that:

the Anti-Racist Black Language Pedagogy offers *all* students a critical linguistic awareness and windows into broader conversations about the intersection between language and identity, language and power, language and history, linguistic racism, and white linguistic and cultural hegemony.

This teaching project is therefore inspired by Baker-Bell's (2020, p. 13) Anti-Racist Black Language Pedagogy, which mainly involves consciousness raising work aimed at helping

students make sense of, name, investigate and dismantle stereotypes about AAVE. One of the first tasks Baker-Bell (2020, p. 15) suggests teachers adopt is getting students to investigate the intersection of language, culture and identity. Baker-Bell (2020, p. 15) recommends teachers incorporate tasks which focus mainly on how language, culture and identity function together in the black community. However, for this teaching project this task will be used as an introduction to the project, and the learners will therefore take a more inward-looking approach and they will instead be asked to consider how these three elements function together in their own lives. Another task Baker-Bell (2020, p. 16) suggests teachers incorporate is getting students to investigate the intersection of language and power. She proposes three tasks for this: (1) getting students to consider who is privileged and who is marginalised by the notion of standard language, (2) introducing students to code-switching, and (3) getting students to examine the code-switching in *The Hate U Give* (Baker-Bell, 2020, p. 16). The last of Baker-Bell's (2020, p. 16) tasks which will be incorporated in this intercultural teaching project is asking students to explore the connection between language and race, and to examine how AAVE is appropriated and commodified by white mainstream media.

Whitney (2005, p. 68) state that it is the teachers' responsibility to incorporate activities in their lessons that portray and instil respect for different cultures and languages. Teachers should also guide students into questioning their own and each other's biases and stereotypical thinking about users of different varieties of English. In order to achieve this, students may work in groups where they are engaged in discussions where they can exchange ideas about the meaning of different intercultural terms, while coming to terms with the crucial link between language and power. This will be achieved through students defining and discussing key terms in small groups and working with the film in a manner that requires students to reflect on the themes and the character's experiences as portrayed in the film.

4.5. The viewer-response approach

The viewer-response approach was developed by Teasley and Wilder and is a method for using film in the classroom intended to provide the students, and the teacher, with a richer experience of and a deeper appreciation for the film in question (Teasley & Wilder, 1997, p. 50). The approach requires students to be "active viewers paying close attention to details while they view, writing down their immediate responses, discussing their interpretations

with their fellow students, and supporting their opinions with evidence from the film” (Teasley & Wilder, 1997, p. 50). By using the viewer-response approach, students will not only learn from each other, the teacher will also gain new insights from students as a result of them being encouraged and free to express their own interpretations and reactions, creating surprise and delight as well as disagreements and arguments (Teasley & Wilder, 1997, p. 50).

The viewer-response approach requires the teacher to intermittently pause or stop the film in order for students to write down answers to open-ended questions. The questions are intended to encourage students to make their own interpretations of the film, instead of blindly accepting the teacher’s interpretations, or falling into the trap of being locked into their own initial reactions (Teasley & Wilder, 1997, p. 49). In preparation for the viewer-response approach, the teacher first needs to view the film and divide it into what Teasley and Wilder (1997, p. 55) describe as “meaningful chunks”, which should be given titles and should be between twelve to twenty minutes long. The “meaningful chunks” can be described as chapters of the film and should be divided in such a way that students do not feel like a part of the movie has been interrupted (Teasley & Wilder, 1997, p. 55). It is also important that the chunks are not too long in order to avoid students having to wait a long time before being able to discuss something interesting that happened in the film (Teasley & Wilder, 1997, p. 52).

Once the teacher has divided the film into meaningful chunks, it is time to create the viewing guides. Teasley and Wilder (1997, p. 52), state that the viewing guide is “the single most important tool for teaching film using the viewer-response approach”, and describe it as a handout of several pages where each page is dedicated to one of the film’s chunks. The guide provides the students with a structure for viewing, note taking, and reflection, and functions as a record of their reactions (Teasley & Wilder, 1997, pp. 52-53).

Each viewing guide page is divided into three parts:

1. a space for making notes on visual images,
2. a space for making notes on vivid or interesting use of sound or music,
3. a set of four to five open-ended questions (Teasley & Wilder, 1997, p. 52).

Once the students have viewed a segment of the film and have completed their viewing guide individually, it is time for students to discuss their reactions to the segment in groups. The role of the teacher during these discussions is that of facilitator, someone who might provide students with information they need to be able to understand the film, but mainly someone who engages students in the film and encourages and accepts different

interpretations (Teasley & Wilder, 1997, p. 59). Teasley and Wilder (1997, p. 49) found that when teachers accept students differing responses and encourage them to take risks, they develop into more engaged viewers and more confident discussants. It is therefore important that the teacher does not reject students' interpretations, but accepts their points of views and instead challenges them where necessary and appropriate, or asks them to consider something from a different perspective.

When the students have viewed the entire film and completed their viewing guides, it is time to discuss the film as a whole. Teasley and Wilder (1997, p. 65) state that it is a good idea to ask students to read over their responses to the previous viewing guides before the final discussion session, and that teachers should have prepared some questions for them to consider. Students can be given time to answer these questions individually before the class discussion, or the teacher can choose to air the questions to the whole class at once. Due to the students being asked to discuss the film in its entirety, and the whole class being involved, Teasley and Wilder (1997, p. 50) suggest teachers set aside a whole lesson for this. The students will have become accustomed to the viewing guides and sharing their ideas with the other students at this point, and it is therefore expected that the students will enjoy hearing the viewpoints of the other students in the class who were not part of their group. The learners should be open to new interpretations but also willing and ready to challenge each other where there are differing opinions. The final discussion should make for an interesting exchange of ideas.

The final task in the viewer-response approach is a creative writing task, and Teasley and Wilder (1997, p. 66), state that the whole process up until now can be considered an in-depth brainstorming portion of students composing a piece of writing, and they suggest four types of creative writing tasks:

1. Personal essays
2. Analytical essays
3. Imaginative writing
4. Writing film treatments, scripts, and storyboards.

Students tend to produce pieces of writing of higher quality when they have something to say, and it is expected that the students have plenty to say about the film, especially after using the viewing guides (Teasley & Wilder, 1997, p. 66). The goal of the creative writing task is for students to demonstrate that they can reflect on an aspect of the film, and articulate how the film affected or changed them. Moreover, the written task assists teachers in assessing if the

students have learned, and what, if anything, about the lives, values, beliefs and indeed the culture of the people portrayed in the film. Thus, the creative writing task provides teachers with the means of assessing if the film was successful in promoting students' intercultural competence.

4.6. The teaching plan

4.6.1. Week 1

The first week of the intercultural teaching project involves introducing students to the theme and preparing them for viewing the film by introducing key terms such as language variation, code-switching and cultural appropriation. In order to get students involved with the intercultural project from the beginning, the learners are actively involved in defining the key terms and are invited to explore their own language, culture and identity. Students will first discuss the terms in their groups before they are invited to share their interpretations with the rest of the class. By sharing their ideas with the rest of the class they are likely to hear similar interpretations and ideas as their own, but also aspects which they had not considered before, thereby engaging in peer learning. According to Byram et al. (2002, p. 24), peer education is the foundation of many antiracist and intercultural education programs because it encourages students to share their knowledge and discuss their values and opinions.

In the first lesson it is important to lay the foundation of what makes a person an individual by examining how language, culture and identity are linked. Once the students understand that how one uses language is dependent on culture, and that culture also affects the development of identity(ies), students can be presented with language variation and AAVE. In the second lesson in week one, students are invited to explore their own preconceived ideas about language variation and AAVE in particular. It is hypothesized that students might not consider AAVE a "legitimate" language variety, or may not have thought much about how the stigma of AAVE affect those who speak it.

The learning aim for the first week is for students to demonstrate an understanding of what language, culture and identity are. Moreover, students are expected to have gained knowledge of how English became a global language, of what language variation is, and also be able to identify fundamental aspects of AAVE grammar, vocabulary and pronunciation. Students

should also be able to demonstrate that they have understood key terms such as culture, language, identity(ies), stereotypes, language variation, code-switching and cultural appropriation.

The main materials for these two lessons include a teacher made PowerPoint presentation to be used as stimulation for group discussions, a student created interactive mind-map using Mentimeter.com, and two reflective homework tasks. The PowerPoints make up the largest part of the materials for the first week and they are used because PowerPoint is considered a good tool to use in group discussions as it is a way to ensure that the groups are spending roughly the same amount of time on the questions. It is important that groups do not race ahead, because they then risk not having an in-depth and reflective conversation about the questions on the board.

Week 1				
	Topic	Objectives	Method and activities	Homework
Lesson #1	Culture, language and identity.	<p>Introduce the intercultural project. Students will be able to:</p> <ul style="list-style-type: none"> • Show an understanding of what language, culture and identity is and how these are linked. • Demonstrate that they can critically evaluate perspectives and practices in their own culture and country as well as other cultures and countries. • Demonstrate increased knowledge of key terms such as: culture, language, identity(ies), stereotype. 	<ol style="list-style-type: none"> 1. Students are divided into groups of 3-4 which they will work in throughout this project. 2. Students create procedural ground rules for discussion in class. 3. Students discuss questions from PowerPoint (Appendix A) in groups. 4. Students create a class mind map (using Mentimeter.com) of what they believe contributes to the development of their identity, and discuss the mind map together as a whole class. 	<p>Students write short answers to the questions.</p> <ol style="list-style-type: none"> 1. Where does your culture come from? 2. Can you describe three things that influence your identity? Why and how? <p>The answers to the questions are to be shared with their groups in the next lesson.</p>
Lesson #2	Language variation & African-American Vernacular English.	<p>Introduce language variation and AAVE. Students will be able to:</p> <ul style="list-style-type: none"> • Show an understanding of what language variation is and how English emerged as a world language • Identify key features of AAVE. • Demonstrate increased knowledge of key terms such as: language variation, code-switching, cultural appropriation. 	<ol style="list-style-type: none"> 1. Short review of last lesson: Students share and discuss reflective homework task in groups. 2. Teacher introduces language variation and AAVE. Students discuss questions from PowerPoint (Appendix B) in groups. 	<p>Students write short answers to the questions.</p> <ol style="list-style-type: none"> 1. Do you code-switch? If so when and why? 2. Use the internet and find an example of the use of AAVE (music, film, TV, literature, social media etc), and bring it to class. <p>The answers to the questions are to be shared with their groups in the next lesson.</p>

4.6.2. Week 2

In the second week of the intercultural teaching project, the students start watching *The Hate U Give* by Tillman Jr (2018). To help students analyse the film, Teasley and Wilder's viewer-response approach will be used, which means students will watch segments of the film, then stop to reflect and discuss what they have watched at periodical intervals. The viewing guides are the main materials this week and it is important that teachers introduce the viewing guide to the students, and inform them that their task while watching the film is to complete the viewing guide by noting down striking visual images and interesting uses of sound in the boxes provided (Teasley & Wilder, 1997, p. 59). The students should also read through the open-ended questions at the bottom of the sheet before they start viewing the film, so they have some idea of what to be mindful of during viewing. By watching the film and responding to the questions in the viewing guide, all students will be able to contribute to the discussions and feel included. Teasley and Wilder (1997, p. 55) state that it is their experience that "everyone has something to say when note taking and reflection occur before discussion". The open-ended questions in the viewing guides are constructed in such a way that they incorporate elements of Baker-Bell's Anti-Racist Black Language Pedagogy. This is because students will become more interculturally competent if they gain knowledge of and reflect on the use of AAVE and language variation in general.

The learning goals for week two include students demonstrating an understanding of the tense relationship between the police and African Americans, gaining knowledge of the difference between inner city and suburban schools in the USA, and exhibiting an understanding of why African Americans like Starr code-switch. Students should also be able to demonstrate that they understand key terms such as police brutality and racial profiling, as well as be able to demonstrate a willingness to accept that other people's values, beliefs and behaviours are natural and possible. The students will be able to meet these learning goals by watching the film, completing and discussing the viewing guides and also completing their reflective homework tasks. The teacher can assess if the learning goals are met by monitoring the group discussions and prompting students to make further reflections if necessary.

Week 2				
	Topic	Objectives	Method and activities	Homework
Lesson #1	<i>The Hate U Give:</i>	Introduce and start film.		
	<p>Chunk 1: Two versions of me.</p> <p>Chunk 2: Where is the weapon?</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate an understanding of what code-switching is and why people do it. • Show an understanding of the tense relationship between the police and African Americans. • Demonstrate increased knowledge of key terms such as police brutality, racial profiling. 	<ol style="list-style-type: none"> 1. Short review of last lesson: Students share and discuss reflective homework task in groups. 2. Teacher introduce the viewing-guide. 3. View 1st chunk of the film 0:00 – 0:13:20. 4. Students' complete viewer-response sheet 1 (Appendix C) individually before discussing the 1st chunk of the film together in groups. 5. View 2nd chunk of the film 0:13:20. - 0:29:10. 6. Students complete viewer-response sheet 2 (Appendix D) individually before discussing the 2nd chunk of the film together in groups. 	<p>Students write short answers to the questions.</p> <ol style="list-style-type: none"> 1. What is police brutality? 2. What is racial profiling? <p>The answers to the questions are to be shared with their groups in the next lesson.</p>
Lesson #2	<i>The Hate U Give:</i>	Continue watching film.		
	<p>Chunk 3: The trap.</p> <p>Chunk 4: A better friend.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Show an understanding of the complex problems that unemployment, drugs and mass incarceration cause in marginalized communities in the USA. • Demonstrate that they are willing to accept that their own values, beliefs and behaviours are not the only ones possible or natural. 	<ol style="list-style-type: none"> 1. Short review of last lesson: Students share and discuss reflective homework task in groups. 2. View 3rd chunk of the film: 0:29:10 – 0:49:42. 3. Students complete viewer response sheet 3 (Appendix E) individually before discussing the 3rd chunk of the film together in groups. 4. View 4th chunk of the film: 0:49:42 – 1:03:27. 5. Students complete viewer response sheet 4 (Appendix F) individually before discussing the 4th chunk of the film together in groups. 	<p>Students write short answers to the questions.</p> <ol style="list-style-type: none"> 1. What do you know about Black Lives Matter? <p>The answers to the questions are to be shared with their groups in the next lesson.</p>

4.6.3. Week 3

In the third week of the intercultural teaching project the students continue viewing the film and discussing their opinions and reactions in groups at certain intervals. The third week and the second week of the project are quite similar in that regard, as the main activities for both weeks are for students to complete the viewing guides and discuss their answers with the people in their groups. The open-ended questions in the viewing guides are designed to get students to reflect on how they feel about what is happening in the film, and in the third week the students will have become more familiar with the viewing guides. Thus, it is expected that all students take an active part in the discussions, not only reflecting on and sharing their own thoughts and opinions but also showing an interest in the thoughts and opinions of the other group members and challenging each other's viewpoints. According to Byram et al. (1997, p. 25) an essential part of developing intercultural competence is that generalisations and stereotypes are challenged, and that students are provided with other points of views. However, getting students to challenge each other requires good classroom management to ensure that the students' views are challenged in a constructive manner. In order to achieve this, the students will use the procedural ground rules which they drew up and agreed on in week 1, which ensure that it is the ideas that are challenged and not the person who expresses them (Byram et al., 1997, pp. 25, 27). The teacher should remind students of the rules at the beginning of every lesson where discussions form an integral part.

The learning aims for the third week include students demonstrating an increased knowledge of how race influences a person's identity and be able to show an understanding of how negative stereotypes fuel racism. Students should also be able to demonstrate that they have the ability to express themselves in a nuanced and precise way, as well as be able to follow up on the other students' input and be able to show that they understand key terms such as racism and white privilege.

Week 3				
	Topic	Objectives	Method and activities	Homework
Lesson #1	<i>The Hate U Give:</i>	Continue watching film.	1. Short review of last lesson: Students share and discuss reflective homework task in groups.	Students write short answers to the questions.
	<p>Chunk 5: Finding my voice.</p> <p>Chunk 6: Chris is not my white boyfriend.</p>	<p>Students will:</p> <ul style="list-style-type: none"> Show an understanding of how race influences identity. Demonstrate the ability to express themselves in a nuanced and precise way with flow and context. Demonstrate increased knowledge of key terms such as: white privilege, racism. 	<p>2. View 5th chunk of the film: 1:03:27 – 1:16:35.</p> <p>3. Students complete viewer response sheet 5 (Appendix G) individually before discussing the fifth chunk of the film together in groups.</p> <p>4. View 6th chunk of the film 1:16:35 – 1:33:44.</p> <p>5. Students complete viewer response sheet 6 (Appendix H) individually before discussing the 6th chunk of the film together in groups.</p>	<p>1. Starr tells Christ that white people like to act black but get to keep their “white privilege”. What is white privilege?</p> <p>2. If “prejudice + power = racism”, do you believe white people in the US can experience racism?</p> <p>The answers to the questions are to be shared with their groups in the next lesson.</p>
Lesson #2	<i>The Hate U Give:</i>	Summary and discussion of the film. Reflective task is handed out.	1. Short review of last lesson: Students share reflective homework task in groups.	Students write short answers to the questions.
	<p>Chunk 7: Does this look like a weapon?</p> <p>Chunk 8: Khalil lived.</p>	<p>Students will:</p> <ul style="list-style-type: none"> Demonstrate increased knowledge of how negative stereotypes fuel racism. Demonstrate that they can give an account of others’ arguments and follow up on others’ input in discussion. 	<p>2. View 7th chunk of the film: 1:33:44 – 1:44:01</p> <p>3. Students complete viewer response sheet 7 (Appendix I) individually before discussing the 7th chunk of the film together in groups.</p> <p>4. View 8th and last chunk of the film: 1:44:01 – 2:06:45.</p> <p>5. Students complete viewer response sheet 8 (Appendix J) individually before discussing the 8th chunk of the film together in groups.</p>	<p>1. In what ways are Hailey’s comments about Khalil examples of stereotyping?</p> <p>2. Why do you think many African Americans are afraid of the police?</p> <p>The answers to the questions are to be shared with their groups in the next lesson.</p>

4.6.4. Week 4

In the fourth and last week of the intercultural teaching project the students will be given two tasks which are designed to make them reflect on what they have learned by watching the film and completing the viewing guides. The final week is also where the teacher can find out if the students have become more interculturally competent, and whether or not they have gained any new perspectives, developed new attitudes, new skills and new critical awareness. According to Byram et al. (1997, p. 29) when it comes to intercultural competence, teachers need to assess whether the students have acquired the “ability to make the strange familiar and the familiar strange, to step outside their taken for granted perspectives, and to act on the basis of new perspectives”.

The first lesson in the final week of the project involves students discussing the film in its entirety in a whole class discussion. For this task the students are no longer working in their groups as the whole class should share their viewing reflections with each other. It is expected that the students will be comfortable sharing their ideas with the whole class as they will have become accustomed to listening to different viewpoints and being challenged by their peers in groups. The students will also fill in a self-evaluation sheet of their intercultural attitudes, which will be handed in to the teacher, in order for the teacher to evaluate whether or not the students have gained new perspectives on, and knowledge about, the experience of being black in America. In the second lesson of the final week the students are asked to do a creative writing task to wrap up the intercultural teaching project. The students get to choose between writing either a personal essay in the form of a letter, or produce an imaginative piece of writing. The students are encouraged to use elements of AAVE in their creative writing task, however, it is not a requirement, as the students should feel comfortable enough with the variety to do so. However, students should be able to demonstrate that they can reflect on their choice of words and language variety, and understand that a Standard English variety might not be appropriate in all situations, as a non-standard variety can convey important information about a character and be more realistic, especially in dialogue (Whitney, 2005, p. 68).

The final week is where the teacher can assess the students’ intercultural competence. However, this is not an easy task as what needs to be assessed is not that students have acquired knowledge about African Americans, but that they have become more tolerant of African American culture, AAVE, and more understanding of African Americans’ life experiences.

Week 4				
	Topic	Objectives	Method and activities	Homework
Lesson #1	<i>The Hate U Give</i> : Whole class discussion.	Summary and discussion of the film as a whole. Students will: <ul style="list-style-type: none"> • Demonstrate an ability to reflect on the diversity and social conditions in the USA based on historical contexts. • Demonstrate an ability to reflect on form, content and tools in English-language cultural forms of expressions in film. 	<ol style="list-style-type: none"> 1. Short review of last lesson: Students share and discuss reflective homework task in groups. 2. Students review their viewer response sheets. 3. Students discuss questions from PowerPoint (Appendix L) together as a class. 	<p>Students complete self-assessment form (Appendix K) of their intercultural attitude.</p> <p>The completed self-assessment form is to be handed in to the teacher next lesson.</p>
Lesson #2	Creative writing.	Students complete creative writing task. Students will: <ul style="list-style-type: none"> • Demonstrate increased knowledge of the experience of being black in America. • Demonstrate that they can use grammar and text structure in written texts. 	<p>Short review of last lesson.</p> <p>Teacher conducts short brainstorming activity for creative writing task.</p> <p>Students complete creative writing task (Appendix M) individually.</p>	No homework.

5. Summary and Conclusion

In this section a summary of the main parts of this thesis will be provided before the conclusion is presented.

5.1. Summary

In this thesis I have explored how the film *The Hate U Give* (Tillman Jr, 2018) can be used to educate students about language variety and in so doing promote intercultural competence. Intercultural competence is without a doubt an integral part of any foreign language education, and teachers need to promote the intercultural dimension in the classroom in order to prepare students to become successful communicators in a global world. In the quest for developing global citizens who are able to engage in communication with people from other cultures with openness, curiosity and respect, teachers need to develop students' understanding of the crucial link between language, culture and identity. In order to achieve this, I have created an intercultural teaching project which implements the use of film in the English language classroom. Using film in foreign language education is a way for teachers to motivate and engage students, as film is a medium young people tend to really enjoy. Moreover, it is a useful tool when introducing students to new cultures and language varieties, as the carefully constructed scenes can accurately portray how people of a given culture express themselves and experience their reality.

The method used to engage students in the film and make them reflect on their interpretations is Teasley and Wilder's (1997, p. 55) viewer-response approach, which involves students viewing the film in short sequences of between twelve to twenty minutes long. After each sequence the students complete viewing guides which are designed to provide students with a structure for viewing and reflecting, before they share their interpretations of the film with the other students in their group (Teasley & Wilder, 1997, p. 52). By implementing the viewer-response approach, students become active film viewers who are encouraged to reflect on their opinions, thoughts and emotions as they are watching the film. By sharing their reflections with the other students in the class, the learners gain a deeper understanding, not only of the themes and characters presented in the film, but of themselves, their attitude, values and beliefs.

The intercultural concepts present in *The Hate U Give* (Tillman Jr, 2018) include stereotyping, racial profiling, racism, power, code-switching, cultural appropriation and

identity. These concepts provide the teacher with a rich foundation for promoting intercultural competence in the classroom as they provide the students with examples which helps them explore how language, culture and identity(ies) function in a highly racialised society, which deals out different levels of power and privileged depending on a person's ethnicity. Thus, by watching the film, completing the viewing guides and engaging in group discussions the students:

- gain knowledge of how African Americans and white middle-class Americans interact and establish relationships with one another.
- gain knowledge of African American culture and acquire the skill to be able to use that knowledge when they interact with African Americans.
- gain the skill to be able to interpret events from African American culture and relate them to events in their own culture.
- gain the ability to evaluate their own perspectives and practices and gain an understanding that the values one holds influences a person's attitudes towards other people.

Students have thus engaged in three out of four of Byram et al.'s key component for intercultural learning namely: *knowledge*, *skills*, and *values*. Byram et al.'s (2002, p. 12) fourth and most important component is *attitude*, and while the teacher can encourage students to be willing to not assume that their own values, beliefs and behaviours are the only possible and correct ones, it is ultimately up to the students to be open to it. In other words, the students need to have the right attitude to be able to engage in intercultural learning. They need to be willing to accept other people's beliefs and be willing to see how their own might look from an outsider's perspective. A key component of the viewing guides is students reflecting and discussing their interpretations and reactions to the film with the other students in the class, who might have different values, beliefs and behaviours than themselves. Thus, this project incorporates all the four elements in Byram et al.'s definition of intercultural competence.

5.2. Conclusion

In this thesis I have created an intercultural teaching project which aim is to promote intercultural learning by teaching students about AAVE. I have produced a comprehensive description of the project by presenting the four weeks in a detailed teaching plan and discussed the use of language and the intercultural concepts present in the film.

The aim of this thesis is to answer the question of how *The Hate U Give* can be used to teach AAVE and in so doing promote intercultural competence. I have been able to demonstrate that by implementing Teasley and Wilder's viewer-response approach, *The Hate U Give* (Tillman Jr, 2018) can promote learner's intercultural competence by teaching students about AAVE. Moreover, students do not only acquire an insight into AAVE, they gain insight into how they themselves and society at large view varieties within languages. Though this teaching project students gain an understanding that standard varieties of any language only exist for political and practical reasons, not because there is a correct and an incorrect way to use language. By implementing the viewer-response approach, students become active viewers and the teacher is able to draw students' attention to the intercultural concepts present in the film through the open-ended questions in the viewing guides, and the key components in intercultural learning are thus integrated in the learning process.

This thesis has described why intercultural learning is an important aspect of foreign language education, how film can be used as a tool in the classroom, and how *The Hate U Give* (Tillman Jr, 2018) can educate students about AAVE and promote intercultural learning. I therefore conclude that *The Hate U Give* (Tillman Jr, 2018) is an ideal film to use when teaching students about AAVE in order to promote intercultural learning. However, intercultural learning is not a quick and easy procedure, but a process which requires continuous work, and this intercultural teaching project is not designed as a complete education in intercultural learning but is intended to help students on their way to become interculturally competent. An intercultural teaching project such as this one which implements the use of film and focuses on the use of language to promote intercultural learning has the potential to develop global citizens who are able to create and maintain intercultural relationships. What is more, students who participate in this intercultural project will be able to have a deeper understanding of not only African American language, culture, and identity, but also their own languages, cultures and identities.

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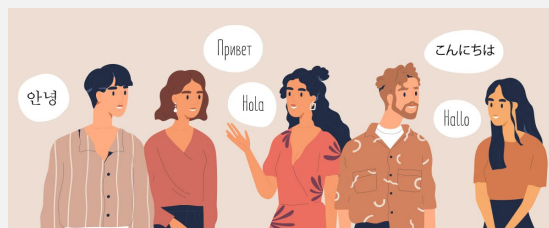
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Appendix A: PowerPoint – Language, culture and identity

LANGUAGE, CULTURE AND IDENTITY

LANGUAGE

- How do you differentiate between two languages?
- Can you describe how and why Norwegian and Swedish are different languages?
- What is a dialect?
- Which dialect do you speak?
- Do you think some dialects are better than/more highly valued than others?



CULTURE

- What is culture?
- What influences culture?
- How would you describe Norwegian culture?
- What are Norwegian core beliefs, values and views?
- What influences Norwegian culture?



STEREOTYPE



- What is a stereotype?
- Are stereotypes always negative?
- What stereotypes do you think Norwegians have about themselves?
- What stereotypes do you think people from other nations have about Norwegians?
- Are stereotypes dangerous? Why/why not?

IDENTITY

- What is identity?
- What words would you use to describe your own identity?
- What do you think has contributed to and contribute to the formation of your identity?
- Does your identity change as you get older or is it always the same?
- Do you have different identities depending on the social context you find yourself in?
- How many social identities would you say that you have?



LANGUAGE + CULTURE + IDENTITIES = YOU?

Consider what we have examined so far:

- Discuss how your language, culture and identities form who you are.
- How does culture influence language use and identity?

TASK: CREATE A CLASS MIND MAP USING MENTIMETER.COM

Contribute to a mind map what you believe your language(s), culture(s) and identity(ies) consists of.



- Consider what influences your culture.
- Consider how you use language(s) (are you direct, how do you use humor, how are greetings performed).
- Consider what influences your identity.

Appendix B: PowerPoint – Language Variation & AAVE

LANGUAGE VARIATION

HOW ENGLISH BECAME A GLOBAL LANGUAGE

- In which countries do they speak English as a first language today?
- Can you describe some of the differences between variations in English?
- How many English language varieties can you think of?



THE FOUR CHANNELS

ENGLISH			
Channel 1	Channel 2	Channel 3	Channel 4
Settler colonization	Slavery	Trade and exploitation colonies	Globalization

ENGLISH LANGUAGE VARIATION

- Do you believe there are correct and incorrect uses of Norwegian?
- What about English?
- Can you find out why there are standard versions of English?
- Who is privileged and who is marginalized by the notion of "standard" English?
- Do we have a standard version of Norwegian?



WHAT ADJECTIVES WOULD YOU USE TO DESCRIBE THE TWO LANGUAGE SAMPLES BELOW?

- People be thinin teenagers don't know nothin'.
- I told her she wrong about that.
- Nick better quit trippin' or imma drop him like it's hot.

- A lot of people think teenagers don't know anything.
- I informed her that she was mistaken.
- Nick had better start acting like an adult or I am going to break up with him.


AAVE

African-American Vernacular English

- Ethnic variety of English spoken by 95% of people of African decent in the USA.
- Has different grammar, pronunciation and lexis than standard American English.

Where do you encounter AAVE in your every day life?

CAN YOU PROVIDE SOME EXAMPLES OF AAVE?



What are some typical traits of AAVE?

CODE-SWITCHING

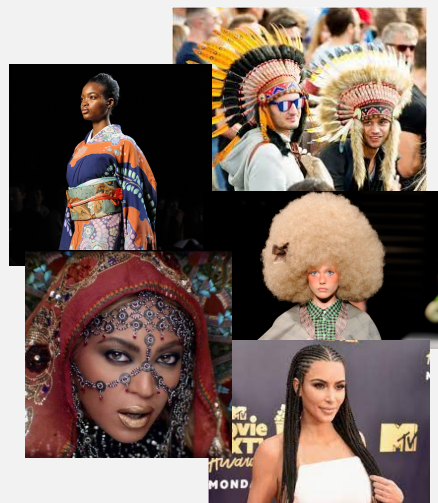
Code-switching is when speakers switch between different languages or varieties in order to make the people they are talking to feel at ease, express group solidarity or when they are attempting to present themselves a certain way.

- Do you code-switch? In which situations?
- What can the consequence be if someone does NOT code-switch?
- What can the consequence be when someone does code-switches?



CULTURAL APPROPRIATION

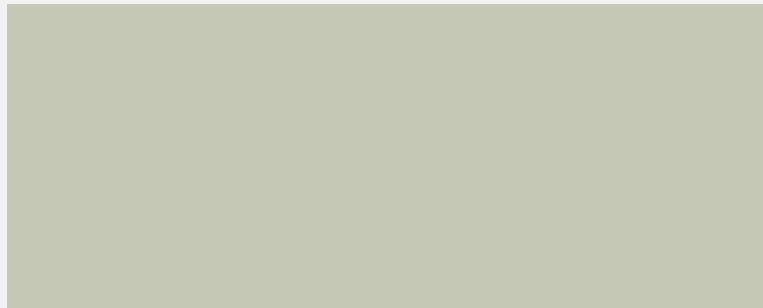
- What is the difference between cultural appropriation and cultural appreciation?
- Why can cultural appropriation be problematic?



APPRECIATION OR APPROPRIATION?

- Taking a photo of ethnic people or a ritual ceremony so you can get likes on Facebook or Instagram.
- Supporting an indigenous artist by buying art directly from them.
- Buying or wearing a piece of jewelry or clothing that might have a important cultural significance to a culture and wearing it as a fashion statement.
- Wearing traditional clothes when invited to do so by the group of people (ie. Wearing a bindi at an Indian celebration).

GIVE EXAMPLES OF HOW AAVE IS APPROPRIATED AND COMMODIFIED BY THE MAINSTREAM AND DOMINANT CULTURE



Appendix C: Viewing guide 1Two versions of me

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. In the opening scene of the film *Maverick* talks to his children about how they should act if they get stopped by the police. What does this tell you about the relationship between the black community and the police?
2. What do you learn about Starr so far in the film?
3. How would you describe Starr's experience with code-switching, and how it affects her identity?

Appendix D: Viewing guide 2

Where is the weapon

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. Describe some the use of language at the party scene in Garden heights?
2. How would you describe Khalil's reaction and behaviour when the police pulled them over?
3. How would you act if you were stopped by the police, and why do you think Khalil acted the way he did?
4. What do you expect to happen in the rest of the film?

Appendix E: Viewing guide 3The trap

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. The police ask Starr a lot of questions about Khalil after the shooting. What are your thoughts about it? Do you think they are fair questions?
2. How would you describe Starr's relationship with:
Her friends at Williamson:
Chris:
Her family:
3. Maverick talks to Starr about THUG LIFE (The **H**ate **U** Give Little Infants **F**ucks Everybody). What do you think about what he tells Starr about the trap?

Appendix F: Viewing guide 4

A better friend

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. How would you describe Khalil's funeral and how does it differ to funerals you have attended?
2. At Khalil's funeral, the activist April Ofrah quotes Shamell Bell saying that: "It is impossible to be unarmed, when our blackness is the weapon that they fear". What do you understand by this statement?
3. What themes do you see emerging in the film?

Appendix G: Viewing guide 5Finding my voice

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. During Starr's interview with the reporter, Starr states that she "didn't know a dead person could be charged with their own murder". What do you understand by that?
2. The police arrive shortly after the altercation between Maverick and King outside the restaurant. It is normally the police's job to deescalate situations. Describe how you think the police could have acted differently?
3. What changes do you think Maverick could have made in his interaction with the police?
4. How do you think it is for someone as young as Sekani, to see their parent being treated like that by the police?

Appendix H: Viewing guide 6

Chris is not my white boyfriend

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. What conflicts do you see developing?
2. Starr tells Chris: “If you don’t see my blackness you don’t see me”. How does Starr’s blackness form part of her identity?
3. How would you describe Maverick’s reaction to meeting Starr’s boyfriend Chris?

Appendix I: Viewing guide 7Does this look like a weapon?

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. Starr's uncle Carlos tells her he would act differently if the person he stopped was white or black. He says that we live in a complicated world.
2. When Starr testifies in front of the grand jury she makes several statements about who Khalil was as a person. Why do you think she does that?
3. What do you learn about Hailey in this part of the movie?
4. What do you think are the biggest problems in Starr and Hailey's relationship?

Appendix J: Viewing guide 8

Khalil lived

Name: _____.

Make notes of any visual images you notice:

Make notes of any vivid sounds or interesting use of music you notice:

1. At the rally April Ofrah states that they have the right to fight for their freedom. In what ways are African Americans not free?
2. How do you feel about the police officers pointing their guns at young Sekani?
3. What do you think is the most memorable part of the film?

Appendix K: Self-assessment of intercultural attitude

I am interested in other people's experience of daily life:

Example: _____

I am interested in the daily experience of a variety of social groups within a society, and not only the dominant culture:

Example: _____

I have realized that I can understand other cultures by seeing things from a different point of view and by looking at my own culture from their perspective:

Example: _____

I know how to resolve misunderstandings which arise from people's lack of awareness of the view point of another culture:

Example: _____

I have realized that the way people speak is influenced by culture and that how people use language does not define who they are and should not be a limiting factor in their lives:

Example: _____

I am willing to and know how to discover new information and new aspects of the other culture for myself:

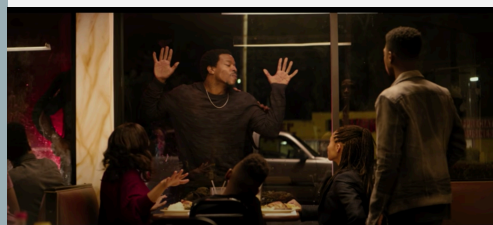
Example: _____

Appendix L: PowerPoint – The Hate U Give: Summary and Discussion



WHAT CHANGES DID YOU NOTICE IN YOUR
FEELINGS AND OPINIONS AS YOU WATCHED
THE FILM?

DID/DO YOU NOTICE A
PATTERN EMERGING FROM
YOUR 'VISUAL IMAGES' AND
'SOUND' NOTATIONS?



MAKE A LIST OF ALL THE THINGS
THAT THIS FILM IS ABOUT.

MAKE A LIST OF
ALL THE
CONFLICTS YOU
HAVE SEEN IN
THIS FILM.

IN YOUR OPINION, IS THE FILM NEUTRAL OR
DOES IT CLEARLY TAKE A POSITION IN THE
PREVIOUSLY MENTIONED CONFLICTS?

WHAT CHARACTERS, INCIDENTS, OR
OBJECTS IN THIS FILM REMIND YOU OF
OTHER STORIES YOU HAVE READ OR MOVIES
YOU HAVE SEEN?

DO YOU BELIEVE HAILEY IS
A GOOD FRIEND? WHAT
ABOUT STARR?



WHAT DO WE LEARN ABOUT THE AFRICAN
AMERICAN EXPERIENCE FROM THIS FILM?

WHAT HAVE YOU LEARNED ABOUT
WHITE PRIVILEGE?

WHAT DO YOU HAVE TO SAY ABOUT
LANGUAGE USE IN THIS FILM?

WHAT DOES THIS FILM HAVE TO SAY ABOUT THE
RELATIONSHIP BETWEEN LANGUAGE, CULTURE
AND IDENTITY?

Appendix M: Creative writing task

Choose one of the four situations and write an essay on it. Consider what you have learned from the film and how language, culture and identity is linked.

1. Imagine you are Starr Carter. Write a letter to Khalil and tell him about what has happened in your life since the night he was killed. Feel free to use AAVE in your writing if you feel that it is suitable to the story.
2. Imagine you are Seven Carter. Write a diary entry about your home life and experience attending Williamson prep. Feel free to use AAVE in your writing if you feel that it is suitable to the story.
3. Reflect on one aspect of the film that you felt was significant in some way.
4. Describe how something in your viewing of the film - a character, theme, or conflict, for example – connects with something in your life.

Reflection note

When I first started writing this thesis, I was not extremely excited about the movie I had chosen as my main material for this teaching project. In fact, I considered it a little “young” and obvious. However, I wanted to use *The Hate U Give* regardless of my initial reaction to it because it combined the fascinating practice of code-switching and language variation with intercultural learning. Moreover, I thought it age appropriate for the learners I was creating it for. However, as I started analysing *The Hate U Give*, I developed a deeper appreciation for the film and the complex issues it has managed to raise in a powerful yet accessible way. Initially, I expected that I would struggle a little writing about the intercultural themes present in the film, yet these were the pages that were the easiest and fastest to write. The pages I really struggled writing however, were the pages where I define intercultural competence. I thought this would be the easiest part to write since I have written so much about it over the last three years, yet those were the pages I kept putting off writing and when I finally started it felt like I was writing one word an hour.

If I had more time, I would consider maybe adding a subchapter where I describe the pedagogical tactics used when discussing the intercultural concepts present in the film in class. I have touched upon it in the description of the teaching plan, however, I believe more could have been added to it. I could for example have described in more detail how to go about talking about a sensitive subject such as racism, where students are inevitably going to have different opinions because they are likely to have different experiences of it.

Another thing I would change if I had had the opportunity to is that I would have liked to have implemented the intercultural teaching project with a class at VG1 level, and then analysed the results to see if the method I described would indeed promote learners’ intercultural competence. It feels a little strange to have created such a detailed project founded on the back of so much research that I do not actually get to verify. However, I hope I will be able to implement this teaching project on a group of learners in the future.

All in all, despite my initial apprehensions, I really enjoyed writing this thesis. There have of course been moments where I have been stressed and times when I was not sure if I would be able to meet the deadline. However, most of the time I felt like I knew what I was doing, knew what I needed to do next, and knew that I could complete it.