

MASTER'S THESIS

Using the film *The Hundred-Foot Journey* in the English Language Classroom to Promote Intercultural Competence

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22.05.2023

Master i fremmedspråk i skolen

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Acknowledgments

Writing this thesis has been a challenging and demanding journey. Nevertheless, it has also been one of the most rewarding accomplishments and experiences of my life. First and foremost, I would like to thank my supervisors, Eva Lambertsson Björk and Jutta Eschenbach, for their guidance and support throughout this writing process. My thesis would not have reached its utmost potential without their invaluable advice, constructive criticism, and knowledge, and I am forever thankful.

I want to thank my loving family and friends for having faith in me and encouraging me through their kind and caring words at difficult times. I am also grateful to my family in Türkiye for always supporting me and keeping me in their prayers. I would like to express my sincere gratitude to my mother Nova, for her unwavering support and constant prayers. I am forever grateful for her selflessness, resilience, and the sacrifices she made to provide me with opportunities she did not get to have. Mahal kita.

Finally, I want to thank my husband Serkan, who has stood by me and held my hand every step of the way in writing this thesis. Your constant presence, uplifting words, patience, and faith in me, have been the anchor that kept me grounded and focused even during times when I doubted myself. You have been my source of strength and motivation throughout this journey, and I am forever thankful. Seni çok seviyorum, aşkim.

Abstract

This thesis seeks to answer the question of how the film *The Hundred-Foot Journey* (Hallström, 2014) can be used as a tool to promote students' intercultural competence in English language classrooms. In today's globalized world, frequent interactions among individuals from diverse cultures highlight the need for intercultural competence. In order to successfully interact and have meaningful intercultural interactions, people need the ability to communicate appropriately. Additionally, it is essential to understand that the way people use and share their language is deeply influenced by factors such as their culture and identity.

The theoretical framework presents a model of intercultural competence, intercultural concepts, and the benefits of using film as a teaching tool to enhance students' intercultural competence. The method used to enhance students' intercultural competence is to view the film *The Hundred-Foot Journey*, as it offers students a realistic depiction of different cultures, including their way of life, identity, and language. Furthermore, the film explores several intercultural concepts that can stimulate students' intercultural learning, including culture, identity, stereotypes, prejudice, ethnocentrism, and ethnorelativism. The didactic implementation presents learners, learning aims, the viewer-response approach, and the teaching plan. Through the viewer-response approach, students become active viewers while watching the film, allowing them to reflect and form authentic and meaningful connections to the film.

This thesis concludes that *The Hundred-Foot Journey* can promote intercultural competence in English language classrooms as the film illustrates essential and complex intercultural themes that the students can critically reflect on through the viewer-response approach. The didactic implementation is also designed to address and promote the various components of intercultural competence, leading to greater intercultural learning. There are several open-ended and reflective questions and tasks concerning the film in the didactic implementation where students, as a class, individually, or in groups, can explore their own values, beliefs, and behaviors, which can facilitate the development of their intercultural competence.

Table of Contents

1. Introduction.....	1
1.1. Background.....	1
1.2. Research question.....	2
1.3. Outline of thesis.....	2
2. Theoretical framework.....	4
2.1. Intercultural competence.....	4
2.2. Culture and identity.....	8
2.3. Stereotypes and prejudice	10
2.4. Ethnocentrism and ethnorelativism.....	12
2.5. Film in language teaching	15
3. Material and method.....	19
3.1. Material.....	19
3.2. Method.....	20
4. Didactic framework: <i>The Hundred-Foot Journey</i>.....	21
4.1. Plot.....	21
4.2. Intercultural concepts	21
4.2.1. Stereotypes and prejudice	22
4.2.2. Ethnocentrism and ethnorelativism	23
4.2.3. Cultural identity	28
5. Didactic implementation.....	31
5.1. Learners	31
5.2. Learning aims	32
5.3. The viewer-response approach	33
5.4. Didactic implementation.....	34
5.4.1. Lessons 1-2	36
5.4.2. Lessons 3-4	37
5.4.3. Lessons 5-6	38
5.4.4. Lessons 7-8	40
6. Summary and conclusion.....	43
References	45
Appendices	49

1. Introduction

1.1. Background

In recent decades, globalization has led to increased accessibility to cultural exchange among people from various cultural backgrounds. People can now travel, study, work, or migrate to different nations all over the world due to advances in transportation and the interdependence and interconnection of countries. As people cross borders for myriad reasons, societies become more diverse, increasing intercultural interactions between individuals with different cultural heritages. Inevitably, people will build relationships, come in contact, or engage with people from other cultures daily. It is crucial that people have intercultural competence to have successful intercultural communication. Without intercultural competence, one may see their own culture as the only valid one and disregard other cultures' values, beliefs, and opinions. Such worldview can fuel detrimental attitudes or concepts, such as stereotypes, prejudice, and ethnocentrism toward individuals that have a different culture.

It has never been more critical for students to have intercultural competence than in today's society. It is crucial that students exhibit cultural awareness and have the skills and knowledge to communicate in a culturally appropriate manner. Among the objectives of the Norwegian English curriculum (The Norwegian Directorate of Education and Training, 2020), English is emphasized as a subject that fosters students' intercultural competence. The English subject is a key component in promoting not only students' language skills but also the development of intercultural understanding of other cultures, communication skills, and identity (The Norwegian Directorate of Education and Training, 2020, p. 2). Byram (1997) developed a model that depicts the five components of intercultural competence, and its application in educational settings has enabled educators to assess students' intercultural competence. Among these components are *attitudes*, *knowledge*, *skills of interpreting and relating*, *skills of discovery and interaction*, and *critical cultural awareness*. The different elements outline what individuals require in order to become successful intercultural mediators and interculturally competent. It is essential for students to develop intercultural competence in order to navigate the increasingly diverse and interconnected global community.

There is no doubt that literature has dominated among the different teaching tools in English as a Foreign Language (EFL) classrooms. Films were often used to complement literature or entertain students. However, in recent years, film has proven to be a significant

teaching tool in its own right in EFL classrooms. Films can be a powerful tool for promoting intercultural competence and knowledge of intercultural concepts (Björk et al., 2014; Çakır, 2022; Zhang, 2020). Furthermore, films from the target language culture can be applied in language classrooms to assist students in understanding diverse cultures and intercultural relationships (Donaghy, 2019, p. 7). Students can also be facilitated to become active viewers, improving their comprehension, critical thinking skills, engagement, and motivation. Films can help promote students' intercultural competence when selected carefully and combined with a clear pedagogical plan and method.

This thesis will use the film *The Hundred-Foot Journey* as a teaching tool to illustrate intercultural concepts to provide a deeper understanding of intercultural aspects, themes, and their impact on individuals and societies. The film portrays a clash between French and Indian cultures through the medium of food and depicts intercultural conflicts and how to overcome these obstacles.

1.2. Research question

The aim of this thesis is to investigate how film can be used to promote intercultural competence for Norwegian students in upper secondary school (VG1) by illustrating and exemplifying intercultural concepts in *The Hundred-Foot Journey*. Precisely, the research question in this thesis is to answer the question:

To what extent does the film *The Hundred-Foot Journey* have the potential to promote intercultural competence in the English language classroom?

The six intercultural concepts focused on are culture, identity, stereotypes, prejudice, ethnocentrism, and ethnorelativism.

1.3. Outline of thesis

This thesis is divided into six chapters. Chapter one serves as an introduction, providing the background for this thesis, including the research question and the thesis outline. Chapter two presents the theoretical framework where intercultural competence and a model are presented and considered in one sub-chapter, as well as critical intercultural concepts divided into three sub-chapters: culture and identity, stereotypes and prejudice, and ethnocentrism and

ethnorelativism. The last sub-chapter in Chapter two discusses film in language teaching and how it can facilitate intercultural competence in English language classrooms. Chapter three contains information on the material used for the didactic implementation, which is the film *The Hundred-Foot Journey*, and the method used to analyze the film. Chapter four presents first a brief summary of the film's plot, followed by discussions of the intercultural concepts in the film, such as stereotypes and prejudice, ethnocentrism and ethnorelativism, and cultural identity. Chapter five presents the didactic implementation, first introducing the learners and learning aims, followed by a discussion of the viewer-response approach, and finally, the didactic implementation is presented in detail. Chapter six is the concluding chapter in the thesis, where a summary and conclusion are provided.

2. Theoretical framework

This chapter presents the theoretical framework underlying the didactic approach. The framework is structured into five distinct sub-chapters, each addressing key aspects underpinning the theoretical approach. The first sub-chapter defines and explores the concept of intercultural competence and its potential to broaden students' perspectives and insights on the globalized world in which they live. The second sub-chapter delves into the crucial role of culture and identity, which are significant factors in developing intercultural competence. The third sub-chapter defines and discusses the concepts of stereotypes and prejudice and their impact on society. The fourth sub-chapter focuses on and examines the concepts of ethnocentrism and ethnorelativism. Lastly, the fifth sub-chapter highlights the value of film as an effective tool for facilitating intercultural learning.

2.1. Intercultural competence

The term *Intercultural competence* is complex to define as it is multifaceted, and there are numerous ways to define it. According to Byram et al. (2002, p. 10), intercultural competence is the “ability to ensure a shared understanding by people of different social identities, and [the] ability to interact with people as complex human beings with multiple identities and their own individuality”. Intercultural competence is thus a set of vital skills required to have an effective, appropriate, and meaningful interaction with individuals from diverse cultural backgrounds. When two people communicate with one another, they not only exchange information but also see the other as an individual belonging to a particular social group, which in turn affects their manner of communication and behavior (Byram et al., 2002, p. 9). Successful communication does not solely depend on the efficiency of information exchange but also relies on the use of language to demonstrate one's willingness to relate in order to establish and maintain relationships (Byram, 2021, p. 6).

Numerous highly influential models have highlighted and interpreted intercultural competence (e.g., Bennett, 2004; Deardorff, 2006). One of the most influential and recognized models in foreign language teaching is that of Byram (1997). Byram presented five critical factors of intercultural competence: *attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness*. In the updated model (Byram, 2021), intercultural competence is viewed as a continuous learning

process that encompasses the development of the aforementioned five essential factors. The following factors described below derive from the updated model (Byram, 2021).

The first factor, *attitudes*, relates to “curiosity and openness” in addition to “readiness to suspend disbelief about other cultures and belief about one’s own” (Byram, 2021, p. 62). The factor attitudes is a vital component of intercultural competence as it expresses a learner’s views, opinions, and thoughts on diverse cultures and their own. Developing the qualities of being unprejudiced, flexible, and seeing the other’s perspectives is essential for achieving an elevated level of intercultural competence. Decentering oneself, or the capacity and readiness to suspend one’s own beliefs, values, meanings, and behaviors, and evaluate them from the perspective of others with whom one is interacting, is a crucial part of this process (Byram, 2021, p. 45). Byram states, “Without questioning one’s own and valuing others’ experience, interpreting and relating them is likely to be value-laden and biased” (2021, p. 45). Learners should therefore be aware of their own attitudes to prevent them from presuming that their beliefs, behaviors, and values are the only possible and inherently correct ones (Byram et al., 2002, p. 12).

Knowledge, which is the second factor, concerns having “specific knowledge of social groups and their products and practices in one’s own and in one’s interlocutor’s country” (Byram, 2021, p. 63). This does not imply that learners need to acquire extensive factual information about a particular culture but rather specific knowledge of that culture’s core beliefs, values, and behaviors. It is also essential to acknowledge that individuals who socialize in formal and informal situations acquire multiple concealed identities, such as regional, ethnic, and social class (Byram, 2021, p. 46). Therefore, it is important to recognize that individuals should not be seen as having only one identity, as this is an oversimplification when interacting with others. Knowledge, as with attitudes, is a crucial factor of intercultural competence, but it is essential to recognize that one can never fully achieve or have perfect intercultural competence as “An absolute competence is not possible” (Byram, 2021, p. 150).

The third factor, *skills of interpreting and relating*, requires the learner to “interpret a document or event from another culture, to explain it and relate it to documents from one’s own” (Byram, 2021, p. 65). In order to understand, relate to, and learn from a text or film that depicts other cultures, learners need to possess the competence to decenter themselves. One way to improve this ability is to compare and contrast concepts, texts, or events from juxtaposed cultures. This skill enables learners to identify how misunderstandings or

disruptions may arise between distinct cultural groups and how they can resolve them (Byram, 2021, p. 65). Identifying and resolving cultural misunderstandings is an essential aspect of intercultural competence since it allows individuals to communicate effectively and build positive relationships with people from different cultures.

The fourth factor is *skills of discovery and interaction*. It deals with learners' capacity to gain new knowledge of a culture and its customs and to utilize this knowledge, along with attitudes and skills, in real-time communication and interaction (Byram, 2021, p. 65). This ability involves implementing and placing knowledge, attitudes, and skills into practice and action in intercultural contexts. According to Byram (2021, p. 48), developing the skills of discovery and interaction will increase and refine our knowledge about others and enable us to respond appropriately to specific interactions with particular individuals. In addition, these skills would allow individuals to quickly understand an unfamiliar culture and interact with people from that culture in increasingly complex and rich ways (Byram, 2021, p. 66).

The final component of intercultural competence is *critical cultural awareness*. Byram (2021, p. 66) describes this factor as "An ability to evaluate, critically and on the basis of an explicit, systematic process of reasoning, values present in one's own and other cultures and countries". According to Byram, the aim is not to alter the values and beliefs of learners, but rather to make them explicit to enable them to evaluate and respond to others in a more thoughtful manner. Teachers need to understand that learners often have a strong attachment to their own country and their well-developed knowledge and identification with it (Byram, 2021, p. 112). Therefore, learners must develop a critical awareness of their own values and others', as these can influence or affect the values of different cultures. While teachers may choose not to intervene in students' beliefs for ethical reasons, they can encourage them to express their reasoning and to apply consistent reflection both to their own society and others' (Byram, 2021, p. 67). Critical cultural awareness can assist learners in overcoming cultural barriers, building cultural connections, and enhancing their appreciation for diversity.

Incorporating intercultural competence into course curricula has become necessary to prepare students for a rapidly changing and diverse world. Already 21 years ago, Byram et al. (2002, p. 7) published a practical guide for making the Intercultural Dimension more accessible to teachers who wanted to implement it in their classrooms. Byram et al. (2002, p. 9) state that:

the 'intercultural dimension' in language teaching aims to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities and to avoid the stereotyping which accompanies perceiving someone through a single identity. It is based on perceiving the interlocutor as an individual whose qualities are to be discovered, rather than as a representative of an externally ascribed identity.

The guide aims to provide a comprehensive overview of the intercultural dimension and enable teachers to understand its practical implications for them and their learners. To communicate effectively, learners need to have both a grasp of grammatical knowledge of the language and an understanding of how to use the language appropriately (Byram et al., 2002, p. 9). Other aspects of communication, such as appropriate tone, register, style, and vocabulary, are likewise critical when communicating with various individuals in different situations. According to Byram et al. (2002, p. 9), language instruction should aim towards equipping learners with the ability to be intercultural speakers or mediators, allowing them to interact with intricacy and multiple identities. A vital element of the intercultural dimension recognizes that language is intertwined with culture and identity. In order to have successful intercultural communication, one must acquire intercultural skills such as the five factors of Byram et al. mentioned above. These crucial factors enable language learners to “identify misunderstandings while interacting with people from other cultures, explain their conflicting interpretations, define the need for further learning, and take action to avoid such misunderstandings” (Galante, 2015, p. 33). Additionally, there are several ways in which one can promote learners’ intercultural competence. Byram et al. (2002, p. 14) suggest that teachers should construct a sequence of activities that encourage learners to draw conclusions from their own experiences rather than relying solely on information that has been acquired through reading or listening. Through reflection and examination of their own intercultural encounters, learners can develop critical thinking and problem-solving skills, fostering a deeper understanding of intercultural communication. Learners can also be challenged to compare and examine two authentic materials to present opposing viewpoints (Byram et al., 2002, p. 23). By exploring different views and perspectives, learners can develop empathy and regard for people with different cultural backgrounds and beliefs. In addition, learners can develop an appreciation and gain knowledge of underlying assumptions and values that influence different cultural perspectives. Regardless of the method selected for teaching intercultural competence, it is crucial to establish procedural ground rules for classroom

discussion and debates (Byram et al., 2002, p. 25). The purpose of this is to ensure that learners engage in discussions and dialogues that are both constructive and respectful, which can facilitate the development of intercultural competence.

2.2. Culture and identity

The term *culture* has different interpretations across various disciplines, making it challenging to pinpoint a precise definition. In social or cultural anthropology, it can be defined as “the collective programming of the mind that distinguishes the members of one group or category of people from others” (Hofstede et al., 2010, p. 6). According to this definition, culture is a set of learned or passed down mental patterns or behaviors that differentiate members of a group from others. Triandis (1994, p. 22) offers an alternative definition where the idea of culture is broken down into several elements that boost chances of survival as made possible by language:

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

This definition emphasizes the significance of language as a means of transferring and sharing cultural and subjective elements such as beliefs, views, and values. Hall (1976) developed the iceberg analogy of culture, which suggests that most of what we call culture lies hidden beneath the surface, akin to an iceberg. On the surface of the cultural iceberg, one can observe the visible aspects of culture, such as language, behaviors, holidays, and food. However, beneath it, we can discover the core values, beliefs, attitudes, and communication styles a culture has. It is vital to make learners aware that the culture they can see is just a tiny fraction of a much broader and more complex picture. Additionally, learners must know that culture is shared and transmitted from generation to generation (Samovar et al., 2017, p. 41). Preserving culture is crucial for its longevity and continuity, but it is also essential to acknowledge that cultures are not static but constantly evolving and adapting. However, core values, beliefs, and traditions are not easily altered. Concerning cultural change, Hofstede et al. (2010, p. 20) state that “The unwritten rules for success, failure, belonging, and other key attributes of our lives remain similar [...] Most changes concern the toys we use in playing the game”.

Learners must be aware that although cultural shifts are anticipated, the degree and magnitude of these shifts are often not as intense. In order to foster a deeper understanding and appreciation of cultural diversity in our world, it is necessary for learners to be continually educated about cultural environments and their changes. Yalcin (2013, p. 262) states that “Teaching culture in language classrooms seems to play a key role in forming the base for mutual understanding and collaboration in terms of cultural pluralism”. Xue (2014, p. 1496) suggests that teachers incorporate topics such as cultural connotations of words, expressions, and idioms, as well as cultural factors affecting verbal and nonverbal communication, into their lessons. To learn a language effectively, one must also understand the cultural context it represents (Xue, 2014; Yalcin, 2013).

Identity is an abstract and complex concept. It is broadly defined by Ting-Toomey (2005, p. 212) as the “reflective self-conception or self-image that we each derive from our family, gender, cultural, ethnic, and individual socialization process. Identity basically refers to our reflective views of ourselves and other perceptions of our self-images”. According to this definition, identity is viewed as a self-concept (an individual’s perception and understanding of themselves) formed through various socialization processes and individual experiences. The concept of identity encompasses both the individual’s self-reflection and the perception of their self-image by others. For a more specific definition, Fong (2004, p.6) defines *cultural identity* as:

The identification of communications of a shared system of symbolic verbal and nonverbal behavior that are meaningful to group members who have a sense of belonging and who share traditions, heritage, language, and similar norms of appropriate behavior. Cultural identity is a social construction.

This definition highlights the impact culture has on identity and denotes cultural identity as a social construct. Cultural identity is shaped by the collective experiences and perspectives of the group rather than being an inherent characteristic. Furthermore, identities are not only dynamic but also multifaceted. Identities continually evolve, with new ones being adopted and old ones abandoned throughout one’s lifetime. Individuals' *social identities* are formed by the various groups they belong to, such as ethnicity, gender, or religious group. Membership in certain social groups and non-membership in others shape these identities (Samovar et al., 2017, p. 245). In developing intercultural competence, learners can overcome the limitations of stereotyping associated with perceiving individuals through a singular identity and interact

with complexity and multiple identities (Byram et al., 2002, p. 9). For students to understand their own and others' identities and cultural beliefs, teachers must provide them with opportunities for reflection and expression (Galante, 2015, p. 37). Learners can develop greater diversity awareness, inclusiveness, and intercultural competence by acquiring a deeper understanding of the significance of identities and their complexities and aspects.

2.3. Stereotypes and prejudice

It is a common phenomenon for individuals to employ labeling and categorization in their attempt to simplify the complexity of the world and the people around them. Social categorization involves grouping individuals into categories based on shared characteristics, which is a natural occurrence in people's everyday perceptions (Stangor, 2016, p. 5).

Unfortunately, individuals can construct *stereotypes* and *prejudice* through these groupings and classifications. As defined by Stangor (2016, p. 4):

stereotypes represent the traits that we view as characteristic of social groups, or of individual members of those groups, and particularly those that differentiate groups from each other. In short, they are the traits that come to mind quickly when we think about the groups.

The features that Stangor describes are often based on generalizations and oversimplifications of complex social identities, such as age, gender, religion, and sexual orientation. The damaging, inaccurate, and unfair nature of stereotypes render them problematic, as they would be viewed as a facet of the general study of person perception were it not for their detrimental effects (Stangor, 2016, p. 4). Stereotypes can be harmful because they often reinforce unfavorable perspectives and behaviors against people and groups that differ from our own. This negative attitude towards a group or its members is commonly referred to as *prejudice* (Stangor, 2016, p. 4). *Othering* is another term that is frequently related to stereotypes and prejudice. It is defined by Dervin (2016, p. 45) as “turning the other into an other, thus creating a boundary between different and same, insiders and outsiders”. Individuals or groups of people who differ from the dominant or majority group are treated as outsiders or excluded. In the context of prejudice, othering can lead to the development of harmful stereotypes and beliefs that portray the other group as inferior, strange, or even dangerous. Additionally, it is vital to recognize that stereotypes and prejudices can harm individuals who believe them. Reducing others to predetermined characteristics can limit

one's ability to see others as complex and multifaceted individuals. Stereotypes and prejudice can lead to missed opportunities for meaningful and diverse connections with others. By categorizing people based on superficial characteristics like physical appearance, gender, or nationality, one risks overlooking their uniqueness and individuality. Stereotypes and prejudices stem from emotions rather than rational thinking (Byram et al., 2002, p. 27). Fear, frustration, or disdain are commonly associated with these predetermined and simplistic images or ideas. Socialization, cultural norms, and personal experiences can also contribute to developing stereotypes and prejudices. Individuals can, for example, develop and learn stereotypes and prejudices about specific groups from family members, friends, or through media portrayals. In a literature review of Eberl et al. (2018), 78 research studies centered on European media discourse determined that migrants were predominantly depicted as a threat to the host society's economy, culture, and safety. Migrants portrayed as threats might contribute to the formation of stereotypes and prejudices against certain migrant groups, such as those from specific regions or with distinct cultural backgrounds. Furthermore, Eberl et al. (2018, p. 217) also concluded that the predominantly negative portrayal of immigration in media could trigger the activation of stereotypical beliefs about migrant groups. Migrants are frequently portrayed as burdens to host societies, less educated and skilled than native-born individuals, and culturally inferior. These stereotypes and biases can harm migrants and communities by leading to discriminatory behaviors and policies, exclusion, and even violence.

Given the detrimental repercussions of stereotypes and prejudices, it is critical that these concerns be addressed in foreign language education. In particular, language teachers have a responsibility to create an open learning environment that promotes intercultural understanding and challenges stereotypical thinking and biases. Stangor (2016, p. 10) refers to research indicating that individuals who experience repeated exposure to discrimination or unfair treatment and are stigmatized due to stereotypes and prejudice report more psychological distress, depression, and reduced life satisfaction and happiness levels. As a collective society, it is essential to acknowledge the damaging impact of stereotypes and prejudice and strive to cultivate a more inclusive and equitable world. Therefore, raising awareness and promoting knowledge about these issues is critical to prevent stereotypes and prejudice's harmful and detrimental outcomes. According to Byram (2021, p. x):

Teaching should be designed to offer learners opportunities to challenge their views of the target language and its users, to become aware of and reflect on possible

stereotypes and prejudices concerning target-language countries and peoples and, if possible, to replace or supplement them with more valid knowledge, personal experiences and intercultural interaction in the target language.

The statement of Byram emphasizes the need for learners to become aware of possible stereotypes and prejudices surrounding the target language countries and people who live in them. By engaging in critical reflection and analysis, learners can identify their own biases and enhance their knowledge of the target-language countries. Stangor (2016, p. 14) suggests that one successful way to reduce stereotypes and prejudices involves reducing the categorization process itself. When individuals who are members of different groups perceive themselves as members of a larger common group, members of different groups can build positive relationships and friendships, leading to a reduction in stereotyping and prejudice. Teachers can also encourage students to discuss their personal experiences and cultures, which can promote understanding and tolerance for diversity. Both learners and teachers should be prepared to critically examine and question any generalizations or stereotypes and be willing to suggest or present alternative perspectives (Byram et al., 2002, p. 25). Learners and teachers can develop a better awareness of the complexities of diverse cultures and individuals by critically studying and criticizing these generalizations. According to Byram et al. (2002, p. 27), it is crucial to challenge the ideas themselves rather than the individuals who express them, as stereotypes and prejudices are often rooted in emotions. When individuals feel attacked or criticized for expressing stereotypes or prejudices, they may become defensive and less receptive to learning about other cultures or viewpoints. By creating a safe and respectful classroom environment where learners feel comfortable expressing their ideas and asking questions, teachers can help facilitate open dialogue and challenge harmful stereotypes.

2.4. Ethnocentrism and ethnorelativism

Individuals' attitudes and perspectives significantly impact how they interact with people of different cultures. For instance, if individuals view their own culture as superior to others, they may be less willing to engage with or learn from people from distinct cultural backgrounds. This phenomenon is known as *ethnocentrism*, which refers to the attitudes, beliefs, or perceptions of individuals who view their own culture as the standard against which all other cultures are judged, often viewing them as incorrect or inferior. Bennett (2004,

p. 62) defines ethnocentrism as “the experience of one’s own culture as ‘central to reality’ [...] the beliefs and behaviors that people receive in their primary socialization are unquestioned; they are experienced as ‘just the way things are’”. This lack of critical reflection can result in a narrow perspective based solely on their own cultural assumptions, leading individuals to be less inclined to consider other cultures and worldviews. Bizumic et al. (2021, p. 35) posit that ethnocentrism is partly innate but also influenced by social factors, forming a complex interplay between biological and environmental influences. Limited perception of one’s own culture can potentially foster ethnocentric attitudes, hindering the ability to comprehend and appreciate the values and beliefs of other cultures. Bennett (2004, p. 63) states that “In general, the more ethnocentric orientations can be seen as ways of *avoiding cultural difference*, either by denying its existence, by raising defenses against it, or by minimizing its importance”. Consequently, ethnocentrism can lead to cultural misunderstandings, conflicts, and impede effective communication and collaboration between various groups. Global events, such as Donald Trump’s election in the United States, the extensive support for Brexit in the United Kingdom, and the increasing acceptance of far-right populist leaders around the world, have revealed that ethnocentrism has been resurgent in recent years (Bizumic et al., 2021, pp. 29-30). These recent events underscore the significance of fostering discourse and awareness regarding ethnocentrism, given its resurgence and potential to significantly impact society. This impact could manifest in several ways, such as discrimination, prejudice, social divisions, and disputes.

As discussed in the previous section, ethnocentrism exerts significant adverse effects on society. However, individuals can opt to embrace an alternative perspective referred to as *ethnorelativism*. Bennett (2004, p. 62) defines ethnorelativism as “the experience of one’s own beliefs and behaviors as just one organization of reality among many viable possibilities”. Individuals who have an ethnorelative worldview have the ability to appreciate and comprehend different cultural perspectives and ways of living. People with ethnorelative views recognize that their own beliefs and behaviors are only one of numerous viable ways to organize reality, and they never assume that their own viewpoint is superior. As Bennett (2004, p. 63) explained, “The more ethnorelative worldviews are ways of *seeking cultural difference*, either by accepting its importance, by adapting perspective to take it into account, or by integrating the whole concept into a definition of identity”. Ethnorelative worldviews are distinguished by an active and positive engagement with cultural differences rather than rejecting or avoiding it. Ethnorelative individuals are able to recognize the value and richness

of cultural diversity and are receptive to acquiring knowledge and collaborating with individuals from various cultural backgrounds. Furthermore, ethnorelativism plays a crucial role in achieving intercultural competence by enabling individuals to recognize, appreciate, and comprehend cultural differences as a valuable facet of human diversity. By adopting an ethnorelative perspective, individuals can develop a profound comprehension of various cultural viewpoints, which is an essential component of intercultural competence. Ethnorelativism fosters intercultural communication and understanding, allowing individuals to interact with others from diverse backgrounds more effectively. It encourages people to adopt a problem-solving approach to intercultural conflicts instead of a confrontational one, enabling them to appreciate and understand various cultural perspectives.

Bennett introduced the Developmental Model of Intercultural Sensitivity (DMIS) in 1986, and it has since undergone multiple updates. The DMIS framework is widely recognized as an influential model in intercultural communication research, as it offers a comprehensive framework for understanding and assessing an individual's level of intercultural sensitivity. There are six identified stages of intercultural sensitivity, and each step represents a different level of awareness and acceptance of cultural differences. The figure below displays the DMIS continuum, which extends from ethnocentrism to ethnorelativism (Bennett, 2004, p. 63).



Ethnocentrism → **Ethnorelativism**

Figure 2. The six developmental stages of intercultural communication and sensitivity (adapted from Bennett, 2004, p. 63).

The initial three DMIS orientations are characterized as more ethnocentric, while the subsequent three orientations are defined as ethnorelative. *Denial*, the first stage, is where one experiences one's own culture as the only authentic or valid one (Bennett, 2004, p. 63). The values, beliefs, and behaviors of other cultures may be unnoticed, and if they are, they may be perceived through a lens of vagueness or generality. The second stage is *defense* against

cultural differences, where an individual perceives their own culture as the only feasible one over the cultures of others (Bennett, 2004, p. 65). Individuals in this phase often perceive themselves as being victimized or subjected to attack during conversations or debates regarding issues of prejudice, discrimination, or racism. In the third stage, *minimization* is reached when an individual classifies some aspects of their own cultural worldview as universal (Bennett, 2004, p. 66). In other words, these aspects are believed to be applicable and relevant across all cultures and contexts, which downplays or dismisses the importance of cultural differences. Moving on to the ethnorelative stages, the first of these is *acceptance*. According to Bennett (2004, p. 68), “*Acceptance* of cultural difference is the state in which one’s own culture is experienced as just one of a number of equally complex worldviews”. Acceptance does not necessarily imply a preference for, agreement with, or endorsement of the behaviors or values of other cultures. Instead, it involves an individual’s acknowledgment and acceptance of the fact that various cultural worldviews exist. *Adaptation*, the fifth stage in the DMIS model, refers to the state in which an individual’s perception and behavior become appropriate to another culture after experiencing it (Bennett, 2004, p. 70). At this stage, individuals demonstrate the ability to intellectually and emotionally empathize with the experiences of individuals from diverse cultures. The sixth and last stage is *integration*. Bennett (2004, p. 72) describes this stage as “the state in which one’s experience of self is expanded to include the movement in and out of different cultural worldviews”. In the final stage, one’s identity or sense of self transforms as one integrates other cultures’ values, beliefs, perspectives, and behaviors in an authentic and suitable manner. The ability to move fluidly between diverse cultural worldviews allows one to view oneself as multicultural, actively choosing the best cultural context for any given situation. Bennett (2004, p. 74) asserts that progression through the stages is primarily unidirectional, although occasional setbacks or “retreats” are possible. However, as argued by Bennett, it is improbable for an individual to regress from a more complex stage of experiencing cultural differences to a less complex one. According to the DMIS model of Bennett (2004), reaching the final stage does not necessarily guarantee intercultural competence. Still, it may suggest that an individual has attained elevated levels of intercultural competence.

2.5. Film in language teaching

Film can be an effective tool for promoting intercultural competence in foreign language teaching (Björk et al., 2014, p. 196). Films can help students understand cultural practices, norms, and beliefs while also developing an appreciation for various human experiences. Çakır (2022, p. 400) argues that films motivate students to learn the target language far more than textbooks, making them a valuable source of cultural information. Films are not only familiar and visually appealing for students, but they also provide a rich source of authentic and valuable language input. Authentic language input allows learners to hear and see the foreign language being used in real-life contexts and offers opportunities for learners to engage in interactive language use (Donaghy, 2019, pp. 6-7). As a result, students' language skills and familiarity with intercultural concepts and colloquial expressions may improve. Recent studies have indicated that audio-visual media can enhance learners' intercultural competence and knowledge of intercultural concepts (Çakır, 2022; Zhang, 2020). Integrating film into foreign language instruction can also boost students' motivation for learning and cultivate a heightened receptiveness towards other languages and cultures found in films (Björk et al., 2014, p. 195). Film is a medium for storytelling that explores human experiences such as aspirations, struggles, interpersonal connections, and social conventions. It also depicts how individuals interact with one another while navigating social norms and complex borders. Consequently, films significantly portray diverse cultures and their main issues. Every film deals with culture in some way, but certain films excel at delving into particular facets of culture. These films can provide more in-depth insight and perspective into the portrayed culture. Films offer learners the opportunity to improve their ability to think critically and examine the relationships between different cultures and the social and cultural issues that affect them (Çakır, 2022, p. 400). Another advantage film has is that it shows both verbal communication and non-verbal communication and body language (Björk et al., 2014, p. 197). Using film as a visual aid in language teaching may help learners understand, use, and interpret non-verbal cues in a variety of settings. Non-verbal communication has the potential to uncover a plethora of information, including cultural contexts and cross-cultural comparisons. Furthermore, films have an additional advantage over literary texts in accurately portraying non-verbal communication, body language, and language use across various cultures and situations. This makes them a superior tool for illustrating diverse forms of discourse, as opposed to textbooks and classrooms, which have limited effectiveness in this regard (Yalcin, 2013, p. 265).

Films can be a powerful tool to employ in the classroom, but both teachers and students must understand and be aware that film is fiction (Björk et al., 2014, p. 196). It is critical to recognize that films do not always provide an accurate representation of reality. The events, characters, and situations depicted in many films may contain exaggerated stereotypes, clichés, or tropes. However, when used appropriately, these ideas or expressions can help to build cultural awareness, develop communication skills, and break down stereotypes. Therefore, educators must provide context and promote critical thinking when selecting and utilizing films as teaching tools. Educators can also use film to introduce new perspectives, challenge stereotypes, broaden students' worldviews, and promote empathy and openness towards other cultures. According to Björk et al. (2014, p. 196), films can provide a window into the daily lives of cultures by portraying interpersonal relationships, common disputes, and crisis situations. Yalcin (2013) echoes the assertion of Björk et al., stating that we can attain "knowledge and information about particular places and times, about how people live, think and behave, about body language, styles of dress, table manners, gender roles, ways of treating children and talking to bosses, elders and peers, etc." (p. 263). Students can observe and analyze the various communication styles, cultures, and common issues that may arise. Besides depicting social challenges, dreams, and behaviors, films can also reflect and interpret the society in which they are set (Björk et al., 2014, p. 196). A film set in a particular culture can reflect the values and customs of that culture, allowing viewers to gain a deeper insight into that society's practices and beliefs. Films do not merely passively reflect society but also actively interpret it. Filmmakers often take creative liberties to offer their own insights and perspectives on the social issues and cultural practices portrayed in the film. As films portray constructed situations and encounters that are staged and meticulously crafted, it is crucial to exercise critical judgment when using them as tools (Björk et al., 2014, p. 196).

The use of films as a pedagogical tool in language teaching has become increasingly prevalent in recent years. One particularly effective method of integrating films into the English language classroom is through the implementation of a comprehensive approach, whereby the entire film is utilized. This is also known as the whole-film approach (King, 2002, p. 513). Learners can observe how the different elements of the film are woven together when they view the whole film. The outcome could be a more comprehensive grasp of the plot, characters, and themes. Shea (1995, in King, 2002, p. 513) advocates for the whole-film approach, stating:

If I cut up the movie in five minute segments, focusing on the linguistic structure and the form of the language, the students might never have recognized the emotional force and narrative dynamic of the video as a story about important things in the human experience, aesthetic and ethical things like dreams, imagination and commitment; things that drive language and ultimately stimulate students to learn it in the first place.

According to Shea's claim, viewing films in their entirety provides students with a greater opportunity to learn significant cultural and emotional aspects that shorter segments may overlook. The whole-film approach additionally gives learners extensive exposure to the target language, its diverse varieties, and the film's cultural context. Donaghy (2019, p. 11) recommends that the entire film be screened in short segments over multiple sessions rather than all at once. By turning the film into sequences, students can actively engage with the material rather than passively view the film. According to King (2002, p. 520), films "provide enjoyable language learning opportunities for students if the teacher chooses appropriate films, which are purposeful and tailored to students' learning needs and proficiency level". King underscores the significance of selecting appropriate films for language instruction, as inappropriate or unsuitable films may diminish the effectiveness of using films as a language-learning tool. The incorporation of relatable and meaningful content into instructional films can have a positive impact on student engagement and learning outcomes. For students to recognize fundamental beliefs and values, teachers need to guide them actively during film viewings, which require extended engagement and proper instruction (Zhang, 2020, p. 343). Optimizing the efficacy of films as a resource in language teaching requires careful selection and pedagogical planning. Ultimately, the use of film in language instruction can enhance learners' communicative competence and is an effective tool for enhancing intercultural competence.

3. Material and method

This chapter presents the material for the didactic implementation prior to the presentation of the selected method for analyzing the film.

3.1. Material

The Hundred-Foot Journey is an American comedy-drama film based on the novel with the same name by Richard C. Morais (2008). The Kadam family immigrates to France and opens a restaurant in a small village opposite a Michelin-starred French restaurant. Unfortunately, the arrival of the Kadam family is received with hostility by the French owner, Madame Mallory, who sees them as a threat to French cuisine and culture, and thus the conflict between two diverse cultures begins. *The Hundred-Foot Journey* portrays several intercultural aspects, including cultural conflicts and the process of embracing and recognizing cultural diversity.

The Hundred-Foot Journey offers several opportunities for students to explore cultural differences and similarities between different ethnic groups. Several valuable intercultural aspects are found in the film, such as contradictory values and beliefs, widely differing cuisines, and the theme of immigration and diaspora. Furthermore, the film highlights the significance of cross-cultural communication and empathy, exhibiting how misunderstandings can arise and eventually be resolved through intercultural communication and intercultural competence. *The Hundred-Foot Journey* also illustrates cultural exchange positively, demonstrating how individuals can learn from one another and grow together. The exchange of cultural experiences, perceptions, and knowledge facilitates people's growth both as individuals and as a society. The criteria for selecting the film were that it had to capture intercultural meetings, display cultural differences, and how to navigate cultural diversity. It is recommended that learners be presented with texts that offer contrasting views in order to challenge their critical thinking skills (Byram et al., 2002, p. 23). Additionally, the film needed to reveal intercultural concepts, such as stereotypes, prejudice, ethnocentrism, and ethnorelativism, that could challenge and encourage students to explore their cultural identity and learn about others. It is essential for learners to engage in examining and challenging generalizations and stereotypes, as this is a crucial aspect of developing intercultural competence (Byram et al., 2002, p. 25).

3.2. Method

The Hundred-Foot Journey was initially watched in its entirety, focusing on the interactions between characters from diverse cultural backgrounds. Relevant scenes and themes that conveyed intercultural concepts present in the film were carefully identified and noted. The film's representation of diverse cultures and cultural identities was also closely examined and analyzed, specifically focusing on identifying scenes of stereotyping, prejudice, and ethnocentric or ethnorelative worldviews. Subsequently, following the initial viewing, the characters' motivations were analyzed and considered in relation to their respective cultural backgrounds. The film was then viewed again, with intervals of pause and replay utilized to facilitate a more detailed analysis of specific scenes and their relevance to intercultural learning. Reflections of personal responses and interpretations to the scenes and significant dialogues that emphasized intercultural elements were noted. The film was then assessed and divided into segments that included one or more of the intercultural concepts present in the film.

4. Didactic framework: *The Hundred-Foot Journey*

This chapter presents the didactic framework of the film *The Hundred-Foot Journey* and is structured into two sub-chapters. The first sub-chapter summarizes the plot of *The Hundred-Foot Journey*. The second sub-chapter provides an analysis of intercultural concepts portrayed in the film, before the presentation of the didactic implementation in the following chapter.

4.1. Plot

In *The Hundred-Foot Journey*, the Kadam family immigrates to France, opening an Indian restaurant across a French Michelin-starred restaurant. The two restaurants are only 100 feet apart, leading to an intense rivalry between the Indian and French chefs Hassan Kadam and Madame Mallory. Hassan is a gifted cook, passionate about aromatic Indian flavors and seasonings. Upon encountering French gastronomy, he is astonished by its distinct cooking techniques and flavors. Hassan finds himself drawn to French cuisine and starts incorporating it into his own dishes, creating fusion cuisine. Madame Mallory, on the contrary, expresses strong disapproval towards the Kadam family's music, spices with an intense aroma, and vivid and unconventional ways. She tries to sabotage the Kadam family's restaurant due to her dislike of Indian culture and her competitive nature. The conflict between the Kadam family and Madame Mallory reaches a critical juncture when her head chef, Jean-Pierre, vandalizes and then sets fire to the Kadam family's restaurant. Madame Mallory realizes the destructive impact of prejudice and opts not to adhere to Jean-Pierre's cultural bias. Over time, Madame Mallory develops a positive attitude towards the Kadam family, recognizing Hassan's exceptional culinary abilities, and gradually becomes more accepting of their unique Indian culture.

4.2. Intercultural concepts

The Hundred-Foot Journey is a film that offers a depiction of various intricate intercultural aspects that hold the potential to promote intercultural competence. Therefore, the intercultural concepts of stereotypes and prejudice, ethnocentrism and ethnorelativism, and cultural identity within the film will be presented in the following subsections.

4.2.1. Stereotypes and prejudice

In the film, several sequences and dialogues depict how stereotypes and prejudice function. One example is found in the opening scene of *The Hundred-Foot Journey* (Hallström, 2014, 0:02:30) when Hassan encounters an immigration officer in Rotterdam when relocating from England to another European country. The officer asks Hassan about his occupation, to which Hassan replies that he is a cook. The officer smirks and asks, “You mean kitchen porter?” while Hassan responds, “No, cook”. The officer’s initial assumption that Hassan may be a kitchen porter rather than a cook could be interpreted as reflecting stereotypes associated with South Asian immigrants, who are often believed to perform lower-skilled work, such as cleaning or manual labor. Individuals tend to categorize people based on physical characteristics that are perceptually salient, such as people’s ethnicity, gender, age, and physical attractiveness (Stangor, 2016, p. 12). The immigration officer’s premature judgment of Hassan as a kitchen porter rather than a cook, based on his South Asian appearance and cultural background, exemplifies how negative stereotypes and assumptions can arise from categorizing individuals based on physical characteristics rather than recognizing their individual qualities and abilities. Byram et al. (2002, p. 27) describe these premature conclusions as “stereotypical assumptions or ignorance”. One might argue that a smirk, scoff, or derogatory remark may not necessarily indicate the presence of stereotypes or prejudice. However, contemporary forms of prejudice may take form as indirect and subtle behaviors, which makes them less visible and more challenging to identify (Gaertner et al., 2016, p. 434). The scene not only sheds light on the immigration officer’s prejudiced attitude toward Hassan but also highlights the broader issue of stereotypes and prejudice against marginalized groups in Western societies. It can be argued that the immigration officer may have much contact with immigrants, however, it is also possible that the officer’s experiences and interactions have reinforced negative stereotypes rather than challenging them. Negative stereotypes of immigrants can fuel harmful perceptions that perpetuate discriminatory and prejudiced attitudes.

Another example of stereotypes and prejudice in the film is the mayor’s warning to Madame Mallory (Hallström, 2014, 0:41:37). Madame Mallory approaches the mayor with a complaint about noise, regarding the Kadam family’s restaurant’s loud music. The mayor responds, “Madame, may I offer you a word of caution? These people are different. They are not French. Some in the village, the worst sort, say ugly things about them. Be careful you are not seen in sympathy with them” (0:41:37). The mayor’s statement to Madame Mallory,

“These people are different. They are not French” can be seen as an example of othering. Othering can fuel negative stereotypes and prejudices, contributing to discrimination, exclusion, and social marginalization. The mayor’s warning to be careful not to show sympathy for the Kadams suggests that they are not entirely accepted members of the community. Some villagers perceive the Kadam family as foreign individuals who pose a threat to their community. These villagers express their fear and hatred toward the Kadam family to the mayor. Individuals who reside in a location they regard as their homeland or where they experience a sense of belonging possess a feeling of entitlement to act in a manner that reflects their cultural norms and values (Beck, 2015, p. 70). For some French people, this includes great pride in their country’s rich history and cultural heritage, particularly in regard to French cuisine, which has gained worldwide recognition. In addition, it is said that in French society, proper etiquette and good manners are generally highly valued. The mayor’s warning suggests that the Kadam family’s behavior does not align with the cultural norms and values of French society. This sense of entitlement or legitimacy can create conflicts or prejudices with those who do not share the same cultural norms or values, particularly when those customs are considered controversial or disruptive. The Kadam family and the French villagers do share some cultural norms, such as an appreciation for culinary arts and a belief in the importance of tradition and cultural heritage. However, conflicts arise regarding cultural norms and values that differ between the two groups. The French villagers are skeptical of the Kadam family’s Indian cuisine as it is foreign and unfamiliar. French cuisine has a long history and significance in France, and the Kadam family’s restaurant can be seen as a disruption to this tradition. Ware (2015, p. 192) states, “A major component of French culture is the conviction that its culture is superior to those of all non-Europeans”. Ware asserts that some French individuals may hold the belief that their way of life is superior to that of all non-Europeans, as seen in the mayor’s warning of the French villagers’ remarks to Madame Mallory in the film. The mayor recommends that Madame Mallory exercise caution in associating with the Kadam family, who are immigrants from India, as they may not be well-received within the French community in the village.

4.2.2. Ethnocentrism and ethnorelativism

As mentioned previously in the theoretical framework, ethnocentrism refers to the phenomenon of perceiving one’s own culture as the central reference point for interpreting

and assessing the world around us (Bennett, 2004, p. 62). In *The Hundred-Foot Journey*, various characters exhibit distinct forms of ethnocentric worldviews. For example, one of the main characters, Madame Mallory, initially displays a sense of French culinary superiority towards the Kadam family's Indian food culture. Throughout the film, Madame Mallory's ethnocentric perspectives are revealed. In one particular scene (Hallström, 2014, 0:52:26), she rejects Hassan's culinary creation, which creatively incorporates Indian spices and flavors into traditional French cuisine. Lin and Wang (2019, pp. 26-27) state,

People tend to narrowly interpret food and cuisine based on their food cultural schemas, without appreciating the diversity of food cultures. Therefore, due to the superiority of their own cuisine and food culture, any deviation from their culture may be regarded as bizarre or inferior. Thus, with one's own cultural superiority over others, those who are ethnocentric lose the chance to attribute cultural differences and food preferences to differences in ethnic cultural schemas.

Madame Mallory discards Hassan's dish due to her own narrow interpretation of French cuisine. She considers her own culinary traditions to be superior and is not open to the idea of integrating other cultural flavors and techniques into French cuisine, commonly known as fusion cooking. Every individual has a different level of knowledge and experience with food, which becomes notable as they encounter new or unfamiliar cuisines, practices, and customs (Parasecoli, 2011, p. 655). Madame Mallory's reaction can be viewed as an example of how an individual's familiarity and experience with food can shape their conception of and openness to new or foreign foods. Her ethnocentric behavior reinforces the idea that any deviation from her cultural norms is inferior, emphasizing the ethnocentric tendencies that can exist in the culinary world. Individuals who criticize the cuisine and culture of other ethnic groups based solely on their own cultural codes can develop cultural bias and ethnocentrism and fail to appreciate cultural differences (Lin & Wang, 2019, p. 26). According to the DMIS model of Bennett (2004), Madame Mallory is in the stage of defense when encountering cultural differences. Despite acknowledging the differences between French and Indian cuisine, she still perceives the Kadam family's Indian food culture as a threat to her own French culinary traditions, which she views as superior. In the defense stage, "the world is organized into "us and them", where one's own culture is superior and other cultures are inferior" (Bennett, 2004, p. 65). This notion is further reflected in the scene where Madame Mallory visits the Kadam family and scrutinizes their menu before the restaurant's opening, highlighting her ethnocentric worldview (0:31:43). Madame Mallory asserts that "Well, curry

is curry, is it not?”, revealing her beliefs and assumptions that all curries are the same, disregarding that Indian cuisine has a wide range of flavors, ingredients, and culinary techniques. Hassan’s father, Papa, replies, “obviously you’ve never eaten Indian food, especially cooked by my son”. In his reply, Papa challenges Madame Mallory’s ethnocentric attitude, which is based on ignorance, lack of exposure, and possibly fear. Madame Mallory responds, “Yes, I understand you people like to keep everything in the family”. Her statement implies that Indian culture prioritizes family relations over other relationships or values, concluding that it is single-minded. This assumption ignores the fact that many cultures, including Western cultures, also strongly emphasize family ties and intergenerational relationships. Additionally, Madam Mallory's use of "you people" indicates that she views the Indian community negatively and sees herself as fundamentally different. Her word usage can be interpreted as a way to distance herself from the group being referred to, which can reinforce negative stereotypes and a sense of “us and them”.

Another example of ethnocentrism and its detrimental effects can be found in the scene where Madame Mallory’s executive chef Jean-Pierre and his accomplices launch an attack on the Kadam family’s restaurant at nighttime (Hallström, 2014, 0:58:20). Jean-Pierre and his companions vandalize the Kadam family’s property by graffitiing the French phrase "La France aux français" on their outer wall. This phrase translates to “France for the French” and relates to exclusionary beliefs that prioritize French identity and culture while excluding people perceived as outsiders, especially immigrants. According to Clayton et al. (2021, p. 187), “In France in particular, the concept of a unified, coherent national identity is important”. The actions of Jean-Pierre can be interpreted as an attempt to assert a vision of what it means to be French and exclude those who do not fit this definition. Ethnocentrism emerges from a desire to establish a robust, powerful, and resilient ethnic group, which in turn can fulfill many biological, psychological, and social necessities (Bizumic et al., 2021, p. 54). Jean-Pierre's sense of identity is closely tied to his pride and passion for the French culinary tradition, which he sees as an essential part of French culture and heritage and enhances his self-esteem and psychological well-being. Jean-Pierre also demonstrates his loyalty and commitment to his own ethnic group, which increases his sense of belonging and solidarity with others who share their cultural identity. The Kadam family's arrival and their success in introducing Indian cuisine challenge Jean-Pierre's views and threaten his sense of identity as a protector of French culinary tradition. Cultural and social factors, such as the history of French cuisine and the social norms surrounding French culinary tradition, also influence

Jean-Pierre's behavior. In vandalizing the Kadam family's property, Jean-Pierre asserts the dominance of his own culture over that of the Kadam family. Jean-Pierre and his accomplices then throw Molotov cocktails to further damage and intimidate the Kadam family. This scene illustrates how extreme ethnocentrism can lead to prejudice, discrimination, violence, and a detrimental impact on cultural diversity, which can significantly influence individuals and communities. Jean-Pierre is at the defense stage of the DMIS model (Bennett, 2004) because he minimizes the value of the Kadam family's culture and views his French culture as superior. When Madame Mallory confronts Jean-Pierre about his actions, he responds, "would you surrender to these invaders?" demonstrating his ethnocentric mindset that is unwilling to accept and embrace cultural diversity. Clayton et al. (2021, p. 180) refer to research indicating that in France, negative attitudes towards immigration are prevalent, where French citizens believe there are excessive numbers of foreigners in France and that immigration negatively affects the country. Such negative attitudes toward immigration in France are reflected in the initial reaction of the villagers toward the Kadam family and Jean-Pierre's act of vandalism. Additionally, such attitudes are reflected in the perspectives of Jean-Pierre and Madame Mallory, who view the Kadam family as damaging French cuisine, norms, and traditions. Jean-Pierre's response to Madame Mallory reflects the negative attitudes towards immigration that are present in some parts of French society, which can lead to a lack of acceptance and appreciation of cultural diversity. According to Bizumic et al. (2021, p. 63), people value having strong ethnic ingroups, especially when facing threats to their group from other ethnic groups or ingroup deviants. The character of Jean-Pierre in *The Hundred-Foot Journey* illustrates how extreme ethnocentrism can lead to prejudiced attitudes and actions when a perceived threat from a different ethnic group, such as the Kadam family's arrival, is present. His commitment to preserving his French culture, ethnic group, and its culinary traditions is so strong that he sabotages the Kadam family's restaurant, demonstrating how extremist ethnocentrism can result in hostility toward others.

While there are various instances of ethnocentric dialogues or scenes depicted in the film, there are also ethnorelative perspectives or shifts from ethnocentrism to ethnorelativism. Ethnorelativism refers to the perception of one's own beliefs and behaviors as just one of many plausible options for organizing reality (Bennett, 2004, p. 62). Hassan, one of the main characters, exhibits such a worldview early in the film and demonstrates an increasing level of intercultural sensitivity throughout the film. Despite being raised with a profound appreciation and attachment to his Indian cultural roots, he establishes an openness to new perspectives

and experiences upon his arrival in France. In one scene (Hallström, 2014, 0:30:03), Hassan explores the realm of French culinary arts and becomes intrigued by French gastronomy. As claimed by Lin and Wang (2019, p. 29), Hassan's acquisition of French culinary knowledge and skills inspires him to become more receptive and flexible toward merging Indian and French food cultures, resulting in fusion cuisines. Hassan's ethnorelative perspectives are evidenced by his considerate conduct towards Madame Mallory, who dislikes Indian food culture. Despite her dismissive stance and rude remarks about his Indian culture, Hassan responds politely and does not criticize French culinary traditions. According to the DMIS model (Bennett, 2004), Hassan has reached the adaptation stage, demonstrated by his ability to effectively navigate and engage with French culture without abandoning his Indian cultural roots. In this stage, individuals can expand their repertoire of beliefs and behaviors to accommodate another culture while still maintaining their primary cultural identity (Bennett, 2004, p. 71), as Hassan has exemplified in the film.

The film *The Hundred-Foot Journey* depicts not only intercultural concepts but also illustrates individuals' potential to develop and improve their intercultural competence. Madame Mallory is a character that gradually transforms her ethnocentric worldview into an ethnorelative perspective. During the early and midpoint stages of the film, she persistently expresses disapproval and makes rude comments about the Kadam family's food culture. It is also worth noting that her negative attitude towards the Kadam family does extend beyond their food culture at times. She expresses derogatory comments toward other aspects of the Kadam family's cultural practices, such as their music and colorful decorations. Madame Mallory employs derogatory language when referring to the Kadam family's restaurant, describing it as "vulgar", "fast food", and "ethnic". Additionally, she uses ironic humor to remark that their tandoori oven resembles a drum. However, as Madame Mallory spends more time with the Kadams and comes to appreciate their passion and cooking skills, this results in a gradual shift toward the ethnorelative stages. Madame Mallory's intercultural sensitivity undergoes a significant shift from a defensive stance to a more receptive and appreciative outlook toward cultural diversity. Her relationship with Hassan is especially crucial to this process, as she begins to see him not just as an Indian cook but as a person with a unique background and experience. In one scene (Hallström, 2014, 1:05:03), Madame Mallory helps Hassan cook an omelet for her as his hands sustained burns during the previous attack by Jean-Pierre. This scene can be interpreted as her readiness to overcome cultural differences and engage with Hassan on a personal level, despite their differences and beliefs in their own

culinary traditions. In the film, Madame Mallory shifts from the defense stage in the DMIS model (Bennett, 2004) to the adaptation stage. The following statement by Bennett (2004, p. 70) highlights the transition to the ethnorelative adaptation stage:

This shift is not merely cognitive; it is a change in the organization of lived experience, which necessarily includes affect and behavior. Thus, people at Adaptation are able to express their alternative cultural experience in culturally appropriate feelings and behavior.

Bennett argues that when individuals shift towards adaptation, they undergo a restructuring of their lived experiences, which in turn affects their behaviors and emotions. As a result, this can shape how individuals express themselves in different cultural contexts. The transition of Madame Mallory to the adaptation stage is a multifaceted and gradual process, characterized by instances of both resistance and conflict, as well as connection and learning. As she interacts and engages with Hassan and the Kadam family, Madame Mallory overcomes her cultural biases to develop a more nuanced understanding of cultural differences. According to Lin and Wang (2019, p. 30), the film demonstrates a journey to release one's own cultural superiority and to comprehend the cultural traditions of other ethnic groups through the lens of their respective cultural contexts.

4.2.3. Cultural identity

As stated in the theoretical framework, cultural identity is a socially constructed concept describing how an individual's identity and self-concept are heavily impacted by culture (Fong, 2004, p. 6). Cultural identity pertains to the sense of belonging and identification that an individual or group has with a particular culture, which encompasses various aspects such as beliefs, values, traditions, and practices. In *The Hundred-Foot Journey*, an important facet is attributed to the significance of both Indian and French culinary traditions. The beliefs, customs, and practices that people hold concerning food and food preparation are intrinsic components of their cultural identity (Bhugra & Becker, 2005, p. 21). The different characters' cultural identities shape their perspectives and behaviors toward one another. For instance, the Kadam family's Indian food culture is a fundamental aspect of their cultural identity, which they express through the cuisine they prepare. Family recipes, aromatic spices, herbs, and traditional cooking methods shape their unique culinary identity. Parasecoli (2011, p. 648) states, "Food can play a paramount role in creating a signifying place for people in voluntary

movement or for those who have been forced to move". The food that the Kadam family prepare and the ingredients they use serve as a way to sustain their cultural identity and establish a sense of belonging in a new and unfamiliar setting. Conversely, Madame Mallory's cultural identity is deeply rooted in her love and appreciation for classical French cuisine. Her passion for French cuisine is apparent in the scene where she confronts her staff over overcooked asparagus, exclaiming, "In this restaurant, the cuisine is not an old, tired marriage. It is a passionate affair of the heart" (Hallström, 2014, 0:23:31). Throughout the film, there is a clash between the Indian and French characters' cultural identities. As a result, their relationships are impacted by how they see and interact with one another. Chen and Lin (2016, p. 2) argue that cultural identities are influenced by how we interact, behave, and negotiate with others, especially in interactions between people from distinct cultures. In two scenes (Hallström, 2014, 0:40:22, 0:40:47), examples of Indian cuisine and French cuisine are illustrated, displaying the vibrant diversity of Indian cuisine in contrast to the elegance of French cuisine. The cuisines represent the characters' cultural identity by revealing the unique culinary traditions and flavors deeply rooted in their cultural heritage, reflecting their identity and values. Culture heavily influences perception, and thus, many subjective interpretations of stimuli, even those related to food preferences, are culturally influenced (Samovar et al., 2017, p. 199). In other words, our cultural identity plays a significant role in how one perceives and interprets food preferences and tastes. For instance, Papa is a character that strongly identifies his cultural identity with Indian cuisine. He consistently passes down his knowledge and passion for Indian cooking to his children, illustrating his deep connection to his cultural heritage. When Papa's children tell him that there is a Michelin restaurant across the street where the President of France usually dines, he replies, "Is the President of France able to order Murgh Masala, with cashew nuts and cardamom? And ka Saag Aloo? Dal? Our secret family spices?" (Hallström, 2014, 0:19:54). Papa emphasizes the distinctive and specific flavor profiles of his cultural cuisines, showing pride and confidence in his culture's unique qualities.

In the film, Hassan faces a conflict between his cultural identity and the diverse cultural differences he encounters, which leads him to question his sense of self. Individuals who identify with multiple cultural groups or seek acceptance within multiple cultures are likely to encounter, enact, or negotiate multiple cultural identities simultaneously (Chen & Lin, 2016, p. 1). As an Indian raised on the significance of spices and flavors integral to his culture, Hassan must navigate the cultural differences between his Indian background and the

French culture in which he is situated. After earning Madame Mallory's trust, Hassan plays a significant role in leading her restaurant to receive another Michelin star, which results in numerous opportunities, including a job at a sophisticated Parisian molecular cuisine restaurant where he successfully blends French and Indian cuisines. Hassan's success, however, comes at the cost of separation from his family and culture, causing him to feel homesick, lonely, and isolated. In one scene (Hallström, 2014, 1:43:48), Hassan is offered Indian food by his colleague in Paris, which evokes a strong emotional response. When Hassan asks his colleague where he got the spices from, his colleague remarks, "I have them send it from home. You know, it's cheaper than a flight ticket". Hassan becomes quite emotional when he tastes the flavors of his Indian heritage and decides to return to the village shortly after. According to Bhugra and Becker (2005, p. 21), "Cultural changes in identity can be stressful and result in problems with self-esteem and mental health". As Hassan underwent cultural changes and adapted to a new environment in Paris, he likely experienced significant stress, which could have led to homesickness, isolation, and loneliness. Moreover, migration often leads to the loss of familiarity with cultural aspects such as language, attitudes, values, social structures, and support networks (Bhugra & Becker, 2005, p. 19). Hassan experienced two relocations: the first from his home country of India to France and the second from his village in France to Paris. Hassan's relocation to Paris caused him to be separated from his family and Indian culture. Overall, Hassan experiences the challenges and stress that can arise when one's cultural identity undergoes significant shifts. Nevertheless, Hassan manages to navigate the challenges to his cultural identity and find a balance, between his Indian heritage and the French culture he is now immersed in.

5. Didactic implementation

This chapter presents the didactic implementation based on the theoretical and didactic frameworks. The chapter is divided into four sub-chapters covering important aspects of the didactic approach. In the first sub-chapter, the learners whom the didactic implementation is aimed for will be presented. The second sub-chapter outlines the selected learning aims for the specified learners. The third sub-chapter presents the viewer-response approach. Lastly, the fourth sub-chapter delves into the didactic implementation and provides an outline of the teaching plan.

5.1. Learners

The teaching plan is designed for Norwegian Upper Secondary School (VG1) students in their first year of general studies but can also be implemented in vocational studies. Norwegian upper secondary students in their first year of general or vocational studies are usually 15 or 16 years old. Students will most likely differ in their English level proficiencies; however, given that they have studied English for ten years, their average level of proficiency is generally high. The majority of students in the classroom are likely to be ethnic Norwegians, but there will also be students that have different or mixed ethnic backgrounds. Considering the classroom is anticipated to be heterogeneous, with students with varying English levels, creating an inclusive learning environment that recognizes and values diversity and meets the unique needs of all students is crucial.

The film *The Hundred-Foot Journey* explores themes of cultural identity, intercultural communication, and challenging intercultural aspects. The themes and content of the film are well-suited to first-year upper-secondary students for several reasons. As students in this age group develop their sense of identity while also becoming increasingly aware of the world's diversity, the film's exploration of cultural identity and identity conflict is highly relevant as students can become aware that their own and others' identities are complex and multifaceted. Learners in this group often struggle with questions of identity, such as who they are and where they fit in the world, and the film can offer valuable perspectives on these matters. Life experiences in the film, such as family relationships and the challenges of pursuing one's dream, strongly resonate with the targeted learners as they may struggle with issues of independence, family expectations, and personal fulfillment. In addition, the learners at this

age start to contemplate their future, want greater independence, and can feel pressured to meet their family's expectations or personal aspirations and goals. Moreover, this group of learners is more prone to encounter people from varied backgrounds daily, or while traveling around the world as the world grows increasingly globalized. Learners in a heterogeneous classroom are exposed to a wide range of perspectives and experiences that may be challenging but can also provide opportunities for growth and stimulation. Byram et al. (2002, p. 10) state that learners should be prepared for intercultural interactions with individuals with differing perspectives, values, and behaviors. The film also explores and depicts challenging themes such as stereotypes, prejudice, and ethnocentric attitudes, which the students are probably familiar with or have experienced.

5.2. Learning aims

The Norwegian English curriculum (The Norwegian Directorate of Education and Training, 2020) emphasizes the importance of English as a subject in fostering students' intercultural competence. Engaging with texts in English is an essential aspect of the curriculum, as it "helps to develop the pupils' knowledge and experience of linguistic and cultural diversity, as well as their insight into ways of living, ways of thinking and traditions of indigenous peoples" (The Norwegian Directorate of Education and Training, 2020, p. 3). The selection of *The Hundred-Foot Journey* for the teaching plan is relevant to the curriculum's learning aims, as it can facilitate the analysis of cultural differences and similarities depicted in the film. The film explores intercultural communication and aspects such as stereotypes, prejudice, and ethnocentric worldviews. According to the English curriculum, students should understand how their worldviews are influenced by culture, and they should be able to perceive the world from different perspectives, resulting in new ways to interpret the world, increased curiosity, and the prevention of prejudice (The Norwegian Directorate of Education and Training, 2020, p. 2). By incorporating films that explore intercultural dimensions, such as *The Hundred-Foot Journey* into the classroom, educators can foster learners' intercultural competence, thereby facilitating the development of the five factors that comprise it: attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness (Byram, 2021).

For the didactic implementation, these are the selected competence aims from the Norwegian English curriculum (The Norwegian Directorate of Education and Training, 2020, p. 12), where the VG1 students should possess the ability to:

- ❖ explain the reasoning of others and use and follow up input from others during conversations and discussions on various topics
- ❖ read, analyse and interpret fictional texts in English
- ❖ discuss and reflect on form, content and language features and literary devices in different cultural forms of expression from different media in the English-language world, including music, film and gaming

(The Norwegian Directorate of Education and Training, 2020, p. 12)

In addition to the competence aims of the Norwegian English curriculum, the didactic implementation aims to enhance students' intercultural competence. The additional competence aims are therefore for students to be able to:

- ❖ analyze, compare, and reflect on cultural differences and similarities
- ❖ critically evaluate perspectives, products, and practices in their own and other cultures/countries
- ❖ identify and reflect on their own and others' stereotypical, prejudicial, and ethnocentric attitudes, and challenge these attitudes
- ❖ show a willingness to acknowledge that their own values, beliefs, and behaviors are not the only possible or natural
- ❖ develop critical cultural awareness and knowledge of one's own and others' cultures

5.3. The viewer-response approach

The chosen approach for the didactic implementation is the viewer-response approach. It is an adaptation of the highly influential reader-response theory by Rosenblatt (1938). The reader-response theory asserts that the meaning of texts is not fixed and varies from reader to reader (Appleman, 2015, p. 26). This theory maintains that no single "correct" interpretation of a text exists and that meaning is constructed through the interaction between the reader and the text (Appleman, 2015, p. 26). The readers bring their own unique experiences, knowledge, and perspectives into the reading experience, which results in the construction of individual interpretations of the text. Woodruff and Griffin (2017, p. 109) argue that a key component of

reader-response theory involves creating opportunities for learners to establish authentic and meaningful connections with the texts they are interacting with. Their statement echoes the theory of Rosenblatt (1938, p. vi), which emphasizes that books allow readers to gain insight into their own nature, discover ideas and emotions in themselves, develop sharper perspectives, and produce objectives and "a sense of direction". By establishing these connections, learners can develop a deeper appreciation for the text and are more likely to remember and apply what they have learned in other contexts. The viewer-response approach expands the ideas of reader-response theory about the importance of learners' interaction with texts to form authentic and meaningful connections. It emphasizes the viewer's active participation in constructing meaning from a film (Viebrock, 2016, p. 15). In this approach, viewers are not just passive recipients of information but are encouraged to actively engage with the film through their own personal interpretations, emotional reactions, and analytical reflections. According to Viebrock (2016, p. 15), "[the viewer] takes the role of a critic who is able to reflect on the process of perception on a more abstract level, i.e. how and why he was influenced by certain elements of the film and in which particular way". Furthermore, the viewer-response approach shares similarities with the reader-response theory in that the cognitive processes utilized in comprehending and interpreting film and literature are similar, despite their apparent distinctions. For instance, both mediums require the viewer/reader to engage with the material actively, connect different elements, and construct meaning based on their experiences and perspectives. Students can cultivate valuable intercultural competence skills by actively engaging with texts, particularly in the medium of film, in a personalized and interactive manner.

5.4. Didactic implementation

The didactic implementation comprises eight lessons spread over a period of four weeks, with each weekly lesson plan including two 60-minute lessons. This didactic implementation aims to improve learners' English language skills and enhance their intercultural competence using the film *The Hundred-Foot Journey*. The lessons are explained in detail, outlining the chosen methods, activities, and objectives. Lessons one and two focus on the background to ensure that students have knowledge of critical intercultural concepts and aspects necessary to analyze, discuss, and engage with the film. The following lessons, three to six, are dedicated to watching the film in chunks, with students engaging with viewing guides after each chunk.

In the final two lessons, lessons seven and eight, the students' intercultural competence is assessed through classroom discussion, a self-assessment form, and a writing assignment.

This didactic implementation employs a combination of various methods, materials, and teaching approaches to promote students' intercultural learning. The film is divided into eight chunks because showing the entire film can be exhausting for students and may result in them becoming passive viewers. Dividing the film into chunks "is cognitively less challenging" for students as they can become overwhelmed when viewing the full-length film (Donaghy, 2019, p. 11). Furthermore, to effectively assess students' intercultural competence and create meaningful lessons to stimulate their intercultural learning, the practical guide by Byram et al. (2002) and the intercultural competence model by Byram (2021) are utilized. The first two lessons in the didactic implementation focus on the knowledge component of the model of Byram (2021), lessons three to six focus on skills of interpreting, relating, discovery, and interaction, and lessons seven to eight emphasize the components of attitudes and critical cultural awareness. While Byram's model presents the components separately, it is essential to note that they are interdependent and interconnected. Therefore, the didactic implementation integrates and aligns the components throughout the lessons to develop students' intercultural competence. Students are arranged into groups of 3-4 or larger groups of 5-6, where they have to establish procedural ground rules deriving from the practical guide of Byram et al. (2002). As students work with peers, not only are their collaboration and negotiation skills encouraged, but they can offer each other valuable, diverse perspectives and insights, resulting in a more engaging and dynamic learning experience. By incorporating the viewer-response approach, students can reflect on how and why they were influenced by some aspects of the film, which can develop their critical thinking skills and become more thoughtful and reflective viewers. This approach also enables students to identify and analyze how the film can reflect intercultural aspects and concepts both within their own culture and in others. After the students have watched chunks of the film, they are presented with viewing guides that facilitate their active responses to each chunk. According to Donaghy (2019, p. 11), "It is a wasted opportunity to not have any tasks that focus on what the students have seen". The viewing guides complement the viewer-response approach chosen in this didactic framework as they provide a structure for the students to engage critically with the film and facilitate discussion, collaboration, critical thinking, and reflection.

5.4.1. Lessons 1-2

For the first week of the teaching project, it is essential that students get a comprehensive outline and understanding of the intercultural concepts that are illustrated in the film *The Hundred-Foot Journey*. Lessons one and two are presented in a detailed weekly plan (Appendix A). This week's first two lessons are spent on background, focusing on learning and reflecting on the intercultural concepts of culture, identity(ies), cultural identity, stereotypes, prejudice, ethnocentrism, and ethnorelativism. In lessons one and two, the component of knowledge is in focus, in adherence with Byram's model (2021). It is crucial to initiate this teaching project by enhancing students' knowledge, as students can then recognize intercultural issues that are depicted in the film. Knowledge of concepts and processes in intercultural interactions, such as concepts of stereotypes and prejudice, can give theoretical knowledge to students (Byram, 2021, p. 47). Therefore, the objectives for lessons one and two are for students to understand the aforementioned intercultural concepts, use them to express their ideas, and demonstrate the ability to critically evaluate perspectives and practices in their own and others' cultures.

Grouping of students can be to have them work in small groups of 3-4 or larger groups of 5-6. The students are to collaborate with their respective groups throughout the project. In their groups, they establish procedural ground rules for respectful discussion and debate, creating a safe and supportive learning environment. It is evident that students possess a significant amount of knowledge of their own culture and some of others; however, they may have different knowledge than their peers (Byram et al., 2002, p. 25). As students collaborate with peers, they can learn from one another, gain insight into different perspectives, gain a deeper understanding of intercultural concepts, and build upon their existing knowledge. After each lesson, students are to complete reflective homework individually, providing brief answers to questions or prompts related to the topic and objectives for each lesson. The homework is then presented to their respective groups in the next lesson.

For lessons one and two, the students are to listen to and watch PowerPoint presentations given by the teacher that are aimed at stimulating group discussions. In lesson one, the PowerPoint (Appendix B) is on the concepts of culture, identity(ies), and cultural identity. In lesson two, the PowerPoint (Appendix C) is on the concepts of stereotypes, prejudice, ethnocentrism, and ethnorelativism. The PowerPoint presentations function as a teaching tool, fostering student engagement by encouraging students to share their thoughts

and perspectives during and after the presentations. Moreover, at the end of lesson one, the students are to collaborate in creating a mind map as a class using Mindmeister.com, where they will share their beliefs on what constitutes their culture(s), identity(ies), and cultural identity(ies). At the end of lesson two, the students are to reflect on and discuss questions from the PowerPoint (Appendix C) that focus on stereotypes, ethnocentrism, prejudice, and ways to overcome them, with specific questions related to their own society. For the reflective homework in lesson one, students are to provide answers to the questions: 1. What are some of your cultural traditions? 2. How does your culture impact your identity? For lesson two, students are to answer the questions: 1. What are the pros and cons of using a label or category when describing others? 2. Can you think of a time when you witnessed or experienced stereotypes and prejudice in your society? 3. How can we tackle ethnocentric attitudes in our society? The questions in lessons one and two help students to reflect on the intercultural concepts they have learned. After completing their homework, students are to share and discuss their answers with their designated groups in every following lesson throughout this didactic implementation.

5.4.2. Lessons 3-4

In the second week, the students begin watching *The Hundred-Foot Journey*. Lessons three and four are presented in a detailed weekly plan (Appendix D). Each lesson within this pedagogical approach starts with a short recap of the previous lesson, followed by a collaborative sharing and discussion of students' completed homework within their designated groups. It is beneficial to begin each session by reviewing what was covered previously, as this reminds students of the key concepts and ideas introduced. In lessons three and four, the focus is on the intercultural components of skills of interpreting and relating, as well as the skills of discovery and interaction (Byram, 2021). By comparing the two distinct cultures illustrated in the film, students can enhance their skills of decentering themselves and gain a deeper understanding of cultural differences and similarities. In lesson three, the objectives for the students are to analyze and reflect on the concepts of culture, identity, and cultural identity in the film and to demonstrate an understanding of how cultural elements can impact our identity. In lesson four, the objectives for the students are to identify and find evidence of stereotypes, prejudice, and ethnocentric attitudes illustrated in the film, to reflect

on the impact of ethnocentrism, and to demonstrate increased knowledge of intercultural concepts.

It is critical to ensure a meaningful viewing experience for students, so the viewing guides are presented to them before viewing the film. The viewing guide provides a structure that assists the students in staying focused and engaged while watching the film. It is critical to ensure that students understand the viewing guides' objectives and know what is expected of them to enhance engagement, assessment, and positive learning outcomes. The viewing guides encourage students to become more active and enhance their engagement with the film on a deeper level. In lesson three, students watch Chunk 1 (0:00 – 0:15:06) and individually complete the viewing guide (Appendix E) on the cultural, identity, and cultural identity aspects presented in the film, then discuss Chunk 1 in groups. The students then watch Chunk 2 (0:15:06 – 0:30:20), complete the viewing guide (Appendix F) on the same aspects as in Chunk 1, and discuss Chunk 2 in groups. The teaching of Chunk 1 and Chunk 2 draws on the discussion of cultural identity presented in Chapter four, encouraging students to reflect on the role cultural identity plays in understanding the characters and themes in the film. In lesson four, students follow the same procedure as lesson three with Chunk 3 (0:30:20 – 0:48:12) with a viewing guide (Appendix G) on the aspects of stereotypes, prejudice, and ethnocentric attitudes in the film, and the same with Chunk 4 (0:48:12 – 1:05:42) with a viewing guide (Appendix H) on the same aspects as Chunk 3. Building on the analysis of stereotypes, prejudice, and ethnocentrism in Chapter four, the lesson on Chunk 3 and Chunk 4 of the film focuses on challenging students' analytical and critical thinking skills to find evidence of these aspects and to reflect on them.

The viewing guides are the primary material for lessons three and four while viewing the film. For homework in lesson three, students are to provide brief answers to the questions: 1. How is it possible to have multiple identities? 2. What other cultural elements, such as food in the film, can reflect one's cultural identity? In lesson four, students answer the prompt: 1. Select a character from the film. Explain why you would/would not like to have him/her as a friend. Write 1-2 paragraphs using one or more of the key terms covered in the previous week's lessons.

5.4.3. Lessons 5-6

During the third week of the teaching project, students will continue watching the film *The Hundred-Foot Journey*. Lessons five and six, which are included in a detailed weekly plan (Appendix I), continue to focus on the intercultural components of skills of interpreting and relating, and the skills of discovery and interaction. The emphasis of lessons five and six is to raise students' knowledge and understanding of their own attitudes and behaviors and those of others. For lesson five, the objectives are for students to identify and find evidence of ethnorelative attitudes in the film, reflect on their own biases and assumptions of diverse cultures, and demonstrate a willingness to acknowledge that their own values, beliefs, and behaviors are not the only possible or natural. In lesson six, the objectives are for students to develop a deeper appreciation for cultural diversity, demonstrate increased knowledge of how culture shapes identity, reflect and discuss how cultural factors are linked to identity conflicts, explain the reasoning of others, and use and follow up input from others during dialogues and discussions.

The students continue to watch chunks of the film in lessons five and six, fill out the viewing guides, and engage in group discussions to review their answers, similar to lessons three and four. In lesson five, the students watch Chunk 5 (1:05:42 – 1:20:10) and fill out the viewing guide (Appendix J) on the aspect of ethnorelative attitudes illustrated in the film. They then watch Chunk 6 (1:20:10 – 1:35:53) and fill out the viewing guide (Appendix K) that focuses on the same aspect as in Chunk 5. Chunk 5 and Chunk 6 in lesson five draw on the concept of ethnorelativism that was presented and discussed in Chapter four. The viewing guides for these chunks offer opportunities for students to reflect on the characters' shifting attitudes and perspectives toward cultural differences. In lesson six, the students watch Chunk 7 (1:35:53 – 1:47:42) and fill out the viewing guide (Appendix L) on the aspects of prejudice, stereotypes, and cultural identity. They then watch Chunk 8 (1:47:42 – 1:54:41) and fill out the viewing guide (Appendix M) on the same aspects as in Chunk 7. The chunks in lesson six connect to the intercultural concepts analyzed and discussed in Chapter four in that they highlight the impact of cultural stereotypes and prejudices on individual and collective identities. The viewing guides for Chunk 7 and Chunk 8 encourage students to reflect on the characters' experiences of these concepts in the film and how they impact them.

The homework for lesson five is for students to answer the prompt: 1. Describe a cultural encounter that challenged your own values, beliefs, or opinions. Reflect on what you learned from the experience and explain how it influenced your perspective on cultural differences. In lesson six, the homework is for students to provide brief answers to the

questions: 1. How does the culture of the different characters shape their identity? Choose one character and write 1-2 paragraphs. 2. How can cultural differences lead to identity conflicts? The questions and the prompt provide opportunities for students to further reflect on the intercultural concepts and how they can relate to their own lives, which can promote critical thinking and a deeper understanding of how these aspects shape individuals.

5.4.4. Lessons 7-8

In the final week of the didactic implementation, it is time to assess the students' intercultural competence. Lessons seven and eight are presented in a detailed weekly plan (Appendix N). Assessment facilitates learners' awareness of their intercultural competence skills and helps them realize that these capabilities are acquired in different situations, both inside and outside the classroom (Byram et al., 2002, p. 32). Lessons seven and eight will focus on developing the components of attitudes and critical cultural awareness (Byram, 2021), which involves assessing students' attitudes and critical awareness of their own values, views, and beliefs and those of others' cultures. In lesson seven, the objectives are for students to discuss, interpret, and reflect on the film *The Hundred-Foot Journey* and identify and compare intercultural aspects, themes, and characters in the film. For lesson eight, the learning aims are for students to demonstrate increased critical cultural awareness and knowledge of one's own and others' cultures and apply the intercultural concepts learned throughout the project in their creative texts.

Lesson seven begins with a short recap of lesson six, after which students work in their groups for the last time and share their reflective homework from lesson six. The students are then to review their own viewing guides and reflect on their learning and engagement with the material. Next, a PowerPoint presentation (Appendix O) on *The Hundred-Foot Journey* is shown to the students inviting them to express their thoughts, opinions, and perspectives on the film. The PowerPoint aims to facilitate a reflective and critical discussion among students on intercultural issues and aspects illustrated in the film through a series of thought-provoking questions. Followed by viewing the PowerPoint is a whole-class discussion of questions provided in the last PowerPoint slide (Appendix O) that explore various aspects of culture, identity, cultural identity, stereotypes, prejudice, ethnocentrism, and ethnorelativism illustrated in the film. The questions also inquire about personal reactions and opinions to aspects of the film, encouraging them to reflect on and

evaluate their own values and beliefs. For homework in lesson seven, students receive a self-assessment form (Appendix P) of their intercultural learning based on the proforma of Byram et al. (2002, pp. 31-32). The self-assessment form serves as a record of students' acquired experiences and knowledge and as a tool for making students more aware of their own learning and abilities (Byram et al., 2002, p. 30). The questions cover topics such as gaining a different perspective, engaging in intercultural conversations, resolving misunderstandings, and discovering new information and perspectives about other cultures. The self-assessment form (Appendix P) enables students to critically reflect on their own attitudes and behavior toward other cultures and identify areas for improvement.

Lesson eight begins with a short recap of lesson seven and the students hand in the self-assessment form that was given as homework in the previous lesson. The students are then given a creative writing assignment (Appendix Q), with clear instructions to choose one of the four tasks to write a reflective or analytical essay. The creative writing assignment requires the students to reflect on their understanding of culture, identity, and cultural identity, and key terms such as stereotypes, prejudice, ethnocentrism, and ethnorelativism. This assignment allows students to apply intercultural concepts in a creative and reflective manner, enabling them to reveal what they have learned throughout the project. Students can also demonstrate their understanding and knowledge of these concepts and their relation to the film's themes and characters. Next, the teacher initiates a brief brainstorming session to encourage students to reflect on and apply the learned intercultural concepts to their own experiences and ideas, and the themes and characters in the film for their creative writing task. Brainstorming can encourage students to think more critically and creatively about the task, leading to more innovative and interesting writing. The students are then to complete the creative writing assignment individually and are given no homework.

This teaching plan aims to promote students' intercultural competence through the film *The Hundred-Foot Journey*. The most challenging part of assessing intercultural competence is to assess whether students have acquired the "ability to make the strange familiar and the familiar strange" (Byram et al., 2002, p. 29). It can be difficult to assess students' intercultural competence without a direct comparison of their attitudes and behaviors in the initial stages of the didactic implementation. However, this teaching plan utilizes class and group discussions, reflective homework, a self-assessment form, and a creative writing assignment to gain insight into what the students have learned from the film's content and whether students have become more open-minded, curious, and appreciative towards different

cultures and perspectives. The film *The Hundred-Foot Journey* is a teaching tool to aid students in understanding the different intercultural concepts, analyze and reflect on how they are illustrated in the film, and engage and create meaning with the film through the viewer-response approach. In this didactic implementation, students are provided with opportunities to connect with the film, engage in reflective group and whole-class discussions, and apply the intercultural concepts learned in a creative and reflective manner. Such opportunities can make students develop a deeper understanding and appreciation of diverse cultures and reflect on their and others' values and beliefs, ultimately enhancing intercultural competence through film and diverse teaching methods and approaches.

6. Summary and conclusion

In this thesis, I have explored how the film *The Hundred-Foot Journey* can be used to promote intercultural competence in English language classrooms. In today's increasingly diverse and globalized world, it is more crucial than ever for educators to assist and facilitate the development of intercultural competence among students. The Norwegian English curriculum (The Norwegian Directorate of Education and Training, 2020, p. 2) also acknowledges intercultural competence's vital role and impact in preparing students for education and working life. Students are inevitably to encounter and interact with individuals from their own society and on a global scale from diverse cultural backgrounds. If students lack the skills and abilities that intercultural competence comprises, they may encounter challenges such as misunderstandings and miscommunication in interactions with individuals from a different culture, which may result in negative consequences for relationships and collaboration. Therefore, educators must aid students in becoming successful intercultural mediators and having the competency to engage in meaningful intercultural interactions.

This thesis aims to answer the question, "To what extent does the film *The Hundred-Foot Journey* have the potential to promote intercultural competence in the English language classroom?". Through a close analysis and discussion of *The Hundred-Foot Journey*, I have demonstrated that the film has significant potential to promote intercultural competence in English language classrooms. The film effectively illustrates the key intercultural concepts of culture, identity, stereotypes, prejudice, ethnocentrism, and ethnorelativism, allowing students to understand how cultural identity shapes individual and group experiences, and the harmful outcomes of stereotypes, prejudice, and ethnocentrism. Additionally, students can develop an appreciation for cultural diversity through the concept of ethnorelativism and the values of intercultural communication and collaboration and reflect on their own and others' beliefs and opinions of these concepts. To promote intercultural competence in English language classrooms, I developed an intercultural didactic implementation that incorporates eight lessons spread over four weeks, employing *The Hundred-Foot Journey* in the English language classroom. The implementation was carefully constructed to address the five components of intercultural competence: *attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness* by Byram (2021). Engaging students in critical reflection on the intercultural concepts present in the film facilitates the development of intercultural competence among students. The viewer-response approach combined with viewing guides allows students to actively engage with the film,

form authentic and meaningful connections to it, and reflect on their own values, attitudes, and beliefs about intercultural concepts. Through this reflective process, students can acquire greater cultural sensitivity, knowledge, and enhance their intercultural competence.

In conclusion, *The Hundred-Foot Journey* and the intercultural concepts illustrated in the film, combined with the developed didactic implementation that efficiently addresses the five components of intercultural competence, can effectively promote students' intercultural competence. This thesis has demonstrated the crucial role of intercultural learning in English language classrooms, how films can be employed as valuable tools, and how *The Hundred-Foot Journey* can assist students in fostering the necessary skills for engaging in cross-cultural interactions. Through the implementation of Byram's intercultural competence model (2021), the practical guide by Byram et al. (2002), and the viewer-response approach, this thesis has exhibited how *The Hundred-Foot Journey* is a well-suited film that can effectively enhance students' intercultural competence and prepare them for meaningful intercultural interactions in today's globalized world.

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Appendix A: Lessons one and two

WEEK 1				
	Topic	Objectives	Method and materials	Individual homework
Lesson 1	Culture, identity(ies), and cultural identity.	<p>The intercultural project is presented. Students will be able to:</p> <ul style="list-style-type: none"> ❖ Define and understand what culture, identity(ies), and cultural identity are and how they are linked. ❖ Use the new intercultural words in expressing their ideas, opinions, and beliefs. ❖ Demonstrate the ability to critically evaluate perspectives and practices in their own and other cultures/countries. 	<ol style="list-style-type: none"> 1. PP about culture, identity, and cultural identity (Appendix B). 2. Students are divided into groups of 3-4 and work collaboratively throughout the project. 3. Students establish procedural ground rules for group discussion. 4. Students create a mind map (using MindMeister.com) as a whole class, where they reflect on their individual perspectives, connect the three concepts, and add relevant keywords to enhance the mind map. 	<p>Students provide brief answers to these questions:</p> <ol style="list-style-type: none"> 1. What are some of your cultural traditions? 2. How does your culture impact your identity? <p>(In each following lesson, students are to discuss their individual answers to their homework within their respective groups.)</p>
Lesson 2	Stereotypes, prejudice, ethnocentrism, and ethnorelativism.	<p>Introduce stereotypes, prejudice, ethnocentrism, and ethnorelativism. Students will be able to:</p> <ul style="list-style-type: none"> ❖ Define and understand the key terms stereotypes, prejudice, ethnocentrism, and ethnorelativism. ❖ Recognize their own and others' stereotypical, prejudicial, and ethnocentric attitudes. 	<ol style="list-style-type: none"> 1. A short recap of the previous lesson. Students discuss and share their reflective homework in their respective groups. 2. PP about stereotypes, prejudice, ethnocentrism, and ethnorelativism (Appendix C). 3. Students reflect and discuss questions from PP (Appendix C) in groups and present them in class to exchange ideas among all students. 	<p>Students provide brief answers to these questions:</p> <ol style="list-style-type: none"> 1. What are the pros and cons of using a label or category when describing others? 2. Can you think of a time when you witnessed or experienced stereotypes and prejudice in your society? 3. How can we tackle ethnocentric attitudes in our society?

Appendix B: PowerPoint on culture and identity

Culture and Identity



Culture

- What is culture?
- Culture is not inherent, but rather acquired through one's social surroundings
- The cultural iceberg model: The visible and invisible elements



Some elements of culture

- Language
- Beliefs and values
- Customs and traditions
- Art and music
- Food and cuisine
- Social organization and hierarchy
- Ethnicity
- Religion and spirituality
- Fashion and clothing
- Artifacts
- Education
- Gender roles

Identity(ies)

- What is identity?
- Identity: A self-image of how you define yourself and how others define you
- Identity is dynamic: It can change and evolve over time
- How can people have multiple identities?
- How does your identity change depending on the social context?



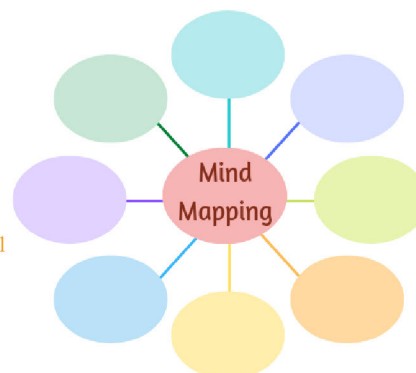
Cultural identity

- What is cultural identity?
- A group or community's sense of belonging shared values, beliefs, traditions, customs, and practices
- Can be a source of conflict or disagreements as different groups may have different beliefs, values, or customs that clash with each other



Task: Create a mind map on Mindmeister.com

- Contribute to the mind map by sharing your beliefs on what makes up your culture(s), identity(ies), and cultural identity(ies)
- What are some examples of cultural expressions that are used to represent your culture(s), identity(ies), and cultural identity(ies)?



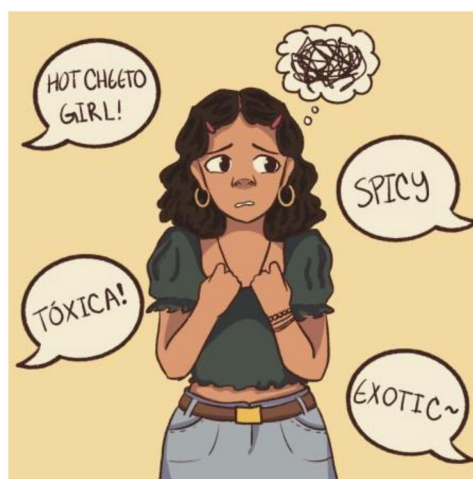
Appendix C: PowerPoint on stereotypes, prejudice, ethnocentrism, and ethnorelativism

Stereotypes, Prejudice, Ethnocentrism, and Ethnorelativism



Stereotypes

- What is a stereotype?
- Stereotype: An oversimplified idea or image about a certain group of people that is widely accepted by others
- Common types of stereotypes: gender, race, age, nationality, and religious stereotypes
- Are stereotypes dangerous?



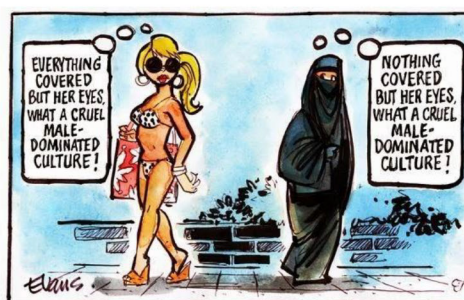
Prejudice

- What is prejudice?
- Prejudice: A preconceived opinion or negative attitude of another person that is not based on reason or experience
- How can prejudice have a negative impact on individuals or society as a whole?



Ethnocentrism

- What is ethnocentrism?
- Ethnocentrism: The belief that one's ethnic group is superior to all others.
- Ethnic: Refers to one's cultural heritage
- How can ethnocentrism hinder communication between individuals?



Ethnorelativism

- What is ethnorelativism?
- Ethnorelativism: The ability to see the value and worth in different cultural perspectives and to view them as equally valid
- Recognize differences between cultures
- How can an ethnorelative view benefit individuals and society as a whole?



Reflective questions in groups

- What are some stereotypes people from other countries might have about Norwegians?
- Can stereotypes be positive?
- In what ways can ethnocentrism lead to misunderstandings and conflict between different cultural groups?
- How can we overcome stereotypes and prejudice in our society?



Appendix D: Lessons three and four

WEEK 2				
	Topic	Objectives	Method and materials	Individual homework
Lesson 3	<p><i>The Hundred-Foot Journey:</i></p> <p>Chunk 1: A new beginning.</p> <p>Chunk 2: Arrival in Saint-Antonin.</p>	<p>Introduce <i>The Hundred-Foot Journey</i> and start watching the film. Students will be able to:</p> <ul style="list-style-type: none"> ❖ Analyze and reflect on the film's concepts of culture, identity, and cultural identity. ❖ Demonstrate an understanding of how cultural elements can affect our identity. 	<ol style="list-style-type: none"> 1. A short recap of the previous lesson. Students discuss and share their reflective homework in groups. 2. Students are introduced to the viewing guide. 3. Chunk 1 (0:00 – 0:15:06) is viewed. 4. Students complete the viewer-response worksheet (Appendix E) individually before discussing Chunk 1 in groups. 5. Chunk 2 (0:15:06 – 0:30:20) is viewed. 6. Students complete the viewer-response worksheet (Appendix F) individually before discussing Chunk 2 in groups. 	<p>Students provide brief answers to these questions:</p> <ol style="list-style-type: none"> 1. How is it possible to have multiple identities? 2. What other cultural elements, such as food in the film, can reflect one's cultural identity?
Lesson 4	<p><i>The Hundred-Foot Journey:</i></p> <p>Chunk 3: The hundred-foot war.</p> <p>Chunk 4: The fire and its aftermath.</p>	<p>Continue watching the film. Students will be able to:</p> <ul style="list-style-type: none"> ❖ Identify and find evidence of stereotypes, prejudice, and ethnocentric attitudes in the film. ❖ Reflect and discuss the impact of ethnocentrism. ❖ Demonstrate increased knowledge of key terms such as stereotypes, prejudice, ethnocentrism, and ethnorelativism. 	<ol style="list-style-type: none"> 1. A short recap of the previous lesson. Students discuss and share their reflective homework in groups. 2. Chunk 3 (0:30:20 – 0:48:12) is viewed. 3. Students complete the viewer-response worksheet (Appendix G) individually before discussing Chunk 3 in groups. 4. Chunk 4 (0:48:12 – 1:05:42) is viewed. 5. Students complete the viewer-response worksheet (Appendix H) individually before discussing Chunk 4 in groups. 	<p>Students provide a brief answer to this prompt:</p> <ol style="list-style-type: none"> 1. Select a character from the film. Explain why you would/would not like to have him/her as a friend. Write 1-2 paragraphs using one or more of the key terms covered in the previous week's lessons.

Appendix E: Viewer-response worksheet 1A new beginning

0:00 - 0:15:06

- 1. How is the Kadam family's Indian cultural identity depicted in the opening scene?**

- 2. What did Hassan mean when he said, "I found in England, the vegetables have no soul, no life"? What does this reveal about his cultural identity and perspective on food?**

- 3. In what ways does the film depict the importance of family and community in shaping cultural identity?**

Appendix F: Viewer-response worksheet 2Arrival in Saint-Antonin

0:15:06 - 0:30:20

- 1. How does the initial meeting between Papa and Madame Mallory illustrate cultural differences and tension between the Kadam family and the French community?**

- 2. How does Madame Mallory's perspective on French cuisine reflect her cultural identity and prejudice?**

- 3. How does Hassan approach and experience French cuisine and culinary traditions?**

Appendix G: Viewer-response worksheet 3The hundred-foot war

0:30:20 – 0:48:12

- 1. How does Madame Mallory behave, and what is her attitude towards the Kadam family's restaurant when she visits it before its official opening?**

- 2. In what ways do the Kadam family and Madame Mallory clash due to their cultural differences?**

- 3. How does the mayor's warning to Madame Mallory about the Kadam family reflect the prejudices of the French villagers?**

Appendix H: Viewer-response worksheet 4The fire and its aftermath

0:48:12 – 1:05:42

- 1. Why do you think Madame Mallory threw Hassan's dish in the trash even though she appreciated it?**

- 2. How would you describe the attitudes and behavior of Jean-Pierre leading up to the fire and vandalism?**

- 3. Jean-Pierre and his accomplices graffitied "France for the French" on the Kadam family's wall. How can such beliefs and attitudes be damaging to a society?**

Appendix I: Lessons five and six

WEEK 3				
	Topic	Objectives	Method and materials	Individual homework
Lesson 5	<i>The Hundred-Foot Journey:</i> Chunk 5: Learning to coexist. Chunk 6: Cross-cultural partnership.	Continue watching the film. Students will be able to: <ul style="list-style-type: none"> ❖ Identify and find evidence of ethnocentric attitudes in the film. ❖ Reflect on their personal biases and assumptions of different cultures. ❖ Show a willingness to acknowledge that their own values, beliefs, and behaviors are not the only possible or natural. 	1. A short recap of the previous lesson. Students discuss and share their reflective homework in groups. 2. Chunk 5 (1:05:42 – 1:20:10) is viewed. 3. Students complete the viewer-response worksheet (Appendix J) individually before discussing Chunk 5 in groups. 4. Chunk 6 (1:20:10 – 1:35:53) is viewed. 5. Students complete the viewer-response worksheet (Appendix K) individually before discussing Chunk 6 in groups.	Students provide a brief answer to this prompt: <ol style="list-style-type: none"> 1. Describe a cultural encounter that challenged your own values, beliefs, or opinions. Reflect on what you learned from the experience and explain how it influenced your perspective on cultural differences.
Lesson 6	<i>The Hundred-Foot Journey:</i> Chunk 7: Juggling cultures. Chunk 8: Hassan's homecoming.	Continue watching the film. Students will be able to: <ul style="list-style-type: none"> ❖ Show a deeper appreciation of cultural diversity. ❖ Demonstrate an increased knowledge of how culture shapes identity. ❖ Reflect and discuss how cultural factors are linked to identity conflicts. ❖ Explain the reasoning of others and use and follow up input from others during dialogues and discussions. 	1. A short recap of the previous lesson. Students discuss and share their reflective homework in groups. 2. Chunk 7 (1:35:53 – 1:47:42) is viewed. 3. Students complete the viewer-response worksheet (Appendix L) individually before discussing Chunk 7 in groups. 4. Chunk 8 (1:47:42 – 1:54:41) is viewed. 5. Students complete the viewer-response worksheet (Appendix M) individually before discussing Chunk 8 in groups.	Students provide brief answers to these questions: <ol style="list-style-type: none"> 1. How does the culture of the different characters shape their identity? Choose one character and write 1-2 paragraphs. 2. How can cultural differences lead to identity conflicts?

Appendix J: Viewer-response worksheet 5Learning to coexist

1:05:42 – 1:20:10

- 1. What is the significance of Madame Mallory cleaning off the offensive words on the Kadam family's wall?**

- 2. Why do you think Papa hesitates to let Hassan work for Madame Mallory?**

- 3. What impact does Hassan's fusion cooking have on Madame Mallory?**

Appendix K: Viewer-response worksheet 6Cross-cultural partnership

1:20:10 – 1:35:53

- 1. How does the scene where Hassan adds Indian spices to a 200-year-old traditional French dish reveal differences in cultural perspectives and approaches to cooking between Hassan and Madame Mallory?**

- 1. In what ways does food serve as a bridge between Papa and Madame Mallory, allowing them to overcome their cultural differences?**

- 2. What positive developments do you see happening between the different characters?**

Appendix L: Viewer-response worksheet 7Juggling cultures

1:35:53 – 1:47:42

- 1. How does Hassan’s success in Paris challenge stereotypes/prejudices about immigrants and their ability to succeed in a new country?**

- 2. How do Hassan’s experiences in Paris illustrate the challenges and conflicts arising when individuals are caught between different cultural identities?**

- 3. How does the media’s characterization of Hassan as “the boy from the gutter” reflect cultural biases and stereotypes?**

- 4. Why do you think Hassan got emotional when his colleague shared his home-cooked meal with him?**

Appendix M: Viewer-response worksheet 8Hassan's homecoming

1:47:42 – 1:54:41

- 1. How and why do you think Hassan's attitude changed from when he was in Paris to returning to the village?**

- 2. How is Madame Mallory's behavior toward the Kadam family at the end of the film, as opposed to the beginning? What do you think changed?**

- 3. What message does the movie's final scene, where Madame Mallory, the mayor, and the Kadam family share a meal together, represent about the potential for cultural diversity to bring people together?**

Appendix N: Lessons seven and eight

WEEK 4				
	Topic	Objectives	Method and materials	Individual homework
Lesson 7	<i>The Hundred-Foot Journey:</i> Classroom discussion.	A summary and conversation of the entire film. Students will be able to: ❖ Discuss and reflect on form and content in different cultural forms of expression from different media in the English-language world. ❖ Read, analyze, and interpret fictional texts in English.	1. A short recap of the previous lesson. Students discuss and share their reflective homework in groups. 2. Students examine their viewer-response worksheets. 3. PP presentation about <i>The Hundred-Foot Journey</i> (Appendix O). Whole-class discussion of the questions provided in the PP.	Self-assessment form (Appendix P) of student's own abilities and attitudes. The self-assessment form must be completed and submitted to the teacher the next lesson.
Lesson 8	Creative writing assignment.	Students complete the creative writing assignment. Students will be able to: ❖ Demonstrate increased critical cultural awareness and knowledge of one's own and others' cultures. ❖ Use and demonstrate an understanding of the intercultural concepts learned throughout the project in their own creative texts.	1. A short recap of the previous lesson. 2. Students are presented with the creative writing assignment (Appendix Q). 3. The teacher initiates a brief brainstorming session to encourage students to develop key concepts and terms for their creative writing task. 4. Students individually complete the creative writing assignment (Appendix Q).	No homework.

Appendix O: PowerPoint on *The Hundred-Foot Journey*

The Hundred-Foot Journey



- How do the different characters' attitudes/behavior change throughout the film?
- How do the characters' cultural background shape their perspectives and interactions with one another?



- How is food used to represent cultural heritage, tradition, or identity in the film?
- In what ways do Indian and French cuisines differ from each other, and what cultural factors contribute to these differences?



- Can you give examples of specific scenes portraying stereotypes and prejudice?
- How does the film address or challenge stereotypes and prejudices associated with different cultures, such as Indian or French cultures?
- How would you react if someone stereotyped you or held prejudices against you based on your cultural or ethnic background?

- Were there any scenes or moments that impacted your feelings or opinions?
- To what extent do you think the film explores the causes and consequences of stereotypes, prejudice, and ethnocentric attitudes?
- How has watching this film influenced your own understanding of these issues, and what steps can we take to combat stereotypes, prejudice, and ethnocentrism in our communities?

Appendix P: Self-assessment form**Self-assessment of intercultural learning**

I am curious about other people's daily life experiences.

Example:

I am interested in exploring the daily experiences of diverse social groups within a society, rather than just focusing on the dominant culture.

Example:

I have realized that I can understand other cultures by gaining a different point of view and by viewing my own culture from their perspectives.

Example:

I know how to engage in conversations with individuals from other cultures and maintain a conversation.

Example:

I know how to resolve misunderstandings that may arise from an individual's lack of awareness of another culture's point of view.

Example:

I know how to explore and discover new information and perspectives about other cultures for myself.

Example:

Appendix Q: Creative writing assignment

Creative writing assignment

Choose one of the following topics and write an essay. Consider what you have learned about culture, identity, and cultural identity, and other key terms such as stereotypes, prejudice, ethnocentrism, and ethnorelativism.

1. Reflect on your own cultural identity and how it has been shaped by your upbringing and life experiences. In what ways do you think your cultural identity shapes the way you interact with others and perceive the world around you?
2. Food plays a significant role in *The Hundred-Foot Journey*. Think about a favorite food or meal that holds a special meaning for you. How does this food reflect your cultural background and what memories or emotions does it evoke for you?
3. How does the film portray and address stereotypes, prejudices, or ethnocentric attitudes? Choose one example from the film and discuss.
4. Compare and contrast the characters of Hassan and Madame Mallory. How do their different cultural backgrounds and personal values shape their attitudes and actions throughout the story?