

# MASTEROPPGAVE

## Intercultural Learning

Promoting Young Learners' Intercultural Competence through the Viewer-Response Approach?

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### Abstract

This thesis investigates whether use of film through the Viewer-Response Approach is a good way to promote young learners' intercultural competence. The background of focusing on enhanced intercultural competence lies in an impressive increase in globalization and increased heterogeneity in society. Electronic media has also led to increased intercultural contact. This is not necessarily unproblematic. There are instances of prejudice and conflict among adolescents in Norwegian society and schools. An influential force, The Council of Europe, has advocated that curricula all over Europe address such matters.

In the English classroom, print literacy is no longer the only existing literacy. For many years, there has been a shift towards more readily available media. Film might be such a ready door to new worlds. Viewing film inspires adolescents, and by using film actively, there might be yet a good way to enhance young learners' intercultural competence.

As an English teacher, I am required to teach according to the Norwegian national English subject curriculum. Consequently, I examined the curriculum's intentions regarding promotion of intercultural competence in the English classroom. Moreover, I investigated and analyzed valid research and discussions in the field before I formed the objectives of the project. I adopted the Action Research Method, since it is well suited for classroom research.

In my teaching for this film project, I used the Viewer-Response Approach. The approach uses structured activities and classroom discourses in relation to film, and turned out to be ideal to promote democratic values by facilitating for learners to articulate their own interpretations and listen respectfully to others' viewpoints.

My study shows, through careful analysis of learners' responses, that film together with the Viewer-Response Approach can be used successfully to promote intercultural competence.

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## Introduction

### 1.0 Background

Intercultural issues go far back in time. However, if we compare earlier societies with today's world there are big differences. We live in a globalized world, connected through dense networks of electronic signals, and there is a free, fast flow of people, goods and payments. Our workplaces and social arenas have changed into heterogeneous societies, and we cooperate with people from cultures very different from our own. In order to ensure successful intercultural encounters, corporations, politicians and educators generally agree that it is vital to develop intercultural competence.

English has become a *lingua franca*. Britain started to colonise other countries in the late 15<sup>th</sup> century, and many former British colonies are now members of the Commonwealth, with close ties to British culture and language. Moreover, since the beginning of the last century, the US has been a superpower with supreme financial, political and cultural dominance. Subsequently, the English language continues to be the world's most commonly shared language, and intercultural competence should therefore be an integral part of the learning processes in the English classroom.

The Council of Europe in 2011 states that, “discrimination and intolerance are widespread in Europe today”, and eight concerns are voiced:

rising intolerance; rising support for xenophobic and populist parties; discrimination; the presence of a population virtually without rights; parallel societies; Islamic extremism; loss of democratic freedoms; and a possible clash between “religious freedom” and freedom of expression. Behind these risks, it suggests, lie insecurity (stemming from Europe's economic difficulties and sense of relative decline); the phenomenon of large-scale immigration (both as actually experienced and as perceived); distorted images and harmful stereotypes of minorities in the media and public opinion; and a shortage of leaders who can inspire confidence by articulating a clear vision of Europe's destiny. (p.5)

The Council of Europe has become an influential force for creating good conditions for intercultural understanding and learning. Nations and classrooms are unceasingly influenced by the Council's many guidelines on language training to meet the needs of today's society. A well-known project is the *Common European Framework of Reference for Languages*, which is a useful tool for all educators and learners of language. The curricula across Europe have adopted many recommendations related to linguistic, communicative and intercultural issues described in this framework.

The Council (2011) works continuously for human rights and argues that:

Education has an obvious and essential role in preparing people – especially newcomers, and, among them, especially women and children – to find jobs and otherwise participate in society. Beyond that, however, it should equip them with knowledge about the role and working of societal institutions and regulations, as well as the norms and values that form the binding element in the functioning of society. Failures in this respect are easily transmitted from one generation to the next. Therefore, it is essential that those who face difficulties within the school system – underachievers and those who risk becoming drop-outs or delinquents – receive special attention. (p. 38)

The Council of Europe here emphasizes that education is the foundation for successful integration of newcomers, and warns against creating dropouts. Failure in relation to this group can lead to serious consequences. There are many reasons why learners become dropouts, but well-structured assistance targeted at this group may decrease the numbers. An important part of successful integration depends on competent educators.

It is in the light of the Council of Europe's standpoint in relation to intercultural competence that I have developed my own, modest teaching project. I have used film together with the Viewer-Response Approach (details in chapter 2) with the aim to promote intercultural competence in my classroom. Further, in addition to all the general challenges, there is an added one in this project. My study is conducted with a group of vocational learners where some might easily become dropouts. It was my hope that the combination of film and this particular method would generate engagement and motivation in all my learners.

Moreover, educators need to be aware of their responsibility to prepare their learners for a more complex and diverse society than ever before. To facilitate for well-structured integration is important. Native learners who meet immigrants and other persons from minorities have to be interculturally competent. There are learners from different regions and cultures in any classroom in Norway. Moreover, all learners are individuals with differences in personal experiences. Educators' challenge is to find successful ways for all learners.

Through my career as an educator, I have come across many classes and learners. Many learners are polite, open-minded and have a good relationship with their peers. However, regularly I experience bullying, conflicts and violence between learners and groups of learners. Some reasons are ethnocentrism, prejudging, lack of sensitivity and negative stereotyping. Therefore, a conscious well-structured approach as to how to deal with intercultural learning is vital to help mitigate this problem. The English classroom should be a good place to facilitate appreciation of diversity. So, for teachers to investigate and find appropriate ways to promote the necessary competence may be the way to go.

## 1.1 Research Question and Hypotheses

As my introduction has shown, there is a great need for promotion of intercultural competence in school. How the competence to deal with such problems may be promoted in the classroom is the topic of this thesis – and my research question is:

- Is the use of film through the Viewer-Response Approach a good way to promote intercultural competence among young learners in the English classroom?

The hypotheses underlying this question and the entire project are the following:

1. The Viewer-Response Approach will activate and engage the learners
2. The Viewer-Response Approach will generate appreciation of cultural diversity
3. Classroom discourses correlated to the film will generate intercultural competence
4. Sympathy will be generated towards the indigenous minority in the film
5. The learners' written responses live up to the intention of the study
6. The creative writing task is a good way to promote intercultural competence

I will refer to these six hypotheses in the discussions of the results, and the analysis of the learners' responses make this possible. Michael Byram's five elements presented in the next chapter have been my guiding principles when designing teaching plans. In this study, my intention is to investigate whether the learners may develop some of the wide range of Byram's aspects of intercultural competence.

## 1.2 Structure of Thesis

I have divided the thesis in five chapters, each with its own subchapters. It begins with an introduction to the topic followed by (2) the theoretical framework, (3) methodology and materials, (4) results and discussion and (5) conclusion.

Let us move on to the theoretical framework.

## Theoretical Framework

### 2.0 Introduction

Today, business corporations, politicians and educators alike request intercultural competence. It is needed in an economic world where profit and power are strong motivators. However, even more important is to avoid conflicts, and to show respect for and openness towards people with different values and norms. As Martyn Barrett, Michael Byram, Ildiko Lazar, Pascale Mompoin-Gaillard & Stravroula Philippou (2013) highlight: "The ability to



understand and communicate with each other across all kinds of cultural divisions is a fundamental prerequisite” (p. 2). This means that all need intercultural competence.

For many years, the Council of Europe has been a major contributor to intercultural projects. The Council’s cornerstone values are human rights, democracy and rule of law. According to Barrett et al. (2013), “intercultural competence is vital for achieving core objectives of the Council of Europe” (p. 2). In 2011, for example, the Council’s *Living Together: Combining Diversity and Freedom in 21<sup>st</sup> Century Europe*, was published. It underscores how important it is to develop intercultural competence as a core element of school curricula and to expand it outside the school context.

In what follows, the term intercultural competence and its components are defined and clarified.

**2.1 Definition of Intercultural Competence**

Byram and Genevieve Zarate (1994) develop their own intercultural competence model consisting of four elements, which they describe by using the French term “*savoir*”, and later Byram adds a fifth element. Furthermore, in 1997, Byram’s pioneering work, *Teaching and Assessing Intercultural Communicative Competence* is published. Byram points out that the following five elements constitute the basis for intercultural competence. Through this model, their internal relationship becomes evident.

	<b>Skills</b> interpret and relate <i>(savoir comprendre)</i>	
<b>Knowledge</b> of self and other; of interaction: individual and societal <i>(savoirs)</i>	<b>Education</b> political education critical cultural awareness <i>(savoir s’engager)</i>	<b>Attitudes</b> relativizing self valuing other <i>(savoir etre)</i>
	<b>Skills</b> discover and/or interact <i>(savoir apprendre/faire)</i>	

Figure 1. Factors in intercultural communication

Adapted from Byram (1997), *Teaching and Assessing Intercultural Communicative Competence* (p. 34).

Let us look more closely at Byram's model. *Education* has its place in the centre of the figure, which means that it interacts with the other four elements of intercultural competence. Here, Byram gives attention to political education and critical cultural awareness. Critical cultural awareness means to reflect on why people from one's own culture and people from other quite different cultures behave differently or similarly in different situations. However, to reflect in a critical way, learners need knowledge and if possible some real intercultural experiences. Another point is that during intercultural encounters one needs to draw upon former knowledge, skills and attitudes to reflect and act properly. Nevertheless, during such encounters it is difficult or maybe impossible to be objective due to previous cultural influences. Even though one tries to "decentre" (Byram, 1997, p. 3) and reflect on differences and similarities in a neutral tone, prejudice and stereotyping might still linger. Therefore, it is always beneficial to be curious with an open attitude, and restrain prejudice towards other views and ways to live. However, as Barrett et al. (2013) put it, "respect should be withheld from actions which violate the fundamental principles of human rights, democracy and the rule of law" (p. 8).

Political education refers "to value diversity and to play an active part in democratic life" and "to contribute to the building and defence of a universal culture of human rights in society" (Council of Europe, 2010, p. 7). This means that through education and equipping learners with intercultural competence the learners should be empowered to take actions for the good of the world (Barrett et al., 2013, p. 11). The development of critical cultural awareness thus leads to political education and awareness of oneself as a citizen of the world.

Second, in accordance with Byram's model above, *attitudes* as described in education and critical cultural awareness are linked to curiosity and openness and to a readiness to suspend disbelief and judgement with respect to others' meanings, beliefs, and behaviours. As Byram (1997) puts it, "There also needs to be a willingness to suspend beliefs in one's own meanings and behaviours, and to analyse them from the viewpoint of the others with whom one is engaging" (p. 34). This means that learners need to be open to different cultural viewpoints, to be willing to reflect on their own cultural identity as only one among many possible identities. It is also about accepting ambiguity and to seek out opportunities to cooperate with people, who have different perspectives from one's own.

Third, *knowledge* of self and others includes knowledge of interaction, both individual and societal. According to Barrett et al. (2013) normally, encounters may take place either face-to-face or virtually through, for example, social or communication media. Thus, in an intercultural interaction, one does not respond to the other person (or people) on the basis of their own individual personal characteristics – instead one responds to them on the basis of their affiliation to another culture or set of cultures. (p. 7)

This means that one needs to know how to make such situations successful.

Moreover, in any cultural group, there is internal diversity and the learners need to be aware of this and understand the reasons. This knowledge is necessary in intercultural encounters and new contexts.

Fourth, below *skills* there are *skills of interpreting and relating* and according to Byram (1997), “This skill can be distinguished from the skills of discovery and interaction in that it need not involve interaction with an interlocutor, but may be confined to work on documents” (p. 37). This means that an individual can make his own timescale and use his existing knowledge for interpretation and relating for instance all kinds of documents from different cultures than one’s own. Whereas, “The skill of discovery comes into play where the individual has no, or only a partial existing knowledge framework” (Byram, 1997, p. 37), and this includes the skills to acquire specific understanding together with knowledge of perceptions and behaviour that is implicit in specific events, whether it is interactions or documents. This means that under real-time interaction constraints one needs to be sensitive to differences and similarities between own culture and the other culture and to interpret, adapt and often readapt to the situation. Skills also includes a multiperspectivity since it is as Barrett et al. (2013) put it, “the ability to decentre from one’s own perspective and to take other people’s perspectives into consideration in addition to one’s own” (p. 9).

According to Byram and Fleming (1998) interculturally competent is a person, who “has knowledge of one, or preferably, more cultures and social identities and has the capacity to discover and relate to new people from other contexts for which they have not been prepared directly” (p. 9). While Karen Risager (2000) proposes that “an intercultural competent person is quite simply one who is capable of living as a world citizen in this multicultural, globalized world” (p. 14).

In 1997, Byram criticises the use of the native speaker as an impossible model to reach for language learners with regard to linguistic, sociolinguistic and sociocultural competence (p. 9). He introduces an ideal in line with his intercultural competence model, *the*

*intercultural speaker*. He acknowledges this, today well-known model, as more appropriate for foreign language learning and for achieving intercultural competence (p. 21).

It is necessary to make the concept of intercultural competence clearer; I have defined the two different concepts, *culture* and *identity*, in the following paragraphs.

Merriam-Webster Online: Dictionary explains that the noun *culture* has its origin in the 15<sup>th</sup> century, derives from Latin and Middle English and has close ties to cultivation of mind or land. It has developed further and is now connected to other concepts like education, aesthetic art and music and the process of cultivating living material. Barrett et al. (2013) distinguish three meanings of the word *culture*, “the material, social and subjective” (p. 5). The material culture consists of tools, clothes, foods and the social includes language, rules of social conduct, while the subjective culture includes norms, collective memories and attitudes.

In this thesis, the following cultural concepts will be targeted; features of everyday existence shared by people in a place or time, shared attitudes, values and practices of an institution or organization and values or social practices associated with a particular field. This definition of *culture* fits well with Geert Hofstede and Gert Jan Hofstede’s (2005) definition of culture as “*the programming of the mind that distinguishes the members of one group or category of people from others*. Culture is learned, not innate. It derives from one’s social environment rather than from one’s genes” (p. 4).

Hofstede and Hofstede point out that there is a difference between human nature, culture and personality. Human nature is inherited and universal to all humans, while culture is learned and specific for a group or category. It means that what one does with fear, shame and so on, is modified by culture. Finally, personality is the unique inherited and learned set of mental programs that need not be shared with any other human being (pp. 4-5).

Another important concept in this thesis is identity. *Identity* is defined as “a person’s sense of who you are” and both “*personal* and *social* identities” are needed to describe oneself (Barrett et al., 2013, p. 5). Personal identity consists of aspects such as personal attributes, interpersonal relationships and roles, and autobiographical narratives. Social identities, on the other hand, are based on belonging to different social groups. The context decides what identity to draw on, and most often one draws on several identities simultaneously (e.g. young extrovert male, casual upper-class conservative language teacher and tennis coach). As Barrett et al. (2013) point out, “These multiple identifications with different attributes, relationships, roles, narratives and social groups help people to define their own individuality and to position and orient themselves in the world relative to other people” (p. 5).

Let us move on to the Norwegian curriculum's demands as regards cultural learning.

## 2.2 The Norwegian Curriculum's Demands

The English subject curriculum governs how teachers deal with intercultural learning.

The current Norwegian national curriculum for the English subject state:

In addition to language learning, the subject of English shall contribute to providing insight into the way people live and different cultures where English is the primary or the official language. The subject of English shall provide insight into how English is used as an international means of communication.

Learning about the English-speaking world and the increasing use of English in different international contexts will provide a good basis for understanding the world around us [...] Development of communicative language skills and cultural insight can promote greater interaction, understanding and respect between persons with different cultural backgrounds. Thus, language and cultural competence promote the general education perspective and strengthen democratic involvement and co-citizenship. (English subject curriculum, 2013, p. 2)

This is consistent with the Council of Europe's aims to preserve linguistic and cultural diversity, promote linguistic and cultural tolerance, and educating for democratic citizenship. The objectives in the curriculum are clear about the importance of these matters, but rather vague when it comes to actual specifications. It states that learners shall be able to discuss social and cultural conditions and values from a number of English-speaking regions; but does not mention attitudes, curiosity, behavioural flexibility or to decentre or to compare different cultures with an open mind.

In the more general part of the curriculum, it is said that learners' shall take cultural norms and conventions into account. It further states that cultural understanding can foster better interaction, understanding and respect between people of different cultural backgrounds and points out that English is used as a *lingua franca* throughout the world.

In terms of developing intercultural competence through film, the curriculum states that learners shall be able to discuss texts and films from different eras and parts of the world, as well as literature by and about indigenous peoples in the English-speaking world. To achieve these objectives, educators must facilitate for fruitful ways to meet them. One such fruitful way, I would argue, is the Viewer-Response Approach, which is grounded on actively viewing film. However, before presenting this approach – let us have a closer look at the reasons for using film for the promoting of intercultural competence.

### 2.3 Film as a Tool to Promote Intercultural Competence

Film combines pleasure and learning by telling stories that simultaneously address several senses and cognitive channels. Louise C. Wilkinson (2007) states that films “are known to have particular powers to reveal, shape, and impact experience as they combine the power of story, the impact of the senses, and the emotional rhythms of music” (p. 2). Music and sound contribute to capture the viewers’ interest. Films’ entertaining factor may be rather significant when it comes to activate learners with a low motivational level as regards the English subject and interest of acquiring intercultural competence.

Wilkinson also highlights the fact that moving pictures are used daily everywhere and influence “people’s perspectives about, and responses to, life” (p. 2). Film illustrates ordinary people’s challenges, dreams and fears. Often, viewers become emotionally involved in dialogues and actions in films, and hence, become sensitive to reasons for people’s actions. Wilkinson’s intention is to explore the power of film to “develop intercultural sensitivity; to understand cognitively and emotionally, that there are ways of being other than their own” (p. 2). As Byram (1997) argues, a central element to develop in intercultural competence is the skill to reflect and recognise reasons for your own values and ways of behaviour as well as those for people from other cultures “without imposing a particular perspective or set of values” (p. 44). Cultural learning focuses largely on contrasting different cultures with an open mind.

Films reveal dialects, customs, how to greet, non-verbal language, gestures as well as many other cultural traits that influence interaction. In this way, film shows vividly a range of differences and similarities within and between cultures, and learners may become aware of culture as multifaceted with a range of traditions, values and beliefs. In film, messages and cultural information are often acquired through different senses and to discuss and write about different elements in a film may therefore have a low threshold. Spoken language is supported by gestures that make it easier to grasp dialogues, implicit meanings and messages.

In addition, films are products of their time of production and may offer a clear picture of cultural change. Through film, comparing for instance different times or processes can contribute to realizing cultures’ dynamic processes.

Wilkinson (2007) argues that, “Educators and corporate futurists generally agree that intercultural interaction will be a requirement for living in the 21<sup>st</sup> century” (p. 1). She points out that a current challenge in higher education “is how to cultivate successful intercultural relationships and interactions since they run counter to some tendencies in human nature” (p. 1). She makes it clear that there is every reason to find valid methods for promoting

intercultural sensitivity and ability to interact effectively across cultures. As Christine Roell (2010) puts it, “Intercultural contact through films enables students to understand other people’s actions and to have empathy with members of minority groups. Films also vividly represent intercultural misunderstandings and the roots of racism” (p. 3). Both Wilkinson and Roell highlight film’s particular powers regarding the promotion of intercultural competence.

In what follows, I will present the Viewer-Response Approach, and show its relevance for the promoting of intercultural competence.

## **2.4 The Viewer-Response Approach**

The approach has its roots in Louise Michelle Rosenblatt’s Reader Response Approach theory. She highlights the readers’ unique engagement with the text and their creation of meaning during the transaction. Rosenblatt (1938) states that the goal is, “to demonstrate that the study of literature can have a very real, and even central, relation to the points of growth in the social and cultural life of a democracy” (p. v). This means that after a reading session learners share their individual experiences through discussions with each other and their teacher. In this way, the learners practice on stating their own viewpoints, listen to others and be open to others’ ideas. They become aware of how to be autonomous learners who can reflect and find reasons for differences. This way of approaching literature reinforces democratic values and highlights tolerance in opposition to the hierarchical approach where the educator lectures.

Through the Viewer-Response Approach, her method is adapted to film. I have been unable to find previous studies of the promotion of young learners’ intercultural competence through the Viewer-Response Approach method.

Alan B. Teasley and Ann Wilder (1996) have developed a unique method and they argue that through the Viewer-Response Method they actually are able “to produce empowered” learners who may draw upon own experiences, discuss and write about their own interpretations “and be respectful of others’ opinions” (p. 48). To make this possible the learners’ role becomes more active while the teacher’s role is to listen, facilitate and create consensus. Moreover, each learner’s spontaneity and creativity constitute a basis for teaching. Teasley and Wilder argue that:

the viewer-response approach results in a much richer experience of the film for everyone, including the teacher. When students are free to express their own reactions and interpretations, there are often disagreements and arguments, but there is also room for surprise and delight. Sometimes it’s even possible for the teacher to gain insight from students! (p. 50)

This means that for both learners and teacher in a usually heterogeneous English classroom there will be many valid opportunities to practice many elements of Byram's intercultural competence model.

Let us now look at how Teasley and Wilder have adapted the approach to film in the classroom. First, the viewing periods are divided into several periodically well-prepared pieces, related to events in the film. The teacher hands out specially designed *viewing guides* to the learners with room for notes and questions to answer. During the viewing sessions, the learners have to pay close attention since they are to note down details of vivid visual images and sounds, to develop ideas and facilitate remembering of details. After each viewing session, there is time allocated for discussions. Teasley and Wilder point out that, usually, teachers do not need to talk much during these discussions, part from correcting misunderstandings and mentioning aspects which might be important. Still, it is a goal that learners avoid to accept the teacher's interpretation without questioning it.

The learners should realize that the questions in the viewing guides have no definitive answers. This means that during conversations learners' viewpoints and ideas must be appreciated. In this way, the approach should generate for appreciation of diversity and autonomous learners who listen to others and trust their own reflections and answers. For the purpose of my study, I have set up ten learning aims they follow, below.

## **2.5 Learning Aims**

The main objective of this project is to explore whether the use of film through the Viewer-Response Approach is a good way to promote intercultural competence among young learners in the English classroom. As indicated above, for the purpose of my study, I developed 10 different learning aims. They are based on Byram's five elements of intercultural competence, and I consider them realistic to strive to achieve. Obviously, they are also connected to the particular film that I chose to use in my class.

1. Increased knowledge of differences and similarities between persons or groups of people from same region
2. Increased knowledge about concepts like stereotyping, prejudice, ethnocentrism, cultural values and norms
3. Increased knowledge about an indigenous minority, (the Bushmen) and this multifaceted region in Sub-Saharan Africa
4. Perspective on own culture as one out of many – multiperspectivity



5. Increased critical cultural awareness; be able to compare and consider positive and negative aspects of modern culture in relation to an indigenous minority culture like the hunter-gatherers'
6. Increased curiosity about and interest in other cultures
7. Basic knowledge and skills in how to deal with unforeseen intercultural encounters
8. Increased understanding of causes to conflict
9. Awareness of how to interact and communicate appropriately, effectively and respectfully with people who have different cultural affiliations from one's own
10. Appreciation of diversity

I will return to these learning aims later, and the next chapter deals with this study's research methodology.

## **Methodology and Materials**

### **3.0 Introduction**

The theoretical framework has already been presented. Let me now introduce my method and my class-room work in detail.

### **3.1 Action Research**

#### **3.1.1 The action research method**

I use the action research method. Sandra Lee McKay (2006) argues that action research "is clearly a productive method for L2 classroom research" (p. 16), since it entails the three essentials, "a researchable question, data gathering, and data analysis" (p.16). This is in accordance with this classroom study – to examine whether film through the Viewer-Response Approach is a good way to promote young learners' intercultural competence. The learners' written responses are gathered and analysed in relation to the study's intentions (hypotheses, learning aims and Byram's elements of intercultural competence). Then, through reflections and evaluations, I develop a valid basis to answer the research question.

#### **3.1.2 What is action research?**

According to McKay (2006),

First, action research, as the name implies, involves *action* in that it seeks to bring about change, specifically in local educational contexts. It is also *research* because it entails the collection and analysis of data. Finally, it is *participatory and collaborative* in that teachers work together to examine their own classrooms. (p. 30)

While Louise Cohen, Lawrence Manion and Keith Morrison (2000) propose that,

First you have to identify, evaluate and formulate a problem. Second, you have to make a clarification of the objectives [...] of the study. Third, you have to find out what can be learned from comparable studies. Fourth, you have to redefine the initial statement of the problem, so it can be a set of objectives or a testable hypothesis. Fifth, you specify the research design. Sixth, you clarify how the project will be evaluated. Seventh, you implement the project undertaking the data collecting process. Finally, you must analyse the data, draw inferences and evaluate the project. (as cited in McKay, 2006, pp. 31-32)

McKay (2006) points out that if action research is “undertaken with rigor, it can supply local knowledge regarding problems in L2 teaching and learning and suggest ways for addressing these problems” (p. 31), therefore this method should suit this classroom investigation.

Moreover, it must be clear that action research is primarily tested in small groups, and hence, this method does not yield generalizable results. It is reflective in nature and performed in the researchers’ own contexts, here in the classroom.

### **3.1.3 Why choose action research?**

As already described, democratic principles such as tolerance, respect and appreciation of others’ views are important elements of intercultural competence. Nima Shakouri (2013) argues that, “action research originated from the philosophy of democracy”, and “action research contributes to the achievement of democracy” (p. 104). In its nature action research is collaborative and comparable to democratic processes and therefore contributes to the promotion of democratic values that are capstones in intercultural competence. To listen respectfully to people who have different opinions and views than yourself is a vital element of intercultural competence. Through dialogue, one generates personal relations that form a basis for tolerance, empathy and appreciation of diversity. These aspects make action research the perfect method for my study.

## **3.2 Project**

### **3.2.1 Introduction**

When promoting learners’ intercultural competence, motivation is important. However, without prior experience or knowledge of the topic, motivation is difficult to create. The first step is therefore to create a knowledge basis to boost interest in intercultural issues. It is advisable to start discussing well-known intercultural issues like ethnocentricity, prejudice, stereotyping and cultural values and norms. As an illustration, in this early phase,

selected enticing film clips may illustrate the issues to wet the learners' appetites.

Furthermore, to motivate learners, and to enhance their overall knowledge and attitudes to other, different ethnic groups, one may already now introduce a filmic element. In the project described a short film was used, *The Human Family Tree* (Cohen, 2009). The film traces the African ancestry of a randomly selected group of people living in Queensland, New York. The film forms a basis for inspiring discussions regarding the cultural issues mentioned above.

Before starting an intercultural film project, it is necessary to investigate what kind of film will suit one's group of learners in terms of being a source for inspiration and a promotion of their intercultural competence. Learners are at different linguistic, maturity and intercultural competence levels. Moreover, all their unique personalities and cultural backgrounds influence the learning conditions. Several factors affect their learning abilities. Their motivation, and interest in film and other cultures, is decisive for the outcome.

First then, the film chosen should generate an understanding and appreciation of people with other cultural affiliations than those dominant in the classroom. Intercultural contact through film should enable learners to realize some reasons for why groups of people behave differently. This film should engender a basic understanding of why persons from different cultures have different values, norms and customs.

First, a few words about something as simple as the plot: Through watching the film, the learners should be inspired to identify, empathize with and consider that the protagonists in the film deal with situations in a sensible way, although they may have other cultural affiliations than themselves. The film should make it easy to understand that there are reasons for cultural differences. The film needs to give the learners examples of what may generate conflicts, as well as the opposite. The film should open new windows and motivate for involvement and appreciation of diversity. To accomplish this, the film needs to display that any region can incorporate several groups of different cultural affiliations.

To facilitate motivating learning conditions for all learners, it is essential that the language and the plot of the film are quite simple and easy to understand. *The Gods Must be Crazy* fulfils these criteria.

Summing up – a suitable film must contain useful intercultural topics that may be elaborated upon. The chosen film *The Gods must be Crazy* is a perfect match when it comes to generating understanding and appreciation of persons with other cultural affiliations. In a simple way, the film conveys cultural differences as reasons for conflicts. After this general introduction to film and the match to learners, let us look at my project in detail.

### 3.2.2 The groups

These classes consist of 11 and 12 learners, respectively. Their interests and hobbies are diverse; gaming, music, Facebook, repairing vehicles, socializing but all of them enjoy films. Some learners are from northeast Africa, a few from southeast Europe, some local from southeast-Norway and one from the northern parts of Norway.

The backgrounds of the learners have to be taken into account, this goes for both academic and vocational programs. The participants of my particular groups are quite diverse. Some have been involved in violent conflicts rooted in racism at school. Typically, the groups are heterogeneous including different ethnic backgrounds, male and female learners (although a clear majority are male), learners with dyslexia and some with learning difficulties. Their language skills range from fairly good to very poor. In general, they have little interest in culture, history and society, and most do not like to read literature (but for one who loves reading literature). Moreover, film is a popular medium. The male learners' taste in film displays a clear preference for action and adventure, while the female learners seem to welcome the more sensitive sections of films. Both male and female learners enjoy humorous aspects in films. *The Gods Must be Crazy* involves all these aspects.

### 3.2.3 Permission and informing

Asking for permission from the principal, parents, and learners, I followed once again McKay's advice (2006), "learners are typically in positions of less power, it is essential that they have every opportunity to decline participation with no negative consequences. In addition, the identity of the participants needs to be fully protected" (p. viii). I informed my learners about the conditions and discussed with them, they signed an agreement with an option to withdraw without explanation whenever they wanted to (see appendix 2 for the agreement). All student names referred to in the thesis are fictitious, and class, school and county are not identified in order to protect confidentiality. All learners agreed that audio recording of the lessons should not be allowed.

### 3.2.4 Teaching plan

Below follows the teaching schedule with comments, and further below follow explanations. The schedule is mainly designed for the educator, and also for other educators who want to use the same method. The project extends over three weeks, from week 42 to week 44, fall 2013, with one 45 minutes and one 90 minutes lesson per week.

**Educator’s schedule**

Week	Lesson	What and how	Why
42	First 45 min	<p>Educator introduces and presents the project</p> <p>Agreement with all learners related to being participators in the study</p> <p>Educator presents intercultural aspects related to the film on the white board</p> <p>Learners work in pairs and use the Internet to find information regarding the chosen intercultural aspects</p> <p>All learners go together and discuss while educator facilitates the discussion</p>	<p>An agreement with all learners are necessary for making a valid and reliable study</p> <p>Working in pairs followed up by discussions generate active engagement and becoming familiar with aspects of the Viewer-Response Approach and enhancement of elements in intercultural competence</p>
	Second 90 min	<p>Educator introduces and presents the viewing guides on the screen and explain how learners are expected to work</p> <p><b>First session</b> Educator hands out the first viewing guide to the learners</p> <p>Learners scribble down vivid sounds and noticeable images while viewing the first ten minutes of the film</p> <p>Next, learners discuss notes and questions in pairs</p> <p>Further, the whole class go together and discuss while educator facilitates the discussion</p> <p>Finally, learners write down their final answers</p> <p><b>Second session</b> Educator hands out the second viewing guide to the learners</p> <p>Learners scribble down vivid sounds and noticeable images while viewing the next 30 minutes of the film</p> <p>Next, learners discuss notes and questions in pairs</p> <p>Further, the whole class go together and discuss while educator facilitates the discussion</p>	<p>Good information generates interest and forms a basis for actively engaged learners by letting them become aware how to do well in class</p> <p><b>First session</b> In the first session focusing on knowledge, awareness and familiarity with the film’s region and multifaceted cultures and characters.</p> <p>Viewing film actively promotes Byram’s skills to discover, while the questions with subsequent discussions boost learners’ skills to interpret.</p> <p>Discussion promotes tolerance of other values and viewpoints and strengthens learners’ ability to make own judgments and reflections</p> <p>Answering individually makes learners aware of own viewpoints and values</p> <p><b>Second session</b> In the second session focusing on bonding through looking at reasons for conflicts from the perspective of the weakest</p> <p>Through discussions, learners become aware of other sound values and viewpoints and this process empowers democratic values</p> <p>Discussing social conditions, values and norms promotes intercultural competence and democratic values</p>
43	Third 45 min	<p>Learners write down their final answers</p> <p><b>Third session</b> Educator hands out the third viewing guide to the learners</p>	<p><b>Third session</b> In the third session focusing on stepping into others’ shoes, to change perspective</p>

		Learners scribble down vivid sounds and noticeable images while viewing the last 35 minutes of the film	
	Fourth 90 min	<p>Next, learners discuss notes and questions in pairs</p> <p>Further, the whole class go together and discuss while educator facilitates the discussion</p> <p>Finally, learners write down their final answers</p> <p><b>Repetition questions (30 min in fourth lesson and whole fifth lesson)</b> Educator hands out the repetition questionnaire</p> <p>Learners discuss questions in pairs and try to find good answers</p> <p>Further, the whole class go together and discuss while educator facilitates the discussion</p>	<p>Promotes understanding and empathy with persons with other cultural affiliation and sympathy and awareness of unfair treatment towards minorities</p> <p>Understand reasons for differences in cultural affiliations</p> <p><b>Repetition questions</b> Purpose here is to strengthen the learners' intercultural competence and empower their memory for a prolonged period</p>
44	Fifth 45 min	<b>Repetition questions (continue)</b>	<b>Repetition questions (continue)</b>
44	Sixth 90 min	<p><b>Creative writing</b> Educator informs in plenum about criteria and how to respond to the creative writing assignment</p> <p>Educator hands out a creative writing task with simple and vivid criteria</p> <p>The learners are allowed to use their laptops and also to have access to the Internet</p> <p>Writing time 35 min + 45 min</p>	<p><b>Creative writing</b> Purpose of the creative writing is to practice on stepping into others' shoes, to change perspective</p> <p>Promotes understanding and empathy with persons with other cultural affiliation and sympathy and awareness of unfair treatment towards minorities</p> <p>Promotes awareness and competence in how to deal with conflicts and unfair treatment</p> <p>By having access to the Internet (dictionaries and google translate) the weakest learners find it more easy to write informative and well elaborated answers</p>

Figure 2. Educator's schedule

### 3.2.5 Preparations

**Week 42, first lesson (45 min):** First, the learners will be introduced to *The Gods Must be Crazy* and the teaching schedule for the following weeks. This is also deadline for, when permission to use results must be granted by the learners.

To increase interest in the film and the region, the following names and concepts are written on the whiteboard; Bushmen, the Kalahari Desert, hunter-gatherers, the Gods Must be Crazy, Bantus, pastoralists, Afrikaners, Sub-Saharan Africa, Botswana and South Africa. The

learners work in pairs to find information on the Internet about these names and concepts. After about 15 minutes of collaborative work, learners and teacher sit together in an open circle. Then, everybody presents some of their gathered information. In this way, they may become aware of their knowledge and also gaps regarding this region and its cultures. The intention is to boost their motivation for viewing and working actively throughout this intercultural film project.

**Week 42, second lesson (90 min), week 43 third lesson (45 min) and week 43, fourth lesson (60 min) viewing guide one, two and three:**

In week 42, the second lesson, work with the first sequence of the film starts. The learners receive their first viewing guide along with a thorough explanation, before viewing the film. The first screening session lasts about 10 minutes (see below). Beneath follows sequential illustrations of the three viewing guides and the questions used in discussions and written responses after each viewing session.

***Viewing guide one – The Gods Must be Crazy***



***While viewing –***

*Make notes here of any interesting visual images you have noticed so far:*

*Make notes here of any vivid sounds or interesting use of music you have noticed so far:*

***After viewing the first part of the film –***

- 1. What details do you notice about the different environments and landscapes in these scenes?*
- 2. What could you say about the daily life of the different groups of people from viewing this part of the film?*
- 3. What do you learn about the Bushmen (San people) in this part of the film?*
- 4. What do you expect to happen in the rest of the film?*

**Viewing guide two – *The Gods Must be Crazy***

**While viewing –**

*Make notes here of any interesting visual images you have noticed:*

*Make notes here of any vivid sounds or interesting use of music you have noticed:*

**After viewing the second part of the film –**

1. *What do you learn about Xi, Mr. Steyn, M'pudi, Miss Thompson and guerrilla leader Boga in this part of the film?*
2. *What conflicts do you see developing?*
3. *Why do the Bushmen, name the Coke Cola bottle the evil thing?*
4. *What is the mood of the film so far?*
5. *What themes do you see emerging in the film?*

**Viewing guide three – *The Gods Must be Crazy***

**While viewing –**

*Make notes here of any interesting visual images in this part:*

*Make notes here of any vivid sounds or interesting use of music in this part:*

**After viewing the last part of the film –**

1. *How is modern humans contrasted with the Bushmen?*
2. *What is your opinion about putting Xi in Jail?*
3. *Why do you have this opinion?*
4. *Imagine yourself as Xi telling a story, to the clan, about the people you have met, what would you say?*



5. *Imagine yourself as Kate Thompson where you write a journal entry about your feelings, what would you say?*
6. *Imagine yourself as the mechanic M'pudi where you tell about your feelings toward Mr. Steyn's Land Rover and toward Xi, what would you say?*
7. *Which details in Mr. Steyn's life did you notice?*
8. *Are there any similarities at all between Mr. Steyn and Xi?*

I will return to these viewing guides later in relation to discussions of learners' responses. In what follows, I will present Teasley and Wilder's (1997) Viewer-Response Approach, and show how to utilize it for the promoting of intercultural competence during the lessons.

As Teasley and Wilder (1997) recommend, while viewing learners take short notes about noteworthy visual images and vivid sounds (see viewing guides above). Next, the film is paused and the learners exchange ideas in pairs some minutes before discussing in plenum what they notice (about fifteen minutes totally). Most learners will have something to say. If not, the open-ended questions are used (see viewing guides above). During these discussions, it is important that the teacher refrains from sharing own interpretations; moreover, learners must be encouraged to take risks and trust themselves, to allow all learners to feel confident and recognize that both the teacher and other learners respect their observations and opinions. This may promote tolerance, understanding, respect and sympathy for others who have different views. During the discussions and exchange of ideas, the learners become aware that there are often reasons for the differences. In the end, they write down – (about ten minutes), individually, their final responses to the open-ended questions (see viewing guides above). In this way, they have a chance to reflect before giving their final answers. The same process follows throughout the whole intercultural film project.

It is important that all learners get a fair chance to master and respond to the tasks and exercises presented. Otherwise, their motivation will drop and their educational processes will suffer. Consequently, the weakest learners are allowed to use some words in Norwegian within discourses and in their written responses.

According to Teasley and Wilder (1997),

The most obvious advantage of the Viewer-Response Approach is that the approach calls for 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. (p.34)

The plan is then to create a learning environment which actively engages learners who, while viewing, pay close attention to details to be consistent contributors in discussions and good listeners, and who can play on the views of others. In this way, the Viewer-Response Approach activates the learners throughout the process. During the discussion sessions, there should be transactional progress. Learners will share and discuss with other learners as a part of a dialogue of exploration and clarification.

**Week 43, fourth lesson (30 last min), repetition questionnaire and the fifth lesson (45 min):**

**Discussion questionnaire to *The Gods Must Be Crazy***

*How? Discuss answers to the questions in pairs (10 min.), next with the class (10-15 min.) and finally write down your answers individually.*

- 1 *How do you interpret all the trouble evoked by a Coca Cola bottle in the Bushmen tribe?*
- 2 *What details of the life among the Bushmen did you notice?*
- 3 *What changes did you notice in the film as you watched? What changes did you notice in your feelings or opinions as you watched?*
- 4 *Go back over your viewing guides and look at your “visual images” and “sounds» notations. Do you notice any patterns emerging? (For example, do you see similar images/situations repeated? Do you hear musical phrases or lines of dialogue/utterances repeated?) What do you think the director was trying to communicate by using these patterns?*
- 5 *Make a list of all the things this film deals with/is about.*
- 6 *Make a list of all the conflicts you have seen in this film.*
- 7 *What characters, incidents, or objects in this film remind you of other stories you have read or movies you have viewed?*
- 8 *In your opinion, is this film neutral or does it clearly take a particular position or an issue?*
- 9 *What have you learned about cultural differences by watching the film?*
- 10 *What does the film have to say about culture; contemporary society vs. hunter – gatherers?*

The intercultural issues in the film are repeated. The same approach as described above is used except for the viewing part. The plan is to highlight the intercultural issues as well as affect the learners’ memories for a longer period. In this way, their intercultural competence may be promoted.

During all the discussion sessions, learners not only practice speaking, they also practice listening to the views and ideas of others, and in this way they learn from each other and become aware of others’ views and values. Here, as before, they take notes, discuss and

write down the answers – tasks that help them remember and give them the chance to listen, speak, read and write in English.

#### **Week 44, sixth lesson (90 min), creative writing assignment:**

In the last lesson, the learners will work on a creative writing assignment (see below for this exercise). In this assignment, they are supposed to identify with one of the characters in the minority group.

#### **Creative writing session related to *The Gods Must be Crazy***

##### *Your story about your clan's life in the Kalahari Desert*

Imagine yourself as one of the youths in Xi's clan during the episode with the Coca Cola bottle. Some years later, you are forced out of the Kalahari Desert, your paradise, by the government of Botswana. Now, 30 years later, to stay alive, you are forced to work for a farmer outside the Kalahari Desert. Today you tell your story to a BBC journalist.

#### **Criteria**

<b>2</b>	<b>3-4</b>	<b>5-6</b>
You write a story, which demonstrates that you realize the Bushmen's situation. You use more than 350 words.	You write a worthy story, which demonstrates that you are able to imagine how it is to be in a Bushman's situation. You use more than 650 words with reasonable to decent fluency and vocabulary and not too many linguistic faults.	You write an interesting story, which displays that you are able to imagine how it is to be in a Bushman's situation. You use more than 1000 words with decent fluency, wide vocabulary and few linguistic faults.

Figure 3. Criteria for creative writing

Some of the weak learners have problems to solve such exercises. They are therefore given access to the Internet to become more motivated. Further, they write more informatively when they are allowed to get information and help from their teacher, dictionaries and also google translate.

The aim of the creative writing assignment is to promote understanding of and empathy for persons with other cultural affiliations, as well as sympathy for unfairly treated minority groups. As Byram (1997) puts it, "They need the ability to decentre and take up the other's perspective [...]" (p. 42). Further details will follow in my results and discussion part. Let us now move on to the film itself.

### **3.3 The film – The Gods must be crazy**

#### **3.3.1 Presentation**

*The Gods Must be Crazy* is a South African action and comedy film (Uys, 1980), the first one in a series of films. In *The Gods Must be Crazy* we meet the Bushman Xi, who lives in the Kalahari Desert together with his Bushmen clan. Xi meets the British scientist Andrew Steyn, his assistant Mpudi and Kate Thompson, a news reporter of light stories, who moves out of a stressful large city to become a teacher in a calm Bantu village. The film contrasts the Bushmen's peaceful and simple living conditions in the Kalahari Desert with a hectic city life dependent on advanced technology. Additionally, a part of the film shows the agro-pastoralist region, inhabited by Bantus, just outside the Kalahari Desert.

The events start with a pilot in a small airplane dropping a Coca Cola bottle to the ground. It is found by Xi in the middle of the Kalahari Desert. This devious symbol of Western culture fast causes greed, anger and violence in the Bushmen clan. To solve this shameful situation, Xi begins on a journey to the end of the world to get rid of it. Through his journey, he encounters people from cultures very different from his own. The main cultural theme deals with what happens when Xi encounters different cultures in this region. These intercultural encounters are displayed in an inspiring and sensitive way, which makes intercultural aspects in the film easy to remember and transfer to other contexts.

Furthermore, this specific sub-Saharan region is used as a general example of the worlds' cultural complexity. There might be a possibility that the learners will transfer their specific acquired intercultural competence to forthcoming intercultural situations.

#### **3.3.2 Reasons for selecting the Gods Must be Crazy**

The film exemplifies quite vividly contrasts between cultures, and situations that arise in intercultural encounters. The movie smiles at cultural differences, without undermining others' ideas. Much of the content in the film is relevant for intercultural learning and awareness of reasons for differences. Moreover, the film treats these matters with a touch of humour, which is a cunning way of highlighting sensitive themes and attracting people's attention. The power of the film lies in paralleling three well-known historical and cultural concepts; the hunter-gatherers, the agro-pastoralists and industrialised society. Most learners are unfamiliar with African cultures and especially the Bushmen culture; however, at school and everywhere else they meet people from Africa. In the film the Bushmen exemplifies the role of a minority group that must adapt to a dominant culture. That is a well-known topic to

the learners – how to handle encounters between minority groups (immigrants) and dominant groups.

The mixture of scenery, colours, sounds, cultural expressions like body language and gestures, are conveyed in a lively catching manner. Throughout, the film is easy to follow and it is easy to keep track of the main characters. There are several good role models in the film like Xi, Andrew Steyn and Mpudi. These film characters, with their actions, might form a good framework for emotional bonds.

Moreover, negative aspects, like ethnic conflicts, famine, and corruption, may fill learners' experiences of Africa. This film opens up to more than these aspects and shows Africa in a distinctly positive and inspiring way.

By following Xi on his journey, learners may realise how poorly adapted modern laws and regulations may be in terms of just treatment of indigenous and other minority groups. The values and norms of the most dominant culture(s) in a region form the basis for regulations, laws and conformity. *The Gods Must be Crazy* illustrates intercultural misunderstandings, and how the lack of intercultural competence may lead to prejudice and negative stereotyping.

Even though, of course it is not a true portrayal of the cultures in question it serves very well as a point of departure for illustrating many cultural concepts.

### **3.3.3 *The Gods Must be Crazy* – an Analysis**

The aim of the analysis is to shed light upon intercultural value dimensions and themes in the film. The analysis is limited to intercultural issues not to become too extensive, as well as go beyond the limits of the English subject's curriculum

Let us first set the scene, so to speak. The Bushmen live together in small clans as hunter-gatherers in contrast to the dominant Bantu-speaking agro-pastoralist culture, whose members live in villages outside the Kalahari-Desert. The members of a Bushmen clan are often on the move to gather food and hunt for game. In such a way, they transfer knowledge about a vast amount of plants and fruits that are eatable and herbs that can cure deceases. They transfer these skills to the next generation. Every member is important and men and women are equal in worth. Stress caused by time constraints is unknown. During long periods of the year, it is hard to find water and food becomes scarce. Consequently, their bodies are light and tiny to consume little energy. The Bushmen own only what they can carry easily, they live only in groups and share what they hunt and gather (Sandy Gall, 2002).

The analysis below highlights the indigenous people, the Bushmen, since they exemplify a minority group. Consequently, Xi and his sometimes-troublesome intercultural encounters with other people in this region are highlighted. Furthermore, three different cultures are contrasted, the hunter-gatherers, agro-pastoralists and the modern technologized city life in the 80's. Moreover, some of the cross-cultural encounters in the film are analysed, and especially misunderstandings that lead to problems and conflicts. It is vital to illuminate how misunderstandings easily lead to injustice as problems and conflicts between dominant culture(s) and indigenous minority groups constitute a global problem.

Hofstede and Hofstede's (2005) cultural value dimensions form a basis for recognizing the differences between the film's cultural groups. Reasons for cultural differences have their roots in the environment, past events and societies' adaptation to a dynamic environment and context. Culture is dynamic in nature. If not our species would not have survived (Hofstede and Hofstede, 2005, p. 16).

In the film the following illustrations of the different cultural groups are given. First, the Bushmen survive easily in an extremely dry, vast and tranquil environment as hunter-gatherers. They are relaxed and content and do not own much. They live by unwritten rules; norms and conformity are what count. The young learn from the older. The whole clan acts as an extended family. They treat children and each other with care. They are not aware of days, time and breaks. They have plenty of time to socialize and the children are playful and inventive. The Bushmen solve their problems as an egalitarian unit.

Second, agro-pastoral Bantu tribes have a different approach to the environment. They do not need to move to survive like the hunter-gatherers, but they have to work much more with their cattle and farmland to make their way of life tenable. Their social organization does not resemble the egalitarian Bushmen culture – it is patriarchal. The man is the head of a household and often he has many wives. Usually, Bantu societies separate into different clans consisting of some hundreds to thousands of individuals. These many households are an organisational unit, managed by a sub-chief. A chief inherits his position as royalty do, however he is not above the law. A Bantu society is group related and not territorially minded as they have very vague conceptions of land borders. Further, they separate clearly between the tasks of men and those of women.

European culture has influenced this region's values and norms for a long time. More than three centuries ago, the first Dutch immigrants started to colonize the Southern parts of Africa and the British followed. Consequently, Dutch and British cultures have influenced this region heavily. In the film, there are traces everywhere, displayed by Mr. Steyn and Miss

Thompson through their consistent westernized (individualistic) way of behaviour. Let me now in the following analysis, link episodes and scenes in the film with Hofstede's cultural dimensions.

**Collectivism versus individualism.** Hofstede and Hofstede (2005) point out that "The vast majority of people in our world live in societies in which the interest of the group prevails over the interest of the individual" (p.74). Hofstede and Hofstede (2005) declare,

*Individualism pertains to societies in which the ties between individuals are loose: everyone is expected to look after himself or herself and his or her immediate family. Collectivism as its opposite pertains to societies in which people from birth onward are integrated into strong, cohesive in-groups, which throughout people's lifetime continue to protect them in exchange for unquestioning loyalty.* (p. 76)

This means that in individualist societies, identity is independent of an extended family group. Friends and contacts are chosen on account of personal preferences and the purpose of education is to enable individuals to stand on their own two feet. Usually, when leaving home, contact with parents and the rest of the family is drastically reduced. As stated above, Mr. Steyn and Miss Thompson express stereotypical westernized individualist values. According to Hofstede and Hofstede (2005) both Great Britain and the Netherlands are ranked low on power distance and high on individualism (p. 83). Power distance versus individualism correlates negatively: high on power distance – more collectivism or vice versa (Hofstede and Hofstede, 2005, p. 83).

Moreover, in collectivist societies, family is often an extended family consisting of uncles, aunts, cousins and close friends. As long as one is part of the group's conformity, loyalty and help are received. Identity is tied to position in the group. As Hofstede and Hofstede (2005) state, "The loyalty to the group that is an essential element of the collectivist family also means that resources are shared. [...] to share his or her income in order to help feed the entire family" (p. 87). In the film, the Bushmen gather food, share and take care of their children as a unit. This is consistent with collectivist values.

Hofstede and Hofstede (2005) declare that, "The child who grows up among a number of elders, peers, and juniors learns naturally to conceive him- or herself as a part of a "we," much more than does the nuclear family child" (p. 86). This is how the Bushmen grow up. Consequently, their upbringing lays a foundation for collectivist values, such as, the virtue to maintain harmony with one's social environment and avoid direct confrontation with others (Hofstede and Hofstede, 2005, p. 92). Hofstede and Hofstede (2005) point out that, "If a new

issue comes up on which there is no established group opinion, some kind of family conference is necessary before an opinion can be given” (p. 87). This correlates with how the Bushmen resolve the problems caused by the Coca Cola bottle. Xi is a loyal member of the group and starts on his journey to get rid of the problem.

Shame is a concept, which is social in nature whereas guilt is individual (Hofstede and Hofstede, 2005, p. 89). In the film, we experience anger and greed resulting in violence even between some of the Bushmen. Subsequently, they show that they share a feeling of shame caused by all the conflicts connected to the Coca Cola bottle. To share shame within a group is consistent with collectivist values (Hofstede and Hofstede, 2005, p. 89).

The film shows that the Bantus, who are the dominant culture in this region, live in villages, have livestock and cultivate the land. Clearly, they have their own culture; however, they have also inherited and adapted several societal constructs from their former European colonizers.

Hofstede and Hofstede (2005) point out that individuals may score high on both individualist and collectivist values. Whereas in societies where people on average tend to be more individualist they also on average hold less collectivist values (p. 82). The context affects one’s dynamic affiliation.

Moreover, the process of globalization has brought with it an increasing move towards individualization. Traditional ways of life are abandoned in favour of new and individualistic approaches to living – shaped by personal dreams and desires. New technology has brought new freedoms, different lifestyles and a highly diversified range of jobs and leisure pursuits. In the film Mr. Steyn performs research by using technical equipment, and he is an independent male scientist in the middle of a typical African savannah. He manages to solve many serious problems through his expertise. Miss Thompson’s dream is realised and she becomes a village teacher for children. While she and her group of learners are taken hostage, she stands up against the guerrilla leader to help the children.

**Power distance.** Hofstede and Hofstede (2005) define power distance,

*as the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally. Institutions are the basic elements of society, such as the family, the school, and the community. (p. 46)*

In order to understand hunter-gatherers more deeply it is important to look into how power is distributed. The Bushmen solve their problems caused by the Coca Cola bottle



through democratic processes. They discuss their different views on the matter until they reach consensus. The impression given is that everybody has a chance to express their points of view, and the others will listen carefully and respectfully. Often, a high index on power distance values is linked to collectivist values, however, in the hunter-gatherer society it is quite the opposite. In the film, their power distance is portrayed as very low. The Bushmen display an egalitarian set of relationships, they have no leader; youths, women and men are equal in worth.

The concept of sharing and not possessing much are important features among hunter-gatherers. Hunter-gatherers need to carry all necessary belongings. To a hunter-gatherer clan wealth therefore becomes a burden. Thereby greed is an unfamiliar idea. In terms of ownership, there is no status in owning much. It is rather the opposite, to manage life with as little as possible is better. Hierarchical structures with a large power distance are irrelevant when everybody has the same skills and possess approximately nothing or the same.

**Time orientation.** Edward Hall (1983), proposes “that cultures organize time in one of two ways: either monochronic (M-time) or polychronic (P-time)” (as cited in Samovar, Porter, McDaniel 2009, pp. 277-278). Larry Samovar, Richard Porter and Edwin McDaniel (2009) state that, “As the word *monochronic* implies, this concept explains time as linear and segmented”, while in “P-time cultures, time is less tangible; hence, feelings of wasted time are not as prevalent as in M-time cultures” (p. 278).

The film illustrates how different an industrialized western (monochronic) society is with regard to time schedules compared to (polychronic) Bushmen communities where there is no need for dates and schedules. Bushmen live for the moment and rely on themselves and what nature gives them. There is no anxiety (see also uncertainty avoidance below) about future events. They do not worry about how to gather food the next day, and they do not waste time on things. The film idealizes the Bushmen’s relaxed attitude to time and material goods, and contrasts it with an urban hectic society where much is controlled by deadlines and schedules.

**Masculinity-Femininity as a dimension of societal culture.** Hofstede and Hofstede (2005) point out that,

*A society is called masculine when emotional gender roles are clearly distinct: men are supposed to be assertive, tough, and focused on material success, whereas women are supposed to be more modest, tender, and concerned with the quality of life.*

*A society is called feminine when emotional gender roles overlap: both men and women are supposed to be modest, tender, and concerned with the quality of life. (p. 120)*

Bushmen are portrayed as closer to feminine values than masculine. They are unconcerned with material possessions; they are concerned with the quality of life and decidedly non-aggressive and non-competitive. Both women and men take care of the children. Further, the children are treated tenderly and with respect, the adults trying to behave as good role models – something that correlates well with feminine values and low power distance (Hofstede and Hofstede, 2005, pp. 128-130).

Needless to say, this is fiction, and of course, whether this is a realistic portrayal of Bushmen culture is not the issue. It is rather what such a portrayal may be used for in teaching that is important.

**Uncertainty Avoidance and Anxiety.** According to Hofstede and Hofstede (2005),

*Uncertainty avoidance can therefore be defined as the extent to which the members of a culture feel threatened by ambiguous or unknown situations. This feeling is among other things, expressed through nervous stress and in a need for predictability: a need for written and unwritten rules. (p. 167)*

Xi seems comfortable in ambiguous situations and when facing unfamiliar risks. Family life is very relaxed and the Bushmen are curious about what is different. These concepts cohere with low uncertainty avoidance.

Further, the Bushmen children learn not to be afraid of life's changes. The Bushmen move a lot and adapt to the environment. According to the film, they learn that nature is generous and that you can trust it. As Hofstede and Hofstede (2005) point out, "rules are more flexible, superegos weaker, the world is pictured as basically benevolent" (p. 175). Bushmen are portrayed as very relaxed, accepting each day as it comes.

According to Hofstede and Hofstede (2005), regions of sub-Saharan Africa Great Britain and the Netherlands score low on uncertainty avoidance (pp. 168-169). Miss Thompson confirms this by moving out of the predictable city life to an unknown lifestyle. Mr. Steyn's character shows low uncertainty avoidance in all events except in contact with Miss Thompson.

Let us now move on to the results and discussion part of the thesis.

## Results and Discussion

### 4.0 Introduction

In this chapter, the learners' responses will be discussed with the research question and hypotheses as backdrops. The chapter follows the same sequences as the teaching plan, which means that the learners' responses to the viewing guides, the questionnaire and the creative writing are discussed in that order. The discussion will match theory and learning aims, discussed in chapter two, to the learners' responses.

### 4.1 Results and Discussions of Learners' Written Responses

The learners' written responses below have been included without correcting any of their mistakes in spelling or grammar, in order to maintain the learners' original voices. However, the inbuilt spellchecker in Word Office will already have corrected and changed some of the original language automatically.

Since this thesis needs to be limited as to number of pages, only extracts from each of the viewing sessions will be included. Extracts from learner responses regarding the questionnaire and the creative writing are found in appendices.

Below follow results, discussions and comments on learner responses to the three viewing guides, the repetition questionnaire and the creative writing.

Byram's (1997) five elements in intercultural communication are all cornerstones in intercultural competence and form the basis for the discussions and comments to learners' responses in this chapter. See page 9 for a repetition of the model.

#### 4.1.1 First viewing session

*Notes taken while viewing of visual images:*

**Anders:** Kalahari, cola, uvennskap

**Victoria:** Beautiful landscape avoids much sivilisation persons.

**Peter:** Animals: giraffes, snakes, lions, zebras, Desert, Children

**Sondre:** Africa, animals, dipping arrows in poison, bushmen, digging for roots, hunting, collecting dew drops from leaves, killing snakes, glass bottle dropped from the sky (named "evil thing"), civilized man could not adapt so he adapted the environment to suit him, people have to re-adapt to different situations and times during the day and during the week. Strange noisy birds that flew without flapping their wings.

Most learners just write a few words, but one particular learner depicts more of what he sees in the film. They spot many animals that are very different from those in Scandinavia.

There are various sorts of species, dangerous and peaceful ones. They notice the natural conditions of the Kalahari, grass, trees, roots and sand. One learner observes and explains how the film would have us identify with the Bushmen. Moreover, they notice the impact of the Coca Cola bottle.

*Notes taken of any vivid sounds or interesting use of music:*

**Anders:** Klikking når de snakker

**Victoria:** Weird language, laughing (clicking)

**Peter:** Weird language, Laughing, "Clicking sounds"

**Sondre:** Kalahari, drought, no evil only good, airplanes, exciting happy music, the clicking sound from their language

The learners realize that the sounds of the Bushmen's language are very different from any language they have heard before. In addition, some observe that there is much laughter among the Bushmen.

This part relates to Byram's (1997) knowledge of self and other at individual and societal level, and additionally, to the skill of discovery in their own time. Learners prove that they practice "the skill of building up specific knowledge as well as an understanding of the beliefs, meanings and behaviours which are inherent in particular phenomena, whether documents or interactions" (pp. 34-38).

### **Questions, responses and discussions related to viewing guide one follow below**

1. *What details do you notice about the different environments and landscapes in these scenes?*

**Peter:** In the desert, there was only dry sand, and trees. While in the town, there were highways, tall buildings, and many vehicles everywhere.

2. *What could you say about the daily life of the different groups of people from viewing this part of the film?*

**Peter:** In the Kalahari Desert, it seemed like a relaxing environment where everybody was friends, while in the town, there were a much more stressful environment where everybody had to get up early and go to work, school, etc.

**Adrian:** The Bushmen didn't have any special daily things/jobs to do. They just live and live in harmony and peace. They do what they always do, hunting and stuff.

We/in the city we job and do that to make money for living. We know what to do every day.

3. *What do you learn about the Bushmen (San people) in this part of the film?*

**Adrian:** They are a very kind people who live in harmony and peace, and they don't have any rules or punishment. They live in harmony with the nature, find water from grass and roots in the ground. They hunt and shoot animal's with homemade arrows with poison. Before they kill the animal they pray for it. They get jealous and violent because of a cola bottle.

The three first questions are meant to boost learners' knowledge and awareness regarding this region in sub-Saharan Africa. The learners display through their responses that Byram's (1997) knowledge "*savoir*" is acquired (p. 34). They demonstrate that they are able to contrast the different environments and lifestyles of these different groups of people. In the answers to the third question the learners' show that they have acquired knowledge of several details in a Bushmen society (again, as portrayed in the film, of course).

The learners respond to what they have observed. All of them recognize the differences between the harmonious and peaceful life in the Kalahari Desert while the opposite is true for the hectic lifestyle in the city. By answering this question, the learners become aware that there are large differences in living conditions in this region. They also become aware of how time controls "civilized" life as compared to the Bushmen's life. Through viewing the film, discussing and answering questions learners realize the risks of stereotyping living conditions and cultural affiliations of people from one region they will not be identical for all groups. Through the discussions and responses, the learners confirm that they were not aware of such differences in advance, their understanding of the causes of various cultural affiliations has arguably been improved. Learners recognize that everything these hunter-gatherers eat, they need to either kill or collect. The learners explain what they observe, how Bushmen make tools, put poison on their arrowheads and hunt to survive, and, how they gather food and collect water in such a dry area. Several of the learners comment on how harmonious and peaceful their way of life is before the impact of the Coca Cola bottle

Learners' responses relate to Byram's (1997) "*savoir's engager*" and "*savoir etre*", which means "critical cultural awareness" and "attitudes of curiosity and openness, of readiness to suspend disbelief and judgement with respect to others' meanings, beliefs and behaviours" (p.34).

4. *What do you expect to happen in the rest of the film?*

**Peter:** That they break the coca cola bottle, and hurt themselves.

**Adrian:** The Bushmen gets angry at each other and they start to fight. The peaceful little group of people isn't so peaceful anymore. They starts to beat and kick each other and everyone gets enemies. Someone gets killed by the cola bottle made of glass.

**Sandra:** The bushmen probably encounters civilized man and is frightened by the advanced technologies, they'll think it's evil magic. That's what I think.

The objectives of question four is to encourage learners to use their creative power and imagination while identifying with the characters and their situations in the film.

Learners' responses display that they interpret the current situation and try to foreshadow what might happen. Learners show that they recognize aspects that may lead to

conflicts. Through their responses, learners show that they practice Byram's (1997) skills regarding interpreting and relating "*savoir comprendre*" (p. 34). Moreover, the skill to interpret and foreshadow is instrumental in intercultural contexts and will increase the chance of successful interaction.

#### 4.1.2 Second viewing session

*Notes taken while viewing of visual images:*

**Anders:** Bonfire, crying children, military, giraffe, banana forest hideout, bazooka, trying to catch a car, baboon, Sam Bogas gang, gas station, car drove past Xi (noisy animal), gnu, elephant, scientist, elephant maneure, crocodiles, Mabula, Weapon

**Victoria:** Gas station, Banana forest, Terrorists, Jeep, Land rover, helicopter

**Peter:** Bonfire, Tears, Jeep, Mercedes Benz, Terrorists, Banana forest, Chopper/Helicopter, Tanks, Rocket launcher, Sunset, Big city, Scientist, Elephant, Elephant poo, Computer-analyzing system, Horse, Mechanic, Land rover, Breifcases, Bus, Desert, Mud, Gas station, Machine guns, Army guys

**Arne:** Elephant, Horse, Market, Mechanics, Bus, Car, Radio, Desert, Priest, Hippopotamus, Store, Gas station

**Sondre:** City, banana forrest, desert, shooting, talking, strange langue, clicking, animals, elephants etc. Sunset, cars, helicopter, bike, Strange music

**Henrik:** Many people, Tanks, Plane, Big cityies, Land scape

**Tore:** Crying Child, Military base, Shooting, Tanks, Banana Forest, Bananas, Helicopter, Weapons, Explosion, Monkey, Elephant, Scientist, Elephant poop, Horse, Bus

*Notes taken of any vivid sounds or interesting use of music:*

**Anders:** Clicking sound, chickens clucking, goats nagging, chopper taking off, gunfire, flute, tuning equipment, music

**Victoria:** Tikking sound, Shooting sound, Helicopter sound, Car sound

**Peter:** Clicking sounds, Crying, Machine guns, Footsteps, Chopper sounds, Screaming, Big boom, Flute music, Wrenching, Computer sounds, Goats

**Adrian:** Make notes here of any visual images in this part: fast car and cisging saon jeppes .boy crying . hurryp. Horst . elephant. Pop. Heickupter . banantre and tanig . weapons.forest. naked man.

**Arne:** Clicking sound, Boy crying, Helicopters, Military vehicles, Flute, Solid movie, Monkey, Weapons, Engine, Tank, Big city

**Sandra:** Clicking sound to communicate, different types of music

**Henrik:** Clicking sounds, Shooting sounds, Many cars sounds ( engine sound), Chopper ( helicopter), Tank Sound

**Tore:** Clicking sounds, Crying sound, Car sound/motor sound, Helicopter sound, Explosion sound, Flute sound, Elephant sound

As expected in this section, they use more words, since there is more action involved in this section. Learner interest increases. Learners notice a number of images and sounds, and show that they are actively concerned about what happens in the film. Learner engagement in this part contributes to valuable discussions.

### Questions, responses and discussions related to viewing guide two follow below

1. *What do you learn about Xi, Mr. Steyn, M'pudi, Miss Thompson and guerilla leader Boga in this part of the film?*

**Peter:** Xi: I've learned that he is a wise man out in the Kalahari desert, but in a city, he would get himself killed. He has never seen cars, or hard concrete.

Mr. Steyn: I learned that he is a scientist. He has a hard time talking to women. His car had no brakes, so he had to find out ways to stop the car when he was going through a gate.

M'pudi: He is Mr. Steyn's mechanic. He's gets easily pissed off. When he worked on Mr. Steyn's car, he was swearing a lot.

Miss Thompson: She is a down to earth woman that's going to work as a teacher. She wants to help the poor. She seems like a very kind person.

Boga: He is a terrorist.

To know a film character well is a key issue; since, it will be much easier to identify with someone one understands, and has come to know. Through questions about specific characters, the learners are activated, and, consequently, they might identify and feel empathy with some of the main characters.

Through their responses, learners show that they realize the different characters cultural affiliation as well as personalities. Learners also relate the different characters to their contexts and cultural affiliations, which relates to Byram's (1997) skills to interpret and relate "*savoir comprendre*" (p. 34).

Third, by describing the different characters the learners should become aware of differences and similarities, which relates to Byram's critical cultural awareness "*savoir s'engager*" (p. 34). Learners also show that they touch on reasons to differences in values and behavior.

2. *What conflicts do you see developing?*

**Anders:** There are conflicts between Boga and the leader of the country, as they try to have each other killed. There is also conflict between Xi and a baboon that picks up the evil thing (coke bottle), but Xi manages to convince the monkey to drop the bottle eventually. After a while Xi meets a person playing on some musical instrument, and tries to start a conversation. He picks up the man's rifle and asks "This is a funny stick, did you grow it from a tree?", whereas the man reacts with fear and runs away because he thinks he is being robbed or going to be killed.

The purpose here is to bring up conflicts and causes. It is important to make learners aware of reasons for conflicts. The learners recognize several conflicts, as the Bushmen becoming greedy and not wanting to share the Coca Cola bottle with the other clan members, and the guerilla leader, Sam Boga, using violent methods to try to overtake an entire country. Learners also show that they recognize why Xi and a Bantu become involved in a misunderstanding that could have ended in a conflict. The Bantu sits peacefully playing on his instrument when Xi suddenly picks up a rifle and points it at him. The Bantu gets very scared and runs away. Xi does not understand why he runs, since he imagined that the rifle was only

a stick. Learners' responses relate to Byram's (1997) skill to discover and knowledge of interaction both individual and societal (p. 34).

3. *What is the mood of the film so far?*

**Anders:** The mood is somewhat tense, seeing as everyone has something they need to do but actually completing the task is harder than they thought, with obstacles appearing where they least expect them to.

**Victoria:** Wery bad, whit the evil thing and the terrorism.

**Peter:** It's a mix. The fast film tells us that it's a little bit of comedy, but it's also shooting/killing, which means that it's an action movie as well.

**Adrian:** It was fun movie and it was plenty fast cars and one was weird the way he greets the ladies he kune not greet the lady and and

**Arne:** Not so good people are sad and some are crying for the bottle as they say came from their god has killed so e of the themes people.

**Sondre:** bad

**Henrik:** It's okay. Sometimes it is parts in the movie who not going at real life.

**Tore:** The mood is becoming more and more depressing I think, and maybe more action.

The purpose of this question is to make the learners aware of their individual concrete observations and reflect on feelings in relation to what happens. Learners' responses relate to Byram's (1997) skills to discover, interpret, and relate, and knowledge and understanding of what forms the basis for various feelings like tense, sad, happy feelings etc. This can be valuable knowledge for being able to create successful intercultural interaction.

4. *What themes do you see emerging in the film?*

**Anders:** There are multiple themes in this film, violence, innocence, lust, deceit and kindness, just to mention a few.

**Victoria:** Terrorism, Mr. Steyn and Miss Thompson meet echother.

**Peter:** Terrorism and maybe love between Miss Thompson and Mr. Steyn. In The Kalahari desert, there is a bad tension between everybody because of the coca cola bottle.

**Arne:** Killing , Robbing , Fighting , Running , Love.

**Sondre:** Disagreement between a lot of people.

**Henrik:** Shooting and war. It different from people who living in big cities were it millions of people and out in the dessert far away from lives where they are only one family.

**Tore:** Car chase, robbery, confrontation, shooting,

Learners' responses reflect a variety of themes. Furthermore, their responses relate to Byram's (1997) skills to discover, interpret, and relate, and knowledge and understanding of different culturally and human aspects. Through this question, the learners work with their political education and critical cultural awareness, which are at the centre of Byram's model.

Their responses confirm that they feel free to express their own opinions and this puts the intention of the method in a bright light. In this way, their reactions meet the aim of generating respect and appreciation of diversity.



### 4.1.3 Third viewing session

#### Questions, responses and discussions related to viewing guide three follow below

1. *How is modern man contrasted with the Bushmen?*

**Anders:** Lazy, more angry, aggressive, and more peaceful, normal people more addicted to the technology

**Sandra:** The civilized people have clothes, money, cars, and the time.

**Peter:** Both of them used a sleeping medicine on the animals.

**Adrian:** The Bushmen who lived in the desert are very different from civilized people. In the city where civilized people live, its shops, cars, houses, times to pass and buildings where they work into.

**Sondre:** they think that was crazy because shoot one guess and he would shoot one to guess but polite arrived there shoot his knee and after being on the run to the fagesel.

**Arne:** They are not the same at all.

**Tore:** Lazy, angrier, easily frustrated, loud

**Kristian:** Lazy, angrier, easily frustrated, less environment friendly.

Here, the contrasting boosts learners' awareness of reasons for differences and similarities within same region, which relates to Byram's (1997) intra-national differences (p. 41). This is a part of forming a basis for avoiding prejudicing and stereotyping people from the same region.

Learners' responses relate to Byram's (1997) skills of discovery and/or interaction "*savoir apprendre/faire*" (p.34).

The learners realize the big difference between the Bushmen's lifestyle and living in a modern society, and try to describe some of it. In this way, they manage to decenter. The learners' lives are quite similar to the urban life displayed, and by contrasting, they become aware of differences and similarities, between their backgrounds compared to the Bushmen's lives. They recognize reasons for differences in values and behavioral patterns.

2. *Why was Xi imprisoned?*

**Anders:** Because he shot a goat, and tried to eat it

**Jonas:** He shoot an goat

**Peter:** Because he killed a goat

**Adrian:** Because he had hunted on a goat that wasn't his, and a little guy called the police

**Sandra:** because he killed a guess and it s not allowed to kill animals and derfår been jailed xi?

**Arne:** Because he shot a goat.

**Tore:** For killing a goat

**Kristian:** Because he shot a goat with an arrow that had some tranquilizer, then a boy warned the cop and the cop came and arrested him.

3. *What is your opinion with regard to this?*

**Anders:** I think its wrong because he didn't know that someone owned it.

**Victoria:** He didn't now that it was not allowed tho shoot te goat, but you cant just go out and shoot wat you want in the civilized world.

**Peter:** I don't think he should be putt in jail because he is a bushmen he thinks it is food

**Adrian:** I think it's stupid to put him in jail. He didn't know that it was illegal.

**Arne:** He did deserve it. But he did not know.

**Tore:** I think it's wrong, he's a bushman who has no concept of ownership, laws, right and wrong. So it

was a simple misunderstanding.

**Kristian:** It was very unfair because Xi didn't know that someone owned the goats.

4. *Why do you have this opinion?*

**Anders:** Because he didn't know it.

**Adrian:** I have this opinion because I mean that they have taken him for a stupid mistake he didn't know it was illegal to hunt there.

**Arne:** Because it is not allowed.

**Tore:** Because that's who I am, I don't know. My opinions are just there.

**Kristian:** Because Xi did not know that someone owned the goats.

This section of the film serves to enhance learners' empathy with unfairly treated minority groups. To learn how to take others' viewpoints make one more aware of the roots to conflicts.

Obviously, the learners identify themselves with Xi, even though he behaves rather differently from what they themselves would have done. In this way, they change their position by seeing the problem from Xi's viewpoint.

Learners' responses regarding the first question relate to Byram's (1997) knowledge "*savoir*" and skills of discover and/or interact "*savoir apprendre/faire*" (p.34).

In the next answer, learners display that they practice becoming aware of their own values and opinions. Learners' responses show that they look at reasons, reflect and find unjust treatment of the weakest part in a culture unfair. This relates to Byram's (1997) knowledge of self and other and of individual and societal interaction "*saviors*". Furthermore, skills to discover "*savoir apprendre*" and interpret "*savoir comprendre*" as well as the elements of education, critical cultural awareness "*savoir s'engager*" (p. 34).

In the final question, learners continue the process of becoming aware of their own values. To become politically educated as well as critically cultural aware one needs knowledge of self and other. Some learners display their values clearly, but show no knowledge of reasons. Learners demonstrate that they do not appreciate unjust treatment of the indigenous minority in this region. However, they do not display any significant understanding of their own values and deeper reasons for their reactions. It appears that one's own deeply rooted values need to be discussed more.

5. *Imagine yourself as Kate Thompson where you write a journal entry about your feelings, what would you say?*

**Anders:** frustrated, mad, happy, regrets.

**Victoria:** She thinks Mr. Steyn is a clumsy person, but in the end she understands it.

**Adrian:** She would say that she was scared and on a wild journey.

**Tore:** She would say she regrets going to Botswana, there is too much violence and she should have stayed a journalist in her old job in America.

**Kristian:** I think she would write that maybe Mr. Steyn is a weird and stupid man.

6. *Imagine yourself as the mechanic M'pudi where you tell about your feelings toward Mr. Steyn's Land rover and toward Xi, what would you say?*

**Adrian:** He will say that they were good to help all people when they get taken.

**Tore:** He'd say he hated the landrover, and Xi was like a little brother to him.

**Kristian:** He would say that the landrover is bad and crap. He would maybe say that Xi is like his family because he lived with the Bushmen for three years.

Learners' responses demonstrate that they try to understand Miss Thompson's and M'pudi's reactions. The learners practice on the skill of decentering, as Barret et al. (2013) put it: "the ability to decentre from one's own perspective and to take other people's perspective into consideration" (p. 9). In addition, learners' responses demonstrate that the questions promote their ability to recognize multiple perspectives. M'pudi is not only an assistant and good friend of Mr. Steyn; he also plays the role as mediator. He belongs to the dominant Bantu group. By identifying with him, the learners are forced to analyze things from Mpudi's viewpoint.

- 7 *What details of Mr. Steyn's life did you notice?*

**Anders:** unlucky, inventive, positive

**Jonas:** He was clumsy when he meets ladies.

**Peter:** he fool of himself in front of women

**Sandra:** He was very smart alone and with guys, but when it came to women he didn't always do a fail mistake and empies his self. But he has good interesting in animals and lab animals.

**Arne:** That he lived in a tent, he wanted to find out how the bushman were living.

**Tore:** He's a researcher researching manure for his doctoral thesis, and he's quite clumsy around women

**Kristian:** He could not behave normal when he was in company with a woman, and he is a scientist.

Learners' responses show that they have acquired knowledge of Mr. Steyn's personality, identity and his cultural affiliation. This matches well with what Barrett et al. (2013) pointed out that personal identity consists of several aspects and that people draw on several identities simultaneously as Mr. Steyn exemplifies so well (p. 5). The learners find Mr. Steyn's character interesting and enjoyable, and learners comment on his identity. His character demonstrates how stereotyping a person can be limiting and, basically, wrong.

Learners display that they recognize how Mr. Steyn adapt to the circumstances. As Barret et al. (2013) put it, "cultural participation and cultural practices are context dependent and variable" (p. 6).

8. *Are there any similarities at all between Mr. Steyn and Xi?*

**Anders:** Positive people, inventive.

**Victoria:** Bothe of them used a sleeping medicin on the animals.

**Adrian:** The like driving bad car, and they fix all problems together.

**Arne:** That they did like the forest.

**Tore:** Not that I could notice.

**Kristian:** They know a lot about plants etc.

Learners' responses show that this question promotes Byram's skills of discovery, "savoir apprendre" and "savoir comprendre" (p. 34). Viewing film actively promotes Byram's skills to discover, while the question with subsequent discussions boost learners' skills to interpret.

Some of the learners notice several traits that the two characters have in common – for example, they know much about nature, although with different perspectives.

Contrasting and comparing people and cultures is part of being interculturally competent. Knowledge of what is similar and of what is different regarding identity, cultural values, and norms forms a basis, together with living conditions, that makes it easier to understand reasons for differences, leading, hopefully, to openness for others' viewpoints and behavioral patterns.

**4.1.4 The repetition questionnaire (extracts of learners' responses are found in appendix 3)** *Find answers to the questions individually before you discuss them in pairs and finally with the whole class.*

1. *How do you interpret all the trouble evoked by a Coca Cola bottle in the Bushmen tribe?*
2. *What details of the life among the Bushmen did you notice?*
3. *What changes did you notice in the film as you watched? What changes did you notice in your feelings or opinions as you watched?*
4. *Go back over your viewing guides and look at your "visual images" and "sounds» notations. Do you notice any patterns emerging? (For example, do you see similar images/situations repeatedly? Do you hear musical phrases or lines of dialogue/utterances repeated?) What do you think the director was trying to communicate by using these patterns?*
5. *Make a list of everything this film is all about.*
6. *Make a list of all the conflicts you have seen in this film.*
7. *What characters, incidents, or objects in this film remind you of other stories you have read or movies you have viewed?*
8. *In your opinion, is this film neutral or does it clearly take a particular position or an issue?*
9. *What have you learned about cultural differences by watching the film?*
10. *What does the film have to say about culture; contemporary society vs. hunter – gatherers?*

Working with repetition questions empower learners' memory over a prolonged period.

In the next part learners are supposed to individually, narrate an imaginary story. By stepping into others’ shoes learners have to take other people’s perspectives.

Let us now move on to the creative writing part.

**4.1.5 Creative writing session related to *The Gods Must be Crazy***

*Your story about your clan’s life in the Kalahari Desert*

Imagine yourself as one of the youths in Xi’s clan during the episode with the Coca Cola bottle. Some years later, you are forced out of the Kalahari Desert, your paradise, by the government of Botswana. Now, 30 years later, to stay alive, you are forced to work for a farmer outside the Kalahari Desert. Today you tell your story to a BBC journalist.

**Criteria**

2	3-4	5-6
You write a story, which demonstrates that you realize the Bushmen’s situation. You use more than 350 words.	You write a worthy story, which demonstrates that you are able to imagine how it is to be in a Bushman’s situation. You use more than 650 words with reasonable to decent fluency and vocabulary and not too many linguistic faults.	You write an interesting story, which displays that you are able to imagine how it is to be in a Bushman’s situation. You use more than 1000 words with decent fluency, wide vocabulary and few linguistic faults.

Figure 3. Criteria for creative writing

Notice, that learners’ responses regarding – the creative writing assignment – are found in appendix 4.

Learners display that they use prior knowledge to interpret the situation. Furthermore, through their narratives, learners display their ability to take a Bushman’s perspective, and demonstrate that they respond with empathy to unjust treatment.

This proves that at this stage of the learning scheme, the creative writing promotes understanding and empathy towards persons with other cultural affiliations, as well as sympathy for unfairly treated minority groups. As Byram (1997) puts it, they demonstrate “the ability to decentre and take up the other’s perspective” (p. 42). The learners become aware of the differences between themselves and people from this group, as well as of their own culture as only one of many.

#### 4.2 Evaluation of the Viewing Guides, Repetition Questionnaire and Creative Writing Matched with Discussions and Comments to Learners' Responses

Let us evaluate the discussions and comments above with the study's hypotheses and learning aims below as backdrops. In this way, it should be possible to find evidence of whether the use of film through the Viewer-Response Approach is a good way to promote intercultural competence among young learners in the English classroom.

##### Hypotheses

1. The Viewer-Response Approach will activate and engage the learners
2. The Viewer-Response Approach will generate appreciation of cultural diversity
3. Classroom discourses correlated to the film will generate intercultural competence
4. Sympathy will be generated towards the indigenous minority in the film
5. The learners' written responses live up to the intention of the study

##### Learning Aims

1. Increased knowledge of differences and similarities between persons or groups of people from same region
2. Increased knowledge about concepts like; stereotyping, prejudice, ethnocentrism, cultural values and - norms
3. Increased knowledge about an indigenous minority, (the Bushmen) and this multifaceted region in Sub-Saharan Africa
4. Perspective on own culture as one out of many – multiperspectivity
5. Increased critical cultural awareness; be able to compare and consider positive and negative aspects of modern culture in relation to an indigenous minority culture like the hunter-gatherers'
6. Increased curiosity about and interest in other cultures
7. Basic knowledge and skills in how to deal with unforeseen intercultural encounters
8. Increased understanding of causes to conflict
9. Awareness of how to interact and communicate appropriately, effectively and respectfully with people who have different cultural affiliations from one's own
10. Appreciation of diversity

The viewing guide with its personal questions functions like a catalyst to engage the learners. In their discussions, they practice being respectful to others' viewpoints and ideas, listen with attention and give their own views in a respectful tone (Byram, 1997, p. 34). To communicate appropriately and respectfully with people who have different cultural affiliations from one's own is vital for success in intercultural encounters. To work with a film is, to some extent at least, comparable to real intercultural encounters. However, in this learning context there is enough time given to interpret what happens. Byram (1997) calls this skill "*savoir comprendre*", to interpret and relate (p.34).

The basic concept of the viewing guides is to create a process of promoting intercultural competence by making the learners active, since engaged, active learners, learn more effectively. Such a concept goes well with the participative dimensions required for

global and democratic citizenship (Barrett et al. 2013, pp. 10-11). Each viewing guide is one-step up the ladder towards enhanced intercultural competence for these learners.

In my project, there is evidence that the learners become aware of what constitutes a basis for differences in culture. They work on their analytical skills and become aware of differences in environments, norms and values. The learners work with contrasting, interpreting and relating, by viewing, noting, answering, discussing and writing creatively.

The order of the content in the questions of the viewing guides is a vital factor for the implementation of the teaching approach, and the development of intercultural competence. The guides start with knowledge, awareness and familiarity with the film's region and multifaceted cultures and characters. Then the next step involves bonding through looking at reasons for conflicts from the perspective of the weakest. Further, the next step involves stepping into "their" shoes, to change perspectives.

Answering and discussing repetition questions through the Viewer-Response Approach strengthen the impact over a longer period. In addition, the creative writing assignment empowers learners' understanding of minorities, and reasons for differences as well as conflicts, and the importance of respectful behavior. When the learners take on others' perspectives in their creative writing assignment they learn to "decenter".

## **Conclusion**

### **5.0 Conclusion**

In my study, I have investigated whether the use of film through the Viewer-Response Approach is a good way to promote intercultural competence among young learners in the English classroom.

The analysis and discussion show that by applying film through the Viewer-Response Approach learners become actively engaged in enhancing all of Byram's five factors of intercultural competence. Viewing film actively promotes Byram's skills to discover, while the question with subsequent discussions boost learners' skills to interpret. Learners experience by being actively involved in discovery, discussions, cooperative action, comparison, decentering, interpretation and reflection. Learners' multiperspectivity is especially promoted through the creative writing assignment. Individually, learners narrate stories in which they display their ability of taking the perspective of a minority person. These learning activities are very effective as they engage learners as whole persons and address their intellectual, emotional and physical potential.

In addition, learners' responses prove that use of film by the Viewer-Response Approach is a key-factor for openness to explore other places as well as conflicts and tensions related to diversity, either in the past or in the present, in contexts which may never be accessible to learners. Further, learners discussed and responded on reasons to cultural diversity, tensions and dysfunctions in intercultural encounters.

In the discussion parts learners practiced on listening to other viewpoints and often to learners with a different cultural affiliation from themselves. Moreover, they practiced on contributing by being actively engaged in all sequences of the approach. In all sequences, the Viewer-Response Approach corresponds with the active, interactive and participative dimensions of intercultural competence.

There are limitations in this study as there are in all studies. Here only two vocational classes have participated, which makes this study's conclusions rather uncertain in a broader view. However, these classes may serve as a point of departure for further research in these important matters.

Furthermore, the study's examples are transferable and should make this approach convenient in similar classes. Through my study, it becomes quite evident that the Viewer-Response Approach functions as a worthy instrument for letting the learners acquire autonomous skills in interpreting and analyzing rather than focusing on just facts. Byram's components of intercultural competence and the hypotheses and learning aims are all touched upon and integrated in the learning process.



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**Appendix 1:****Application to execute the study in the English classroom**

Morten Roger Andersen

Lærer ...

27.10.2013

Rektor ... og assisterende rektor ...

... VGS

**Søknad om å få gjennomføre et interkulturellt forskningsstudie blant elever på ... VGS**

I fritiden jobber jeg med den siste delen av min Masteroppgave i Fremmedspråk Engelsk ved Høgskolen i Østfold, Gøteborgs universitet og Linne 'universitetet. Denne masteroppgaven har som mål å finne en god metode for å fremme elevenes interkulturelle kompetanse. Masteroppgaven er en videreføring av en tilsvarende oppgave som jeg gjennomførte våren 2011.

Det har oppstått en del elevkonflikter, som i korte trekk sannsynligvis har sin årsak i negativ stereotypisering, lite kunnskaper om andre kulturer og lav kompetanse i hvordan man skal forholde seg til personer med andre oppfatninger. Elever med relativt svake ferdigheter i å møte mennesker med andre normer og verdier skaper lett negative relasjoner. Dette gjelder alle parter. De fleste av elevene våre skaper selvfølgelig ikke konflikter, men alle har behov for å heve sin interkulturelle kompetanse.

Både i skolehverdag, arbeidsliv og fritid opplever vi et multikulturelt, globalisert samfunn, som elevene bør rustes til å takle godt. Uten kompetanse i hvordan man skal få til gode relasjoner blir dette vanskelig for mange elever. Læreplanen i Engelskfaget vektlegger interkulturell kompetanse høyt, men det viser seg at det er få lærere både nasjonalt og internasjonalt som evner å undervise og vurdere godt innenfor dette viktige temaet. Det har sin årsak i at det er et komplekst tema samt at det er vanskelig å vurdere både ferdigheter og holdninger. De fleste lærere vurderer dessverre kun kunnskaper. Et ordtak sier; det som ikke blir vurdert blir ikke lært.

De fleste ungdommer i dagens samfunn bruker mye tid på multimedia som film, dataspill og internett. Med dette som bakteppe handler problemstillingen om å finne ut, hvorvidt, interkulturell film sammen med metodikken *Viewer-Response Approach* kan være en god metode for å fremme interkulturell kompetanse blant elever på videregående skole.

Undersøkelsen vil basere seg på prosesser som foregår i klasserommet samt data samlet inn. Elevenes portefølje inneholder; elevnotater, diskusjoner, skriftlige egenvurderinger underveis, samt skriftlige innleveringer og prøver. Oppgaven gjennomføres som en naturlig del av Engelsk undervisningen i løpet av ca. 10-12 skoletimer.

Mine forhåpninger er at metoden vil vise seg å være et godt redskap for å fremme både den språklige og interkulturelle kompetansen blant elevene. Jeg nevner her noen få vesentlige interkulturelle mål; at elevene lærer å sammenligne kulturer, ser seg selv og sin egen kultur utenfra og viser åpenhet, og respekt samt setter pris på og viser interesse for andres levesett, normer og verdier.

Jeg håper dere i ledelsen synes dette kan være et godt bidrag til å forsøke å fremme gode relasjoner. I tillegg håper jeg på et positivt svar.

Med vennlig hilsen

Morten R. Andersen

**Appendix 2:****Agreement with learners****Høgskolen i Østfold, Göteborgs Universitet og Linne' universitetet  
Fremmedspråk i skolen Engelsk****Samtykkeerklæring til forskningsoppgave hvor alle navn blir anonymisert.**

I denne samtykkeerklæringen gir jeg deg de grunnleggende ideene om hva denne forskningsoppgaven handler om og hva din deltakelse vil innebære. Hvis du ønsker mere informasjon enn det som står her må du ikke være redd for å spørre. Vær så snill å ta deg tid til å lese grundig igjennom erklæringen.

Jeg gir mitt samtykke til at Morten R. Andersen (min Engelsk lærer) bruker oppgavene og svarene mine i Engelsk undervisningen til forskning mot en fullføring av en Masteroppgave i fremmedspråk - Engelsk ved Høgskolen i Østfold, Göteborgs Universitet og Linne' universitetet. Denne oppgaven skal utprøve en metodikk for læring av interkulturell kompetanse ved bruk av film. Denne oppgaven skal prøve å bidra til et bedre samspill mellom personer fra forskjellige kulturer.

Som deltaker forstår jeg at dette kan inkludere mine skriftlige oppgavebesvarelser, muntlige diskusjoner og presentasjoner. Jeg tillater at disse materialene kan bli brukt til forskning så lenge de blir anonymisert og ikke kan spores tilbake til meg.

Jeg er klar over at alt mitt materiale vil bli slettet etter fullføring av oppgaven.

**Tillatelse:**

Din signatur på denne erklæringen betyr at:

- Du har lest informasjonen om forskningen
- Du har fått mulighet til å stille spørsmål om studiet
- Du er tilfreds med alle svarene på spørsmålene dine
- Du forstår hva studiet dreier seg om og hva du må gjøre for at studiet skal være mulig å gjennomføre
- Du forstår at ditt navn aldri blir frigitt og at du blir anonymisert i oppgaven

**Deltakerens underskrift:**

Hvis du skriver under på denne erklæringen, gir du ikke fra deg dine juridiske rettigheter og frigrir heller ikke forskeren fra hans profesjonelle ansvar.

Jeg har lest og forstått beskrivelsen i erklæringen og gir min tillatelse:

Underskrift av deltaker: \_\_\_\_\_ Dato: \_\_\_\_\_

Underskrift av foresatt: \_\_\_\_\_ Dato: \_\_\_\_\_

Adresse \_\_\_\_\_

Telefon nummer: \_\_\_\_\_ E-mail adresse: \_\_\_\_\_

**Forskerens underskrift:**

Jeg har forklart om dette studiet så godt jeg kan. Jeg har invitert til spørsmål og gitt svar. Jeg tror at deltakerne fullt ut forstår hva det innebærer å være en del av dette studiet og at deltakeren forstår at han eller hun fritt velger å være med.

Underskrift av forsker \_\_\_\_\_ Dato: \_\_\_\_\_

Adresse: \_\_\_\_\_

Telefon nummer: \_\_\_\_\_ E-mail adresse: \_\_\_\_\_

Prosjektet har fått anerkjennelse til å bli satt i gang av førsteamanuensisene Eva Lambertsson Björk og Jutta Eschenbach ved Masterstudium fremmedspråk i skolen Engelsk ved Høgskolen i Østfold og samsvarer med Høgskolen i Østfold, Göteborgs Universitet og Linne' universitetet sin etikk. Prosjektet har også fått anerkjennelse til å bli satt i gang av ledelsen ved ... videregående skole ved rektor ... og assisterende rektor ....

**Appendix 3:****Repetition questionnaire to the film *The Gods Must be Crazy***

*Find answers to the questions individually a few minutes before you discuss it with your peers and finally with the class.*

1. *How do you interpret all the trouble evoked by a Coca Cola bottle in the Bushmen tribe?*
2. *What details of the life among the Bushmen did you notice?*
3. *What changes did you notice in the film as you watched? What changes did you notice in your feelings or opinions as you watched?*
4. *Go back over your viewing guides and look at your “visual images” and “sounds» notations. Do you notice any patterns emerging? (For example, do you see similar images/situations repeatedly? Do you hear musical phrases or lines of dialogue/utterances repeated?) What do you think the director was trying to communicate by using these patterns?*
5. *Make a list of everything this film is all about.*
6. *Make a list of all the conflicts you have noticed in the film.*
7. *What characters, incidents, or objects in this film remind you of other stories you have read or movies you have viewed?*
8. *In your opinion, is this film neutral or does it clearly take a particular position or an issue?*
9. *What have you learned about cultural differences by watching the film?*
10. *What does the film have to say about culture; contemporary society vs. hunter – gatherers?*

**Extracts of learners’ responses to the repetition questionnaire**

*Find answers to the questions individually before you discuss them in pairs and finally with the whole class.*

1. *How do you interpret all the trouble evoked by a Coca Cola bottle in the Bushmen tribe?*

**Anders:** It seems like it’s supposed to give coca-cola a bad reputation.

**Sandra:** The coke bottle made everyone have a sense of wanting to own the coke bottle, seeing as how there was only one of it. Everyone wanted to use it all the time, and that caused feelings of anger and envy.

**Adrian:** Eweryone wanted the cola bottle so they began to fight about it.

2. *What details of the life among the Bushmen did you notice?*

**Anders:** They never fought, and they lived happily in harmony

**Peter:** They get water from roots, hunt animals with homemade tranquilizers, there’s no evil in the world, they believe that everything the gods has given them is good. They have no laws, no jobs, no technology. The coke bottle the gods sent was the hardest thing they had ever seen, previously the hardest thing they had access to was wood.

**Adrian:** They didn’t have any time, almost no water, they thanked it was an end of the world.

3. *What changes did you notice in the film as you watched? What changes did you notice in your feelings or opinions as you watched?*

**Anders:** At first, I didn't like Mr. Steyn, but after a while, I realized that it was funny, observing him.

**Peter:** Well, in the beginning Miss Thompson wasn't very excited about Mr. Steyn, but he managed to win her heart and they became a couple.

4 *Go back over your viewing guides and look at your "visual images" and "sounds» notations. Do you notice any patterns emerging? (For example, do you see similar images/situations repeatedly? Do you hear musical phrases or lines of dialogue/utterances repeated?) What do you think the director was trying to communicate by using these patterns?*

**Anders:** The only thing I noticed was that the San people made the same clicking sounds.

**Peter:** "Ai ai ai ai" was repeated time and time again by Mr. Steyn. Also, the ordeal with the jeep; he had to get out of the car several times in order to throw a rock under the wheels in order to make the jeep stay still, also he had to leave the car while it was still moving, run and open a gate for instance, close the gate then run and jump into the car again. Mr. Steyn always acted like a fool around Miss Thompson, because he had anxiety issues which made it near impossible for him to talk to beautiful women. I guess the director was trying to communicate frustration in these situations.

5 *Make a list of everything this film is all about.*

**Anders:** The San people, The modern world, War, Botswana

**Victoria:** Bushmen, Tribe, Evil thing (coke bottle), Land rover breaking down, Guerilla warfare, Rhinoceros killing fires, Kidnapping schoolchildren

**Adrian:** Terrorism, cola

6 *Make a list of all the conflicts you have noticed in the film.*

**Anders:** Terrorists tried to kill the president of Botswana.

The San people had a conflict. Everybody wanted the coke bottle, because it had many great qualities. You could make music with it, you could use it to crush roots, and so on.

Miss Thompson and Mr. Steyn had many argues/misunderstandings. Mr. Steyn didn't tell Miss Thompson about the problems of the car, so Miss Thompson got very hysterical. She also thought that he was going to rape her, when he walked in on her when she was changing clothes.

**Peter:** Conflict between Sam Boga and the president of that country

Conflict between Miss Thompson and Mr. Steyn

Conflict between the Bushmen over the coke bottle

Conflict between Sam Boga and the owner of the gas station

Conflict between Sam Boga and the military of Botswana

Conflict between Mr. Steyn and Sam Boga and his gang

Conflict between Sam Boga and the children and grownups he kidnapped

Conflict between rhinoceros and campfires.

Conflict between Mpudi and the jeep

**Adrian:** Terrorism, cola bottle

7 *What characters, incidents, or objects in this film remind you of other stories you have read or movies you have viewed?*

**Anders:** I haven't seen any movies that remind me of incidents in this film.

**Peter:** I wasn't really reminded of any other films in this movie, it was quite... unique.

8 *In your opinion, is this film neutral or does it clearly take a particular position or an issue?*

**Anders:** In my opinion, the film takes many issues, and compares them with each other. For example: They took the San people culture and way of living, and compared it with the modern world in the city of Cape Town.

**Sandra:** It's a neutral film in my opinion; it just tries to show the life of the Bushmen and the other characters in the movie.

**Adrian:** Its neutral

9 *What have you learned about cultural differences by watching the film?*

**Anders:** I learned that the San people had a very good life, without any technology, cars, or anything modern. The only thing they had was 100% natural stuff.

**Peter:** I learned that the Bushmen are a very peaceful people with no concept of bad or evil. Also, the civilized people are very open and forthcoming, not afraid to talk to or do things with strangers they've never met before.

**Adrian:** The people didn't now anything, they thinked cars was animals...

10 *What does the film have to say about culture; contemporary society vs. hunter – gatherers?*

**Anders:** The film, practically tells us that “modern humans” are people trapped in a difficult culture with jealousy, argues, hard work, and so on. The hunters, live a calm, “easy” life, with no problems at all.

**Sandra:** Well, it shows that modern humans don't really hunt for food anymore, they keep animals confined within an area so that they're easily available for slaughter when people need food. Also, poaching of other peoples animals (like Xi did) is very frowned upon, even illegal. He was sentenced to 12 weeks in prison for killing a sheep/goat.

**Appendix 4:**

**Creative writing session related to *The Gods Must be Crazy***

*Your story about your clan's life in the Kalahari Desert*

Imagine yourself as one of the youths in Xi's clan during the episode with the Coca Cola bottle. Some years later, you are forced out of the Kalahari Desert, your paradise, by the government of Botswana. Now, 30 years later, to stay alive, you are forced to work for a farmer outside the Kalahari Desert. Today you tell your story to a BBC journalist.

**Criteria**

2	3-4	5-6
You write a story, which demonstrates that you realize the Bushmen's situation. You use more than 350 words.	You write a worthy story, which demonstrates that you are able to imagine how it is to be in a Bushman's situation. You use more than 650 words with reasonable to decent fluency and vocabulary and not too many linguistic faults.	You write an interesting story, which displays that you are able to imagine how it is to be in a Bushman's situation. You use more than 1000 words with decent fluency, wide vocabulary and few linguistic faults.

Figure 3. Criteria for creative writing



**Anders:**

My life in the Kalahari Desert. It is very fine and it's fine to see my family near me and we have a lot fun together, we hunt animals and have to survive and looking for water. When we go to hunt animals then we take the best spear we have and it are made of wood and the top of it are made of a small stone that are sharp, we have pill bows that we shoot but we have to take on like a poison paint also we get to hunt with up to 15 men and surrounds the animal. So after we killed the animal, we take away the coat and allow the meat to dry a bit so we take and make a fire with two stones and then we all go together and then we all eat together as one big family.

After some few years came some people and threw us from been paradise and the whole family had to move and I have to find any way to not to die of hunger so I saw a bound and went and asked if I could work for him and what he said and even from the day I worked for the bottom that had a very large farm that had to take care every day. I began immediately and the first thing I did to get work at was working with the animals and feed them and care for the animals and I got food and water as payment.

I was wondering all the time why he makes sure for the animals I had always wanted to eat them but I tortes not to kill them but I kept thinking about my family I had not seen them since then those guys threw us of our city and I cannot stop to thinking about them I miss the with all types.

**Victoria:***The violent strangers*

I can still remember the day they came. They came to take us. I couldn't speak English, so I thought that the strangers had a very weird way of communicating. I remember that I started laughing when they talked. It was almost like music. The "leader" looked funny. He was wearing colorful leaves all over his body. His skin was very pale. It was as bright as a cloud. Maybe he had a disease or something. He stood there with a frown, and stared at us. He looked pretty angry, and ugly. He made some more music, and his crew started pushing us in to a big animal on six round legs. When someone didn't want to go in to the animal, they got punched, and then thrown in to it. I tried to touch the animal. It had no fur. It had a hard, straight skin. The hardest I have ever felt before.

When everybody was forced in to the animals (I know now that it was a bus), it started to make a loud noise. I figured it was maybe the animals roar. Then it started to walk. Fast. It ran. After a while, we were far from home. I didn't recognize anything. We started to understand where we were heading. We were heading for heaven. Or we could be heading for hell. After a week or two, I and the tribe realized that it was hell. We had to work hard. If we stopped working, the ugly strangers hurt us. It was truly hell. I think I'm lucky that I survived.

After many, many years, there came some ugly strangers I had never seen. They were looking even angrier than "the leader" that took us from the Kalahari Desert many years ago. They had guns. After all those years, I learned that guns kill people. They kill people very often. But this gun didn't kill the San people. It killed the bad strangers. Nobody understood why. The men that were carrying the guns were friendly with the San People. They gave us food, and rest. They also taught us the music they communicate with. I remember it was very difficult to talk like the strangers. My children learned it much faster. When the communication was in place, we had to learn about the "modern world". The world where there was cars, buildings, concrete, oil, and so on. It took me many years to understand the world. When I knew how to talk, and knew the modern Botswana, I could tell my story. And they could tell my why the strangers took us from our Desert, and forced us to work all day and night. They told me we were "cheap workers". Then I had to learn about money, and economy. There was no end. I just want to go back to the Kalahari. Everything is easier there. Everything.

**Kristian:**

For about 30 years ago I lived with the bushmen in the Kalahari desert. I did not know anything about what electronics and clothes and everything that has something with luxury to do. But I liked it and I think that it was relaxing and life was good.

But then some people from the government took us away from our home, we did not get to get back to the place and we had to work for people that had farms, outside the desert.

We had no idea of what they were doing and I did not want to be there either. It was a big change for me and the others I think but we manage to keep it going and live life as the others.

When I got money and got enough to get my own house I did not miss my old life in the desert. It was much better to live in a home with my own bed and a bathroom and a kitchen that I could cook food from the store not go out hunting for it. I just think it is much better here I am now than 30 years ago.

**Peter:**

I was born in the Kalahari Dessert, I'm now 57 years old and I'm going to tell my story. When I was young, my family and I lived a happy life, no hate, no struggle. We were a happy family. We always had the things we needed and nothing more than that. We, who were young and had good health was running around, hunting, and jobbed for our family. We were happy.

But suddenly one day something fell down from the sky. We didn't know what it was, it was hard, it looked like water but we couldn't drink it. We all were very fascinated by the mystery thing from heaven. It was God who sent it for us. It was a happy day for us that day. It was a nice thing; we could use it to many things, like: Make food, make skin, cloths, play and make music. But the happiness wouldn't stay for so long. Suddenly every one needed it, but it was only one of it! God only sent us one. We started to fight for it, we begin to hate. I had never felt hate before, until now. One day I was so jealous about the thing, I wanted it for myself so I beat my brother whit it. He started crying. It felt so awful. That day was a sad day.

No one talked or laugh.

One of the older man I my family decide to get rid of it before it was ruin our whole family. He walked for a few days and berried it in the ground. When he came back, we started all over and we were a happy family again.

But the mystery thing always came back. God Must be crazy who did this to us.. But that was back then when I was young.

We were living a happy life anyway. But that wouldn't be for so long either. The Government of Botswana forced me out of my paradise, I couldn't be here anymore. I don't know we and I couldn't speak their languages. I was forced out of my paradise, my life, my family. They take me whit them and it felt awful. Where was I? I had to learn their languages.

I haven't lived in my paradise for 30 years.. Now for me to stay alive, I work for some farmers outside my paradise. To make money I didn't know what was before they forced me out. We didn't need money in my family, we had everything we needed. But now, I have to work to stay alive, to get food. I don't get much money either, but enough for me. I just hope my family is ok.

I don't have much more to say. Thank you.

**Adrian:**

**Our way to the end of the world**

It was a strange morning. Xi did come back to the camp we were living, and he had something strange with him I had never seen anything like it before in my life.it was hard as stone, clear as water, and it had a strange form. We were all speechless; it was something no one had ever seen.

It was useful to almost anything we could use it to have water in it and crush some fruit, and use it on leather to make it smooth. But suddenly someone in the clan started to argue about it, they all wanted to use this clear stone or what it was. Xi took the thing he found in the desert, he called it the "evil thing" he told me to follow him to the end of the world, and throw it off. We were on our way to the end of the world, we walked, and we walked, I didn't know where the end of the world was. We were in a landscape we had never seen before. Big and small animals we never had seen before, we started to get hungry, and we started to hunt some animals with our bow and arrow. We hunted animals with bow and arrow; we dipped our arrow tips in poison, so the animals would fall asleep. After we had got our food, we continued our journey.

Suddenly when we were walking, there did come three really fast and strange things past us. I had never seen anything like it before, it hat four round things that was spinning fast around. And it made a strange noise to be an animal it was like a "broom" sound. I decided to follow the tracks from the strange thing or what it was.

When the tracks disappeared, we saw some strange white things, they looked alike us, except the color and they

were covering their skin with some strange things. We didn't know what to do with these strange people, so we just followed the tracks a bit back and continued our way to the end of the world.

We started to come to some big mountains, we did almost never stop, but we decided to take a break for the night. Me and Xi started to talk, we were wondering why the gods did send us this "evil thing" we did think of ways we could use this thing, but we did find out it was the best way to just throw it out of the end of the world.

The next morning we started to walk up tall mountains, it was really hard to get up these mountains. We climbed and we climbed, it started to blow a lot the higher up we got the more it did blow, but we kept it on going. When we got on top of the mountain it was no more places to go, so we must have come to the end of the world. Xi threw the thing of the earth, and we started our way back home to the clan. We prepared us to a long way home, the first challenge was to get down from the mountain again, and we helped each other down. We were both really tired, but we kept on going.

I think when we were half way on our way back home, we stopped for the night and some food, Xi went to get some food while I was making a fire for the food. After that night we went straight to the clan, we didn't stop for one time.

When we got to the clan, everyone ran over to us, and I told them that we had thrown it off the earth, everyone was happy and we did eat a lot of food, and danced around the fire that night, and everyone was happy.

**Sandra:**

The gods must be crazy

One day when !Xi came home from a hunting trip, he brought a thing he found, a thing that we could see right through and it had a weird writing on it, it said Coca-Cola. We thought it was a sign from the gods but we didn't know what Coca-Cola meant after !xi had met some people with all white skin and bright hair. They would cover their body with shirts and pants. They had this big animal that would breathe out smoke and make loud noises. They talked in a strange way almost like the monkeys do and smell very different.

At first !xi thought they were the gods, that maybe that was why they look the way they did and smell like they did. One of them could speak our language and tried to explain to us who they are. !Xi understood and asked about the bottle, then they told us that it wasn't a sign and that it was useless.

A few years later we had another interference with the people from the outside and they tried to force us to leave our paradise, they told us that they wanted to do something here and that we needed to leave. !Xi recognized their weapons because he had been shot with one of them before. We tried to be nice and say that we didn't want to go anywhere. By demonstrating that they didn't want no for an answer, then they shot and killed my youngest sister. It took a while before she died, !Xi begged them for help but they refused to do anything.

!Xi took a stone and smashed one of the officers' head in and was sent to prison for the rest of his life. We came to an agreement with them and said that we would go.

A few months later they moved us to a place outside the desert and forced us to work. Before we were taken away we could do what we wanted. We could go further out in the desert and hunt and play, we don't have any else to do here than work every hour in the day. At night we have to sleep to be able to start working in the morning. But sometimes we would go with the farmer to the big city to help him buy stuff, then we could spend the money we earned from working.

**Arne:**

Writing session related to the film "The Gods Must Be Crazy"

Let me begin with saying that I am mentally exhausted because I haven't slept in two days, so this text will probably be less than adequate, but I hope you will understand and cut me a little bit of slack. I'm not sure if I'll be able to write a thousand words, but I'll do my best, but I hope that my English skills will more than make up for that fact and give me some points on the plus-side.

How evil came into our tribe.

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“It all started with that damn coca cola bottle. We never knew how the gods could send us such an evil thing. It stirred up feelings that had never been an issue before; jealousy, anger, envy and violence. Everyone wanted to have the bottle for themselves, but each time someone started using the bottle, someone else came and took it away. Eventually that caused someone to get hurt. A woman in our tribe was struck on the head with the bottle, and as soon as it had happened, everyone in the tribe realized that they had to get rid of it. Xi’ volunteered to do it.

He took the bottle and walked deeper into the desert for a few good hours, and buried it in the sand, hoping that no one would find it. He couldn’t have been more wrong. His son Moc’ found it one day while he was out playing in the desert. He was really excited that he now owned it, and started walking back to the village while blowing air into the nozzle, making musical sounds. His sister heard him, and approached him. She also wanted to try. But Moc’ did not want to share his new property, and they started to argue and eventually Moc’ got so angry at his sister that he hit her over the head with the bottle. This was seen by the rest of the village, and they ran to her aid. She was OK.

Later that evening, around the campfire, nobody spoke. We all just sat there in silence staring at the bottle. Then, Xi’ spoke. He said that this thing would bring nothing but unhappiness and misery. They had to return it to the gods. We tried throwing the bottle back up to the gods, but they would not take it, no matter how many times we tried to throw it back. We came to the conclusion that we had to throw it off the end of the world. We did not know how long it would take to get there, but we all agreed that it would take many days and many nights. It was not an easy task to perform. But once again, Xi’ volunteered. He would get rid of the thing for good.

After Xi’ had left, the tension was higher than ever before. I did not know why, but it was a very uncomfortable feeling. Everything that had happened caused some distrust within the tribe. Nobody knew if they could really trust one another, if a small thing like a coke bottle could do so much harm to a group of people that had lived together their whole lives. I was contemplating whether or not I should leave the tribe, travel on my own for a while. It would not be an easy decision, but I had to do something.

Two days after, I had almost reached a decision. But before I could make it, 3-4 military vehicles filled with armed men approached the village, and stopped. Their interpreter told us that they were from the government of Botswana, and they now owned the land on which we lived, and we had to find somewhere else to live. This did not go over very well with the adults of the village, so they decided to take a stand. They had this newfound source of rage and anger, and they did not want to go without a fight. They were going to fight these strangers who tried to force us out of our home. But they did not stand a chance. They were slaughtered in an instant, before they even had a chance to land a single blow on the enemy. After seeing our parents get killed by gunfire, all of the children started running. And I kept running, and running, and running, and running, until all I could hear was the beating of my heart and the heavy breathing from running for so long.

It was not until I stopped and looked around, that I noticed that I was alone. We had all taken off in different directions without realizing it. My legs collapsed. I was completely alone, my friends were nowhere to be seen, my parents had just been killed, and I did not know if those men with the machine guns were chasing after me or not. Then, I noticed that it was almost nightfall. I had to find some shelter before the temperature dropped and I would freeze to death. I managed to find refuge inside a hollow tree after about an hour of searching. I was so exhausted that I fell asleep as soon as my body started to relax.

The next morning, I was waked by a man standing over me. He asked me what I was doing here, on his farmland. I told him what had happened, and he immediately took me to his house where he gave me some warm food and something cold to drink. It felt as if it was a hundred years since my last meal, this situation had been so surreal it was hard to even accept it. I had nowhere to go, no family left, and no means of protecting or sustaining myself for a long period of time. The farmer seemed to realize this. He told me I was going to stay on his farm and work for him. I did not get a choice in the matter, he just told me I was now working for him and if I tried to escape he would hunt me down and kill me.

It was hard work, but as long as I followed the rules, I was treated like another human being and got a comfortable bed to sleep in and warm food to eat. If I did not, I had to sleep in the shed with the farm animals, and I would not get anything to eat for three days. I tried following the rules most of the time, but sometimes accidents would happen. It would be neither my fault nor responsibility, but I got the blame for it nonetheless. He was not a very nice man, but at least by staying I wouldn’t lose my life.

And after almost thirty years of being a prisoner and being treated like a slave, the farmer finally passed away of old age. I had my freedom back. The first thing I did was sell his farm in order to make some money so that I

could get to the nearest town and find work and a new place to live, and put this whole terrible ordeal behind me.”

“That’s where I met you, the stunningly beautiful reporter from BBC who was kind enough to take an interest in what I had to say. I want to thank you for listening to my story, and I hope it can shed some light on the slaughter of my tribe thirty years ago, and perhaps prevent this from ever happening again. Also, thank your interpreter, he really knows his Nama quite well, has he lived amongst our people? Now, I have to get going, those jobs will not find themselves! And thanks once again for listening to me, it really means a lot!”

**Appendix 5:**

**Creative writing session 2 related to *The Gods Must be Crazy***

*Writing session to create awareness of realizing situations from the viewpoint of others  
Choose either the two first writing assignments or the two last ones*



*Time schedule; 40 minutes*

1 *Pretend you are Mr. Steyn, and now you have to cooperate with Xi and Mpudi to solve the problems with the guerilla who keeps Miss Thompson and the schoolchildren as hostages.*



2 *Pretend you are Xi, and now you are going to court for having shot an animal.*

3 *Pretend you are Miss Thompson out in the wilderness as a hostage who feels responsible for the schoolchildren.*



**Criteria**

2	3-4	5-6
You write two stories, which show that you realize these individuals' situations. You use more than 250 words.	You write two worthy stories, which demonstrate that are able to imagine how it is to be in these individuals' situations. You use more than 400 words with reasonable to decent fluency, vocabulary and not too many linguistic faults.	You write two very interesting stories, which display that you are able to imagine how it is to be in these individuals' situations. You use more than 650 words with decent fluency, wide vocabulary and few linguistic faults.

Figure 4. Creative writing



**Appendix 6:**

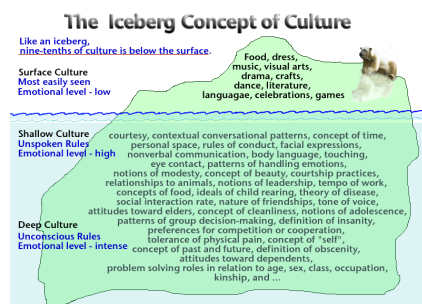
**Reflection questions with help from illustrations and pictures**

*What do these seven words mean; culture, stereotyping, intercultural competence, prejudice, ethnocentricity, values and norms?*

*In the film clip we viewed, how where the Americans stereotyped?*



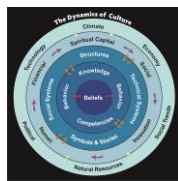
*What does the iceberg symbolize?*



*Mention a few ways to behave regarding being intercultural competent.*

*What is wise to prepare before you expose yourself to another culture?*

*What does it mean that cultures are dynamic?*



*What does living in a globalized village refer to?*



**Appendix 7:**

**Tasks connected to the film – *The Human Family Tree***

- 1 *What does the human family tree mean?*
- 2 *About how far back in time was the origin of humankind and geographically where?*
- 3 *What does this tell you?*
- 4 *Humans from different parts of the world have different appearance, what are the reasons?*
- 5 *What is culture?*
- 6 *Why is it wise to know something about other cultures?*
- 7 *Regarding culture, what does the iceberg exemplify?*
- 8 *In worst and best case, what can cultural differences lead to?*
- 9 *What is wise to prepare before meeting a person from a different culture?*
- 10 *What can prejudice lead to?*
- 11 *Write a short story, about how easy it might be to stereotype people from another culture and discuss what can be positive and negative about it.*
- 12 *What does it mean that cultures are dynamic?*
- 13 *What does living in a globalized village refer to?*

**Appendix 8:**

*Self-assessment of your historical background, intercultural knowledge and attitude*

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

*Criteria*

<i>Levels</i>	<i>Low</i>	<i>Medium</i>	<i>High</i>
<i>Knowledge-about typical expressions</i>	<i>You know two to three of the following words and can explain something about them in Norwegian or English; stereotyping, intercultural competence, culture, prejudice, ethnocentricity, values and norms</i>	<i>You are able to define in own words at least what five of the following words mean; stereotyping, intercultural competence, culture, prejudice, ethnocentricity, values and norms</i>	<i>You are able to explain and give examples in own words what all the following words mean; stereotyping, intercultural competence, culture, prejudice, ethnocentricity, values and norms</i>
<i>Choose one place to tick off to the right</i>			



<i>Knowledge-about how to prepare before intercultural encounters</i>	<i>You have heard that it is wise to be prepared before exposing yourself to persons from another culture, however you do not know how</i>	<i>You have an idea about how to prepare before exposing yourself to persons from another culture</i>	<i>You know very well how and what to prepare before exposing yourself to persons from another culture</i>
<i>Choose one place to tick off to the right</i>			
<i>Knowledge-about what the iceberg symbolizes</i>	<i>You have heard about what the iceberg symbolizes and can explain something about it in Norwegian and a few words in English</i>	<i>You have a few ideas about what the iceberg symbolizes in this context</i>	<i>You can explain very well what the iceberg symbolizes in this context</i>
<i>Choose one place to tick off to the right</i>			
<i>Knowledge-about globalization</i>	<i>You have heard the expression a globalized world and you are able to explain partly what it means in Norwegian and a few words in English</i>	<i>Mostly, you know what a globalized world means and can explain it in English</i>	<i>You know very well what a globalized world means and can explain it in English</i>
<i>Choose one place to tick off to the right</i>			
<i>Knowledge-about human beings origin</i>	<i>You have heard something about where all humans have their origin and have an idea about in which part of the world all humans have their origin. You can explain it in Norwegian and a few words in English</i>	<i>You know where all humans have their origin and you can approximately point it out on a map. You can also explain something about it in English</i>	<i>You know very well where all humans have their origin both in time and place. You have no problem to point it out on a map. You are also able to explain it very well in English</i>
<i>Choose one place to tick off to the right</i>			
<i>Knowledge-about how environment affect living conditions and genes</i>	<i>You have heard some examples of how environment affects living conditions and transfers genetic alterations for human beings. You can give one example in Norwegian and a few words in English</i>	<i>You know something about how environment affects living conditions and transfers genetic alterations for human beings. You can give a couple of examples in English</i>	<i>You know very well examples on how environment affects living conditions and transfers genetic alterations for human beings. You can give several examples in English</i>
<i>Choose one place to tick off to the right</i>			

Figure 5. Self-assessment of intercultural aspects

**Appendix 9:**

**Self-assessment of your intercultural attitude**

*Choose one place to tick off on each line*

<i>Openness and curiosity</i>	<i>Not interested at all</i>	<i>A bit interested</i>	<i>Interested</i>	<i>Very interested</i>
<i>I am interested in viewing/watching films from other cultures very different of my own (e.g. American -, British -, Indian -, African -, Japanese -, Chinese -, Latin American -, French -, etc.)</i>				
<i>I am interested in reading books from other cultures very different of my own (e.g. American -, British -, Indian -, African -, Japanese -, Chinese -, Latin American -, French -, etc.)</i>				
<i>I am interested in learning more about daily life, activities and traditions of people from cultures very different of my own</i>				
<i>I am interested in learning more about social conventions (e.g. 'good manners', normal ways of behaving, dressing, meeting and visiting people, etc.) of people from cultures very different from my own</i>				
<i>I am interested in learning more about values, beliefs and attitudes (e.g. what people are proud of, talk about, worry about, find funny, etc.) of people from cultures very different from my own</i>				
<i>I am interested in knowing more about non-verbal language (e.g. body language and contact, hand movements, facial expressions, etc.) of people from cultures very different from my own</i>				

Figure 6. Self-assessment of intercultural attitude

**Appendix 10:**

**Answer on the following reflection questions related to intercultural issues in own words**

- 1 *What will happen if you are friendly and treat people from very different cultures of your own with respect?*
- 2 *Why do you think this will happen?*
- 3 *What could be the benefits of working with people from very different cultures of your own?*
- 4 *Why do you find it this way?*
- 5 *What will happen if all human beings disrespect all other cultures than their own?*
- 6 *Why do you believe so?*
- 7 *What is your opinion about having prejudice to people from other cultures very different of your own?*
- 8 *Why do you have this opinion?*
- 9 *What is your opinion about learning about intercultural issues?*
- 10 *Why do you have this opinion?*

**Appendix 11:****Bogardus test before and after an intercultural project**

*Please, mark your answers with a circle around your preferred choice.*

1. *Would you be willing to go to sub-Saharan Africa in your work, cooperate with somebody, and learn about his or her culture for some weeks?*  
                     Yes                    No
2. *Would you be willing to become Facebook friend with natives of sub-Saharan Africa?*  
                     Yes                    No
3. *Would you be willing to let somebody from sub-Saharan Africa visit you and learn him or her about your culture?*  
                     Yes                    No
4. *Would you be willing to work closely together with natives from sub-Saharan Africa?*  
                     Yes                    No
5. *Would you be willing to be a close friend with some natives from sub-Saharan Africa, who lives in Norway?*  
                     Yes                    No
6. *Would you be willing to let people from Africa come to Norway, and have the same opportunities as you, and the same chance to get a job?*  
                     Yes                    No
7. *Would you approve of a child of yours marrying someone they have met in sub-Saharan Africa?*  
                     Yes                    No

**Appendix 12:****Answer briefly on the following questions**

1. *Where do all humans have their origin?*
2. *Do you have any idea about causes to conflicts between various cultures?*
3. *Do you have any ideas about important ways to behave/treat people from other cultures to avoid conflicts?*
4. *How do you define a multicultural society?*
5. *What in your opinion is positive about a multicultural society?*
6. *What in your opinion is negative about a multicultural society?*