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für das Lehramt an Gymnasien im Land Niedersachsen**

Thema:

**Transcultural Learning in the EFL Classroom
Supported by the Web-based Application
*L.A. Crash Filmschool***

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Abstract

This paper reflects the transcultural debate in reference to didactics. Therefore, the manifesto of the New London Group (NLG) works as the starting point and motivation at the same time. The NLG wants to enable the learner to become an active part of the continuing social change. From their perspective “the very nature of language learning changed.” (NLG 2000: 6). As a consequence, the NLG introduced a pedagogy of multiple literacies. The changes and claims of the NLG will be discussed and evaluated. To do so, the paper researches how to teach multiliteracies, i.e. transcultural, linguistic and multi-medial competences in the EFL classroom. Hence, the history of teaching approaches is reconsidered and cultural studies as a container for interculturality, transculturality, and multi-mediality are introduced. Key issues of transculturality and interculturality will be shown and contrasted with each other to take up an own position.

Recently, the *L.A. Crash Filmschool (filmschool)* was designed to contribute to transcultural learning in the EFL classroom and beyond. The *filmschool* is a multi-medial learning environment. It was created to provide a convenient and practical example for the teaching practice. The *filmschool* deals with the movie *Crash*¹ (2004), written and directed by Paul Haggis. *Crash* is an authentic film that reflects upon problems and chances of cultural diversity in a metropolitan city.

The paper introduces the *filmschool* and analyses whether it follows the ideas of the NLG. Design of tasks and usability of the *filmschool* for the EFL classroom will be critically assessed. This will be done by an in-class testing of the *filmschool* that will provide individual feedback of learners, a group interview and analysis of the lessons.

¹ *Crash* is the original title of the film. For the German-speaking audience it was slightly modified to *L.A. Crash*.

List of Abbreviations

AS	area studies / 'Landeskunde'
BL	blended learning
CALL	computer assisted language learning
CEF	Common European Framework of Reference for Languages
CMS	content management system
CS	cultural studies
EC	'ex-cathedra teaching' / 'Frontalunterricht', 'Lehrervortrag'
EFL	English as a foreign language
ESL	English as a second language
FLT	foreign language teaching
GW	group work
ICC	intercultural communicative competence
ICL	intercultural learning
ICT	information and communication technologies
LMS	learning management system
MLE	multiple literacy education
NLG	New London Group
PDF	portable document format; platform-independent digital text format
PW	partner work
RT	'reception theory-oriented teaching of literature' / 'rezeptionsästhetische Literaturdidaktik'
TCL	transcultural learning
WS	worksheet
cf.	confer, compare
Ed., Eds.	editor, editors
et al.	et alii, and others
Hg.	editor, editors / 'Herausgeber'
ibid.	ibidem, in the same place

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1 Introduction

Since the 1970s a process of a dramatic global economic and cultural change has taken place. The western societies have changed from industrial to informational societies. New technologies and new organisational patterns have made their way into the working life of people. Today, Communication takes place via numerous channels. Mobile electronic devices facilitate the exchange of information at any time in any place with anyone. This process is called globalisation or also “fast capitalism” (Gee in NLG 2000: 9). However, the phenomenon is accompanied by other life-changing consequences. Lots of people are attracted and sometimes even forced to migrate to countries that provide jobs, infrastructure or sometimes the equivocal vision of a better future. As a result, cultural diversity, a variety of languages and attitudes are to be found in one country, one city, one place, and sometimes even 'within a single person' as will be discussed later on.

In 1995 Bill Cope & Mary Kalantzis published a new school of thought of the New London Group (NLG)² to the world of didactics. It created the basis for a 'mission of education'. According to the NLG members, new technologies and new social relationships at the workplace caused a new work life and also a new language. New competences came into focus. Team work and flat hierarchies required certain discourse strategies and thus a different behaviour and language. New technologies and media increasingly became a part of work and public lives. Hence, the learner needed to develop multiple media competences. In summary, the main goal of the NLG approach of 1995 was to enable the learner to actively take part in public, community and economic life that had changed so radically (NLG 2000: 9).

In German-speaking areas didactic experts and instructors discussed the NLG manifesto a few years after its publication, but it did not become part of the teaching practice immediately. In the 1990s the 'Landeskunde'³ approach still dominated the English as a foreign language (EFL) classroom. It focussed on teaching facts and figures of 'the' target culture. The teaching approach dealt with literature and culture of the target society only.

The NLG disqualified the former teaching practice as limited, formal, 'monolingual' and 'monocultural'. Alternatively, the linguistic and cultural diversity as well as a variety of meth-

2 The group was founded in New London, New Hampshire, USA in 1994 (Cope & Kalantzis 2000: 3).

3 German for 'area studies'

ods, texts, media and information technologies should shape the way of teaching (NLG 2000: 9).

The radical change within society described above passed and continued without a corresponding modification of curriculum and didactics. Similarly to the NLG, Risager (2002: 242) campaigns for severe changes in foreign language teaching (FLT) due to an uprising internationalisation. According to the NLG, a social way of learning should qualify the learners for active participation in the continuously changing society. Their multiliteracies approach described the main goals. The learners need to learn to get to and to get on with a multiplicity of communication channels, cultures and media. This will help them to communicate and to get along with a new cultural and linguistic diversity already present in their own society.

These goals were reasoned by at least two arguments. Firstly, the way language had been used was altered by new communication media, such as e-mail and the Internet. Secondly, the social changes led to “global connectedness” on the one hand, i.e. by communication via electronic media. On the other hand, they led to “local diversity,” e.g. in culture, language and attitude. Therefore, there was and is neither 'the' English language nor 'the' English culture any-more. There are many 'Englishes'⁴ around.

Consequently, the NLG wanted to enable the learner to become an active part of that continuing social change. From their perspective of the mid-1990s “the very nature of language learning [had] changed.” (NLG 2000: 6) which led to the following claims:

1. The learner has to acquire cultural and lingual heterogeneity to cope with modern intercultural citizenship.
2. The learner has to obtain an ability to work with and use electronic and non-electronic media as well as different kinds of texts to communicate to other people.

4 According to Jenkins (2003: 14), English as native language (ENL) is the language of those born and raised in one of those countries (mainly the UK, USA, Canada, Australia and New Zealand) where English is historically the first language to be spoken. There is approximately the same number of people (ca. 350 million) who speak English as a second language (ESL). In ESL countries, e.g. in India, Bangladesh, Nigeria and Singapore, English is used as an official language, often among others.

From a modern point of view, the NLG manifesto stands for transcultural, linguistic and multi-medial competences, or “encapsulated in one word – multiliteracies” (cf. Cope & Kalantzis 2000: 5). This paper researches both theses of the NLG (cf. 1. & 2. above). The concept of 'transculturality' comprises all these competences and will be introduced and discussed in this paper, too.

Today, in 2010, 15 years after the publication of the NLG manifesto, the reasoning for their multiliteracies pedagogy has not changed at all. Additionally, the need to educate and enable the learners to the goals once defined by the NLG in 1995 remains as valid as ever. The changes in society proceed even faster than in the early 1990s. The western nations in particular face a mix of ethnicities, languages, attitudes, and therefore also cultural problems. The curriculum and the way of teaching has to meet the demands appropriately. A pedagogy of multiliteracies as proposed by the NLG offers a chance to do so.

Furthermore, the concept of transculturality has entered the scene of didactics recently. Transculturalists indicated the cultural studies approach and especially intercultural learning (ICL) as an inappropriate teaching method for modern hybrid societies. They criticised the supposedly relatively narrow orientation of cultural studies that would apparently sustain existing borders between cultures. A debate among theorists has followed. Some see interculturality and transculturality as opposing and succeeding approaches, others like them to be applied as complementary concepts in teaching.

Hence, the cultural studies approach as a possible container for both approaches will be introduced by its key issues to be able to compare, evaluate and create means and methods of intercultural and transcultural learning for the EFL classroom. Major arguments of transculturality and interculturality will be shown and contrasted with each other to take up an own position.

Recently, the *L.A. Crash Filmschool (filmschool)* was designed to contribute to transcultural and multi-medial ways of FLT and learning. It was created to provide a convenient and practical example for the teaching practice. Following the ideas of the NLG the intention of the *filmschool* is to offer a multi-medial learning environment for inter- and transcultural learning in the EFL classroom and beyond. As a web-based application the *filmschool* allows the learner to work with a variety of different media, such as the Internet, written texts, hyper-

texts, sounds, pictures, etc. The *filmschool* deals with the movie *Crash*⁵ (2004), written and directed by Paul Haggis. Tasks of film analysis deal with soundtrack, film language and film techniques. The *filmschool* consists of tasks the learner has to work out individually, with a partner and/or in a group. It was also designed to encourage the learner to actively read, watch, discuss and to reflect upon problems and chances of cultural diversity in a metropolitan city such as Los Angeles. The motion picture *Crash* serves as central subject.

Film and *filmschool* together hold a variety of themes and possibilities for transcultural learning (TCL), i.e. analysis and discussion of certain diverse characters with different racial backgrounds who happen to repeatedly collide with each other throughout the film.

Thus, the *filmschool* will be evaluated concerning its use for the EFL classroom as a transcultural means of teaching cultural studies. It is the purpose of this paper to critically assess the design of tasks and the usability of the *filmschool* for the EFL classroom. This will be done by an in-class testing of the *filmschool* that will provide individual feedback of learners, a group interview and assessment of the lessons.

5 *Crash* is the original title of the film. For the German-speaking audience it was slightly modified to *L.A. Crash*.

2 Cultural Studies in the EFL Classroom

The teaching practice in the EFL classroom has been changed since its start in the 19th century on many, if not on all levels. Transculturality has been a part of literary and cultural studies for a while now, but it is a quite recent concept of didactics and FLT (cf. Freitag 2010: 125). Starting to appear around the 1980s, cultural studies (CS) have constructed a modern part of foreign language teaching history. CS contain several parts of past approaches and rejected those that have proven to be inconvenient.

For example, the dominance of speaking derives from the 'direct method' practiced in the 2nd half of the 19th century. It was an imperialistic age. Languages were taught as transnational means of oral communication (Neuner 2003: 228). Hence, the teaching practice tried to simulate every-day situations for the learner to create a natural learning environment.

During the first approximately 30 years of the 20th century, foreign language teaching already focussed on the culture of the target language (Einhoff 2003: 6). The teaching approach was somehow a predecessor to the current teaching model. As Christ (2010: 19) explains, the learner should familiarise him- or herself with foreign people and cultures. Therefore, 'the other' was compared to the own culture.

Since in the 1970s a change of the didactic perspective from teacher-centred to learner-centred teaching has taken place (Neuner 2003: 230). Thus, the individual development of the learner was taken into consideration and the authoritarian role of the teacher was exchanged by the role of a partner in communication and a helping supporter. Christ (2010: 20) maintains that the ideas of Habermas were also substantial for the change in FLT, because Habermas introduced the term of discourse, that deals with the negotiation of meaning. The “interactive nature of communication” was drawn back into focus (Müller-H. et al. 2004: 20). Learners should collaborate to create or negotiate meaning (ibid.). Main goal of teaching a foreign language became the communicative competence of the learner, a theory introduced by Piepho in 1974 as Christ (2010: 20) remarks⁶. Communicative language teaching introduced a couple of different teaching methods into everyday teaching practice. Individual work and ex-cathedra teaching (“Frontalunterricht”) by the teacher were supplemented by partner and group work as well as by first attempts of open teaching.

6 cf. 2.1 Intercultural Communicative Competence, Appendix: 7.1 Historic Review of Teaching Approaches

In summary, numerous features of current didactics have their roots in former teaching approaches. Those features comprise at least communicative language teaching, learner-centredness, collaboration between teacher and learner and particularly among learners to negotiate meaning, different teaching methods, cross-cultural communication and self-reflection.

Risager (2002: 242) summarises the aim of foreign language teaching as to “offer [the learner] insights into the culture and civilisation of the countries where the language is spoken.” In a European context, she also points out to the difficult task of integration, even if European people, economy, politics, and also languages become more and more intermingled and interwoven.

Despite, communicative language teaching procures only facts and figures about the target language and culture. The so-called area studies (AS) merely focussed on certain apparently major socially, historically and economically data. Textbooks of AS teach common facts about a certain target country. AS and “Landeskunde tend to simplify complex situations by reducing facts or by representing idealised pictures, such as the complete nuclear family [...]” (Teske 2006: 25). Likewise, AS prized a 'nuclear culture'. Children like Dave King, Kevin Connor, Liz Dean and Sandra Bell neither represented the whole youth of Great Britain in the 1990s when they featured year five and six text books 'Englisch G OS 1' and '2' for German learners, nor do they today (cf. Schwarz et. al 1986). Reality, literature and films demonstrate the diversity of the English speaking people and culture of the last thirty years at least. To name a few popular examples for Britain, there are the films 'Bend it like Beckham' (2002), written and directed by Gurinder Chadha, and 'East is East' (1999), written by Ayub Khan-Din and directed by Damien O'Donnell.

Therefore, the foreign-cultural approach as Risager (2002: 43) calls this teaching practice, ascribes a specific culture to a specific people living in a specific territory. The learner's own cultural or ethnic background is usually not discussed at all, and so are neither relations between target culture and own culture (ibid.). FLT particularly dealt with 'the' English culture. The already existing cultural diversity, present due to the policy of the former British Empire, the world power USA, worldwide migration, etc. was not considered then. Obviously, learners were obliged to get a false idea of the culture of the English speaking population. The foreign-cultural approach tried to educate the learner as close to being a native

speaker as possible, Risager (*ibid.*) remarks. The target language appears to be the only and the first one for the whole target population. This approach has been in use since the beginning of the 20th century. Considering Risager's (*ibid.*) data, it becomes less attractive since the 1980s. Unfortunately, it has not been completely replaced by another approach yet, confirms Teske (2006: 23). She continues that “Cultural Studies, while already accepted in most academic departments, has much to offer yet to the [foreign language] classroom” (*ibid.*: 31).

2.1 Intercultural Communicative Competence

Haß (2006: 140) and Müller-H. et al. (2004: 24) gave reasons why Area Studies were no appropriate means to prepare the EFL learner for a cross-cultural dialogue. In their opinion, the learner needs to be able to communicate with native and EFL speakers alike. With both the learner has to negotiate meaning, i.e. to deal with stereotypes or cross-cultural misunderstandings as Haß (2006: 140) and Müller-H. et al. (2004: 24) presented. As a consequence, language and culture are learned and developed as one (Haß 2006: 141).

The European Council assigned a group of didactic experts, among them Michael Byram and Geneviève Zarate to modify the 'Common European Framework of Reference for Language Learning and Teaching' (Byram 1997: vii). In addition to the already present communicative competences – sociocultural, discourse, strategic and coping competences – mediation was added (Haß 2006: 20). Byram (*ibid.*: 1) speaks of a sojourner when he describes somebody “who produces effects on a society which challenge its unquestioned and unconscious beliefs, behaviours and meanings, and whose own beliefs, behaviours and meanings are in turn expected to change.” The sojourner can be compared to the EFL learner. Both will have to face different cultures and other languages. And both need to be prepared to communicate to people deriving from those cultures. “FLT [...] has the experience of otherness at the centre of its concern, as it requires learners to engage with both familiar and unfamiliar experience through the medium of another language” (*ibid.*: 3). Thus, the learner becomes the sojourner once in touch with other cultures and languages.

Whenever individuals “interact socially with someone from a different country, they bring to the situation their knowledge of the world which includes in some cases a substantial knowledge of the country in question [...]” Byram (1997: 32) argues. How to exchange information and the actual content requires a certain knowledge about the other culture. While communicative language teaching was dominated by a mere exchange of information, cf. AS

above, Byram (ibid.: 3) is of the opinion that such an exchange is always accompanied by the interpretation of the information. To do so, the sender as well as the receiver, or the 'host' and the 'visitor' in Byram's manner of speaking, has to accept and understand the perspective of the other. Byram (ibid.: 33) describes this behaviour as skills of interpreting, relating, discovering and interacting. The relation of host and visitor is a substantial part of communication. Both represent their own culture which might include ideas and values they do not share at all. However, the result of the communication should lead to a critical reflection of the own and the other perspective coincidentally. Byram (ibid.: 34) marks this as 'critical cultural awareness' and as 'relativising self and valuing other'.

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

Figure 2.1: Factors in intercultural communication (Byram 1997)

Byram created a model that contains all competences interlocutors need in cross-cultural communication (cf. *Figure 2.1*). As an enhancement of communicative language teaching, he calls the ability to comprise all competences described as 'intercultural communicative competence' (ICC). ICC qualifies the learner as intercultural speaker. Hence, the main goal of the cultural studies approach is to qualify the learner to become such an intercultural speaker. The way to ICC is called intercultural learning.

2.2 Key Issues in Cultural Studies

Teske (2006: 23) points to the importance of culture for modern foreign language teaching. Cultural studies gained a central position in FLT. According to her, it is guaranteed by 'intercultural learning' or the acquisition of ICC (cf. *2.1 Intercultural Communicative Competence*). In CS not one culture is learned or taught, but the cultural diversity of a certain group,

nation, people, etc. Not the ultimate correctness is important, but the actual use of the language. Not formal or tourist talks dominate, but intercultural encounters.

Furthermore, the role of teacher and learner changed in contrast to preceding approaches. The teacher is a supporter, a partner in communication who tries to negotiate the contents of the lessons with the learner. So, the learner's interests can influence the curriculum. Moreover, the material employed by the teacher should be authentic and different. Up-to-date media are also a vital part of the teaching practice, and the formats of learning vary.

CS does not focus on a single group, nation, people or culture. It always discusses the larger context. In this way, CS creates space to negotiate values, perspectives and behaviours. According to the apparent differences to AS, Teske (2006: 26) worked out different themes of AS and CS (cf. *Table 2.1*).

Area Studies / Landeskunde	Cultural Studies
School life in Britain	The role of school in society, education and the development/the choices of the individual
Forms of social life and their variety	Social diversity and its negotiation within/outside groups, group interaction, identity Questions of gender, race, age/generation
Transport	Ideas of transport, of pace, of local identity or difference, and of the means of transport as means of progress
A national geography (a tourist's geography)	Regional and local identity and its changes, social and economic change in the regions
History	Historical frameworks, the presentation of history

Table 2.1: Area studies compared to cultural studies according Teske (2006: 26)

Cultural Studies are not an enrichment or an addition to AS by employing an analysis of the diversity of target cultures, even if it is supported by intercultural encounters, authentic texts and different media. As Teske (2006: 24) reasons, the openness towards the other results in a change of perspective to be able to understand attitudes and values of other people and cultures. This process leads to a reflection of one's own 'original' perspective and thus creates critical cultural awareness.

So, in contrast to its predecessor, the intercultural teaching approach also deals with re-

lations between cultures, i.e. of the target culture and the one of the learner. It aims to respect and communicate across cultural boundaries, though the focus rests on a specific target country. The learner should become a mediator who is able to communicate with a native speaker. Still, the latter comprises dominant or superior language skills, of course (Risager 2002: 245).

However, the process does not automatically work with everyone at every time. The teacher still has an important role to steer, to moderate, to emphasize key points, to provide authentic and appropriate material, to motivate and encourage the class by being a good role model, etc. Obviously these jobs can be done by the learner, too. “The learner autonomy” and regular “self-access learning” are significant ideas of the CS approach. Nevertheless, Teske (ibid.: 24) reminds that the learner needs a “tool kit for the analysis, interpretation and evaluation of specific [cultural] phenomena [...]”. Additionally, interdisciplinary is also reached, e.g. by case studies or project work, to name only a few.

The strategies comprising the tool kit are difficult to find and to teach. Teske (2006: 27) suggests self-reflection, intercultural learning and dialogue as appropriate strategies. In her opinion, they will help to enable the learner to participate actively in the “culture-specific part of the learning process.” (ibid.: 26). She defines self-reflection as a strategy of 'making strange', of 'defamiliarization'. This is applied to create a distance between one's own actual position and the new, the other perspective. The difference between the two poles might be significantly big.

With intercultural learning, Teske (2006: 27) wants the learner to work out and test the new ideas just gained. Hence, the learner needs to experience the different culture him- or herself to understand or accept it. This personal experience through intercultural encounters enriches the teaching practice and meets the learner's interest of authentic situations. It is easier for the learner to create the obligatory feeling of empathy.

Dialogue is also a strategy Teske (2006: 27) applies. Similar to ICL “the interaction between the self and the other is central” (ibid.). The participants of this encounter have to interpret each others utterances, gestures and other means of communication. This permanent “negotiation of meaning” leads to intercultural understanding (ibid.). In contrast, given facts about the other culture are always due to change or to be wrong from the start.

2.3 Multiple Literacy Education

The NLG introduced their concept of multiple literacy education (MLE) in 1995⁷. The term 'literacy' originated in the natural sciences and was adopted by anglophone experts and instructors (Hallet 2010a: 67). MLE is supported by information and communication technologies (ICT). The latter comprises a variety of communication channels and different media, such as text, hypertext, sound, music, video and electronic information exchange, such as chat, e-mail, telephone- or video-conferencing. MLE “needs to (1) acknowledge learners' identities and everyday literacy practices and (2) relate them to 'authentic' local and global domains” (cf. Pahl & Rowsell in Schneller 2008: 150). A result of rapid development, worldwide distribution and daily use of ICT is a new literacy, one that has handling of ICT and accompanying media as its central content. Therefore, this new literacy is called “media literacy” (Kupetz 2010: in print).

MLE “emphasizes the multiplicity of literacy within today's culturally diverse global village with burgeoning multimodal technologies at its disposal” (Schneller 2008: 150). In teaching and learning approaches literacy is not restricted to the skills of reading and writing. In short, the learner is considered to be multi-literate, if he or she has become an active participant of the current 'information society'. Warschauer (in Hallet 2010a: 67) remarks that the state of “being literate depends on mastering processes that are deemed valuable in particular societies, cultures and contexts.” A multiple literacy education combines modern FLT supported by a variety of media with contents of transcultural learning. The goal is to enable the learner to 'design' his or her social futures (NLG 2000: 22).

Four dimensions characterise the 'designing' process of MLE. An 'available design' of a learner can be a text, an information, or an existing meaning, an attitude, a position, etc. During the learning process, the learner receives new input and modifies the available design. This is the 'designing' process. The result is a new available design called the 'redesigned' (cf. NLG 2000: 20). The four dimensions interact with the concept of design as follows:

Situated Practice based on the world of the learners' Designed and Designing experiences; Overt Instruction through which students shape for themselves an explicit metalanguage of Design; Critical Framing, which relates meanings to their social contexts and purposes; and Transformed Practice in which students transfer and re-create Designs of meaning from one context to another (NLG 2000: 31).

7 Fourth International Literacy and Education Research Network Conference, Townsville, Australia, June-July 1995 (Cope & Kalantzis 2000: 5)

Several markers decide whether the learner is literate in a certain situation. Examples are any forms of cross-cultural communication. An intercultural speaker has to be literate in a number of literacies. Knowledge about the communication partner, awareness that he or she has a certain attitude towards a foreign culture, manners of communication, competence to handle appropriate media to communicate, and the ability to respectfully discuss a topic or a theme are only a few 'cultural key competences' as Hallet (2010a: 68) calls them. Grammar skills, or language skills in general, complement the enumeration, but do not close the list of literacies.

Hallet (2010a: 67) translates literacy for the German context with “Kompetenz” and adds that literacies have become the basis for official German education standards (“Bildungsstandards”). Therefore, FLT has to enable the learner to develop such competences. Kupetz (2010: in print) describes the tasks of FLT as an empowerment of the learner. This becomes even more important, because equal opportunities for minorities are not given yet, she adds.

Kupetz (2010: in print) recalls the debate about literacy among didactics of the 1990s, which dealt with 'media literacy' first of all. This was due to rapid change and development of electronic media, i.e. personal computer, Internet and e-mail. Kupetz (ibid.) continues that a didactic of multiliteracies has not been seriously discussed among didactics in the German context until recently. According to Kupetz (ibid.), the term has not been interpreted correctly. As mentioned above, literacy was only connected with writing skills for a long time. New publications, however, consider a 'critical multiple literacy education'. On the one hand, it tries to teach the learner to carefully estimate the roles of power and knowledge in his or her social environment (ibid.). On the other hand, it includes apparently 'new' literacies that have not played a role in former teaching approaches, such as audio, visual and recently also film literacy. The *L.A. Crash Filmschool* offers a number of tasks and topics that deal with certain literacies, e.g. audio and visual literacy, but also with film literacy (cf. 4.3 *Teaching Film*).

Audio literacy can be described as hearing and listening skills, or acoustic reception and processing (Blell 2010: in print). Those skills are essential for foreign language learning. Audio literacy deals with music, sound and sound effects. Additionally, intonation, prosody and rhythm of actual speech characterise audio literacy (ibid.). As a whole, the components of audio literacy help the learner to communicate to and understand other people. Understanding

means to understand the raw information and also the intention of the interlocutor. And, additionally, communicating means to be able to produce an appropriate utterance. NLG designates audio literacy as an important part of a permanently changing system of multimodal and multicultural communication.

2.4 Summary: From Inter- to Transcultural Studies

By the help of an international project Risager (2002: 243) collected data about FLT practice from hundreds of teachers. As a result, four different approaches to teaching culture are currently applied in FLT: (1) foreign-cultural approach, (2) intercultural approach, (3) multicultural approach (4) transcultural approach.

In the 'intercultural approach' learning a foreign language means also to cope with its culture. Pure facts and knowledge move out of focus. However, intercultural learning is a process-oriented interaction with the target culture, instead of passive learning about it from a distance. Contrasting the target culture with the own culture shall lead to a critical self-reflection and to an acceptance of the other. The curriculum is shaped by themes and material that motivates the learner and encourages interaction with the target culture (Einhoff 2003: 8). This approach has dominated FLT practice and European curricula for nearly twenty years already. As Risager's (2002: 45) research underlines, teachers appreciate it when the learner applies an intercultural perspective and develops a critical reflection of his or her own culture. “[You] have to look at yourself, you will think about who you are, what you want, and what you stand for. [Abroad] you are regarded as a representative of your own country” (ibid.: 245).

Central criticism to the intercultural approach considers its clear-cut distinction of cultures. Any cultural mixing and accompanying problems have not been included. Therefore, the multicultural approach was designed and Einhoff (2003: 8) sees it as a widening of the intercultural approach. The multicultural approach acknowledges that several cultures coexist within the boundaries of a society or state (Risager 2002: 246). Thus, the so-called target language could be either the official language, the first or second language or any foreign language in general. Besides, there is not one single target culture, but a mix of cultures existing together in one nation. “The multicultural approach includes a specific focus on the ethnic and linguistic diversity of the target country or countries” (ibid.: 246). Furthermore, it discusses the reasons of such diversities. So, additional political and social content has been added to

the curriculum. Ethnic diversity, the multiculturalism of target and learner society has become a topic in FLT (ibid.). However, the multicultural approach stays close to the intercultural approach. Risager (ibid.: 248) criticises both, because they define culture as homogeneous entity. The effect of 'internationalisation', globalisation, 'fast capitalism' or however one calls the phenomenon of increasing cultural intermingling, has not been taken into consideration, neither by the intercultural, nor by the multicultural approach.

As a consequence, the transcultural approach was developed. It takes the recent development of interwoven cultures, intermingled people, diverse nations and mixed economies into consideration. “[Cultures] penetrate each other in changing combinations by virtue of extensive migration and tourism, worldwide communication systems for mass and private communication, economic interdependence, and the globalization of goods” (Risager 1997: 248).

Today, the culture of the learner might be as intermingled and varied as the target culture. Moreover, a new language is often learned and used rather as a lingua franca than as a language to assimilate into a target culture. The new language becomes a “contact language” in the “global village” (Einhoff 2003: 9). Contemporary curricula are not limited to one single nation, people or culture. International issues contribute to a mix in a curriculum of 'global learning.' The transcultural approach focusses on people, who have to deal with these circumstances. Risager (ibid.: 249) remarks that the competence of a mediator thus remains the main goal of FLT in the transcultural approach. Cross-cultural exchanges with such people, i.e. other foreign language learners around the globe, become of interest now. A number of teachers in Risager's (2002: 249) project favour this approach among others. She concludes that European integration will be encouraged and supported by transcultural FLT (ibid.: 253). Such encounters have become possible due to new information technologies, such as e-mail and the Internet, but only if the EFL classroom can provide an appropriate infrastructure and competent staff. The EFL classroom turns into a place to prepare the learner for current global issues. Only the transcultural teaching approach fully enables the learner to become an active participant of an intercultural society. The use of new information technologies supports intercultural activities. Referring to the ideas of the NLG once more, this approach definitely meets their manifesto of teaching multiple literacies.

3 Transculturality

Transculturality is the outcome of a still running process of cultural intermingling and mutual cultural penetration that has lasted for hundreds of years already, that has resulted in a cultural hybridisation, and which is still going on, according to Antor (2006: 29). In short “transculturality stands for [the process of] cultural hybridisation in a globalised world” (Delanoy 2008: 95). Globalisation of production, commerce, communication, life and work-places rigorously accelerates this process in all fields. The word 'trans-'⁸ – meaning across, beyond, through – already bears an idea how 'culture' is treated in transculturality. Transculturality goes beyond culture, beyond one specific context of one certain individual. Besides, Antor (2006: 29) continues, there is a phenomenon of interior differentiation of more and more complex societies and individuals, on the one hand. On the other, this differentiation is accompanied by a strong connectedness with external sources or partners.

Instead of static cultures which are delimited by national borders, cultures that could be characterised by a certain category, modern cultures are mixed and dynamic. Hence, categories like 'own culture' and 'foreign culture' are out of date. Flechsig (2000: 4) is not as strict as Zirfas et al. or Welsch, who hold the view that categories like 'own' and 'other' are dissolving. In his view they become fragile, because well-known, accepted and maybe prized contents of the own culture can be found in another culture, too, today. This bears the chance for a transcultural learning process. Zirfas et al. (cf. 2006: 186) put in a nutshell when they wrote a little ironically: “The term 'transculturality' marks a cultural change that has happened to modern societies and is the attempt of scientists to name this phenomenon.”

However, Welsch (1997: 71) discusses a transcultural definition of 'our' modern and present culture. He advances the idea that cultures are not 'separated islands' anymore as they are penetrated until the core by, and interwoven with each other. All cultures are hybrid instead of being pure. None consists of one pristine people (ibid.: 74). The term of a net instead of an island appropriately describes the form of a modern culture. So, many cultures form a network of nets which makes them one big net when they are considered as a whole. Welsch (ibid.: 78) argues that all nets have some elements in common while they differ in certain others. Moreover, they keep to be a network of nets. The common elements keep the nets togeth-

8 cf. Merriam-Webster's Online Dictionary < <http://www.merriam-webster.com/dictionary/trans> > (15 May 2010)

er.

Welsch's definition of current cultures above approves his view that such a network rather supports the coexistence of cultures and also individuals than separatist movements. Moreover, transculturality permits globalisation and specification at the same time. Transcultural identities combine cosmopolitan attitudes with local identifications. Therefore, Welsch (ibid.) asserts that this would make transculturality the only working cultural model for current times.

A major characteristic that is often found when transculturality is described is its focus on finding similarities of two or more entities, i.e. cultures or individuals, in contrast to pronounce one's uniqueness. Welsch (ibid.: 80) calls orientation – to find similarities – the most important task of future politic, social, scientific, pedagogical, artistic and creative efforts to establish freedom and peace.

To give an example, anyone can be a cosmopolitan, a European, a German and a citizen of Lower Saxony at the same time. The same goes with organisation, profession, generation, religion, and even with gender in some special cases of transvestites or bisexual people. No one has to belong to one single group or culture only. Everything can be mixed and interwoven. And it has been like that since ancient times if one takes the examples enumerated above into consideration. Altogether, they form a complex cultural identity for each of us. Welsch would surely call this a transcultural identity.

3.1 Transculturality in Opposition to Interculturality

Welsch (cf. Delanoy 2008: 96) differentiates between transculturality and Herder's concept of a nation. Herder once defined the culture of a nation as an internally uniform and standardized entity, which is also closed to external influence. Furthermore, Herder said that the culture of a nation borders equally to those of the state. This cultural conception dominated the 19th and 20th century. Welsch (ibid.) argues that the nationalist concept is a limited, restricted model that already proved its danger by discriminating and partly eliminating minorities, meanwhile closing itself to new inputs and outer influences.

The altered conditions of modern societies in a globalised world demand a new cultural concept and a new variety of competences as described above by the NLG. For Welsch (cf. Delanoy 2008: 96) the solution is transculturality, a means of cultural intermingling, a concept, that appreciates intercultural diversity, that supports versatile interdependence and

that encourages mixing techniques in various ways. Welsch (ibid.) points to the intercultural exchange which is generated by immigration, by global communication systems, by transnational political and economical interdependencies.

To sum up, Welsch places the concept of transculturality in opposition to multiculturalism and interculturality. Even so, he acknowledges that both support cultural diversity (multiculturalism) and a peaceful coexistence (interculturality), on the one hand. On the other, he argues that multi- and intercultural concepts do not help to overcome the nationalist concept of Herder explained above, because both keep up the notion of homogeneous cultural entities (cf. Delanoy 2008: 96). Therefore, Welsch promotes transculturality as the successor of interculturality.

Similar to Welsch, Huggan (2006: 57-58) utters critique that interculturality and its promoters encourage a 'back-door cultural essentialism'. He is convinced that a true mutual intermingling and interdependence of cultures are not part of interculturality, as borders are kept, power relations are confirmed and the other is transferred into the exotic area.

3.2 Transculturality and Interculturality in Cooperation

As Delanoy (2008: 103) remarks, transculturality is also characterized by a 'de-territorialisation' of cultures. Borders of nations do no longer keep the cultures within. They spread, intermingle and develop beyond borders. So, the process of transculturality, as introduced by Welsch, is a change between the crossing of cultural borders, intermingling and drawing new borders by developing a new modified identity.

Antor (2006: 34) adds that expressing one's own interests and conscious thinking about differences and similarities are necessary conditions to develop an individual and independent personality. Transculturality together with interculturality shall be used to develop a critically self-reflecting conscience that questions the own attitudes as well as newly gained ones. Altogether, this dialogic concept includes transculturality and interculturality. Welsch (cf. Delanoy 2008: 103) also acknowledges to this process of individualisation. In this way, one keeps his or her own individual and versatile identity and opposes the threat of global uniformity. The result of this process is an advancing hybridisation. Welsch (ibid.) sees this process as a progressive increase of heterogeneity resulting in a large variety of combinations. Thus, he expects a growing amount of tolerance, because it is easier to find parts of the other culture in one's own or in the one close by. Delanoy (2008: 103) sums up, that in Welsch's concept of

transculturality intermingling is always related to differentiation, though the latter is done to develop new attitudes and perspectives.

Taking the basis of Welsch's concept into consideration, Delanoy (2008: 100) argues that it is without reason to separate the concept of transculturality from interculturality, as both include the same principles, e.g. crossing and drawing new cultural borders, intermingling cultures, etc. In Delanoy's opinion, a collaborative discourse would offer the chance to enhance both concepts while the confrontation would rather slow down progress on each side, which would not be of any use for neither the concept nor the promoter.

3.2.1 Criticism to Interculturality devitalised

Transculturality, as described by Welsch, matches other terms and concepts of cultural studies according to Delanoy (2008: 95). He mentions the concept of transnationality introduced by Hannerz or Beck-Gernsheim and the notion of hybridity supported by Werbner or Loomba. Delanoy does so to underline that there is no reason to separate it from interculturality, as Welsch proposed. Welsch criticises that (1) intermingling and change in the light of the other, (2) changed conditions for cultural development in a globally networked world and (3) internal cultural differentiation altogether do not play a role among interculturalists. Additionally, Huggan (2006: 57) characterises transculturality as “premised on a mutually transforming, usually enriching relationship with the cultural other.” In my opinion, Huggan's definition supports Delanoy to overcome Welsch's differentiation of transculturality and interculturality.

According to FH (2007: 13)⁹, only the title 'transcultural learning' is entirely new. It is just the title and the way how the contents are organised and used that differentiate transcultural from intercultural learning. For FH (ibid.) TCL is ICL in a global political context. The criticism of Welsch to ICL has to be rejected also. FH (ibid.) agrees with Delanoy that Welsch did not take the current debate of didactics into consideration. As a consequence, ICL does not have to be replaced by a new concept. In fact, TCL is ICL from a modern perspective (ibid.).

Delanoy continues to criticise Welsch and Huggan, who use interculturality to sharpen their own concept of transculturality. To create borders and to separate one thing from another is surely contradictory to the idea of transculturality and also of its promoters (ibid.).

A new attitude, identity or anything else that arises from a transcultural encounter can only be seen as new, if it has not been there before. How could anything be new, if it is not

⁹ FH (Friedenskreis Halle) is a German citizens' group that provides a conceptional introduction to transculturality.

different from something already present? Thus, also in transculturality everybody automatically creates a border around his newly gained 'attitude', for instance. Welsch's criticism has to be rejected, because in this way transculturality is not different from interculturality. The intermingling process that follows is the crucial difference. A person willing to leave attitudes behind in an intermingling process to create something new, i.e. a new identity, employs a transcultural attitude, in my opinion.

3.2.2 Consolidation

Antor (2006: 32) opens a 'consolidation doorway'. Transculturality together with interculturality shall be used to develop a critically self-reflecting conscience that questions the own attitudes as well as newly gained ones. Altogether, this dialogic concept including transculturality and interculturality aims to provide a good and just life for as many people as possible (cf. Antor in Delanoy 2008: 97)

Although, the separation between transculturality and interculturality is kept upright by many, e.g. by Antor (2006: 29) himself. He reasons this by a clear separation of and between cultures in interculturality, which is supported by a large number of interculturalists. transculturality and transculturalists, on the contrary, focus on the intermingling of cultures rather than on separating them by borders (Delanoy 2008: 99).

Delanoy (2008: 99) responds to Antors separation of the two concepts. Currently, the disintegration of borders and the intermingling with other perspectives and concepts is part of intercultural didactics and so of interculturality. It also bases on a critical reflection of the point of view and one's own attitudes to gain new insights, to be able to understand the other, and to explore and accept other perspectives. Furthermore, intercultural learning shall lead to a widening of one's own narrowness to enhance oneself by the help of the other, the unknown or the new (cf. Delanoy 2008: 99).

Additionally, the word 'inter' in interculturality describes a space where different elements have the chance to explore each other and to intermingle, explains Delanoy (2008: 99). Those different perspectives that meet in the described space are not entitled as closed, separable entities. He adds, they are bound to the biographies of the carrying subjects, who are themselves shaped by 'multiple belongings' ("Grenzerfahrungen") and 'breaking experiences' ("Brucherfahrungen") as wells as by various intermingling and separation techniques (Delanoy 2008: 99). Schumann (2008: 82) calls this 'transcultural identities' which consolid-

ates the two concepts of transculturality and interculturality again.

3.3 Transcultural Identities

Schumann (2008: 82) declares cultural hybridity as the norm in former post-colonial societies such as France. Nearly all western cultures were colonial powers once upon a time. Currently, the process of globalisation heavily contributes to an intermingling of cultures and people as well. Therefore, Schumann's statement can be expanded to all western societies. Furthermore, Schumann (2008: 82) marks transcultural identities as the logical consequence of colonialism and worldwide migration. Transcultural identities intermingle different cultures, they obliterate existing borders, they replace the categories of own and foreign, of known and unknown, and they develop new identities uniting values and attitudes they consider as important enough to keep. To be able to communicate with and to understand such transcultural identities, Schumann (ibid.: 83) demands to apply intercultural methods, such as the development of empathy, suitable background knowledge and the ability to change one's own perspective. "Transcultural identities identify with local cultures while they are open to global ideas. Transculturality solves the conflict between global and local in the sense of 'glocalisation'" (cf. Hauenschild 2005: 3).

The concept of transculturality is an additional means of analysing cultures. It should not replace interculturality, but extend the tool box of cultural analysis. Interculturality describes the processes of communication and exchange between different cultures to cross existing borders. The concept of transculturality is connected to people. Transcultural identities are people with a hybrid cultural background. Transculturality and interculturality are neither contradictory nor synonymic, but two concepts that complement each other. To summarize, transculturality is the way of life of members of post-colonial or other multi-cultural societies. Transculturality displays their situation. Interculturality, in contrast, marks the processes, the examination with transcultural (and also with non-transcultural) identities and texts, always including and reflecting the perspective of the reader or partner in communication (Schumann 2008: 83). Uzarewicz (2002) describes typical situations of transcultural identities:

- Transcultural identities continuously deal with different attitudes and cultures of other individuals.
- Meanwhile, they challenge, keep, modify, and/or change the own position

or perspective,

- in different situations and contexts,
- for a certain period of time.

3.4 Transcultural Competence

For Hauenschild (2005: 3) contents such as knowledge, critical cultural awareness, self-reflection, curiosity, openness and appreciation characterise intercultural education. In her view, the ability to participate and shape societal processes extend the contents of TCL in contrast to ICL. Zirfas et al. (2006: 190) agree and underline the most important new feature of transculturality:

Die vielleicht wichtigste neue Kompetenz des transkulturellen Akteurs besteht in seiner Fähigkeit, situationsbezogen kulturell umzuschalten, Wahrnehmungs-, Denk-, Urteils-, und Handlungsmuster situationsbezogen zu variieren und damit tendenziell zu verflüssigen.

The quotation above marks the ability to 'switch' from one culture or cultural context to another depending on a special context, a special situation and special people around. This definition seems to be relatively new and is vital for handling transcultural learning in the EFL classroom. Zirfas et al. (2006: 190) relate this to modes and patterns of reception, thinking, judging and acting. Having a transcultural identity and being able to act transculturally may be compared to a 'cultural chameleon'. It does not change its patterns to remain unrecognised, but to manage different cultural contexts. Of course, foreign language skills might become handy and necessary in situations like this. Therefore, they are a basic means to live in a transcultural society.

3.5 Transcultural Learning

As indicated, TCL is embedded in cultural studies. The idea of TCL is to offer time and space for the learner to meet and intermingle with other cultures, to discuss different attitudes and values and to reflect upon the own culture. A permanent process of cross-cultural encounters, negotiations and re-considerations results in a new critical transcultural awareness (Freitag 2010: 125). On the one hand, the awareness is accompanied by the existence of hybrid cultural identities. On the other, the awareness is also accompanied by the fact that hybrid cultural identities also have to face cultural problems.

Moreover, transculturality applied in FLT changes the contents of the curriculum. For instance, traditional teaching of literature is complemented by authors with a transcultural

background. The theme of hybridity and intermingled cultures itself characterise transcultural learning. As a consequence, FLT does not only contain teaching the basic skills of writing, reading, listening and speaking a foreign language. It comprises negotiating, understanding and communicating with people from other cultures in the same way. Additionally, this is done by a number of different methods, e.g. by means of CALL, e.g. the *filmschool*.

Hauenschild (2005: 3) describes the main task of transcultural learning or transcultural education and teaching as to focus on connecting and common features rather than to pronounce differences between own and other people and cultures. Thus, Hauenschild (ibid.: 6) draws the conclusion that transculturality goes beyond interculturality. Cultural diversity in the EFL classroom has been present in Germany and other European countries for decades. In Hauenschild's (ibid.) view, none of the cultures of the learners is allowed to dominate the classroom. She demands a sensible way of learning and teaching that approves, accepts, respects each learner in an equal way. That is why a critical reflection of own thinking and acting patterns and strategies is the basis to transcultural understanding.

For Zirfas et al. (2006: 19) transcultural learning is the key competence to peace and mutual understanding in present and future times. Only by teaching transcultural understanding each individual human being will be regarded as unique. In addition, how to gain knowledge, how to acquire skills, and how to find a personal way of learning, Zirfas et al. (ibid.) demand pedagogical support in how to learn to live in such a diverse and complex network of cultures. Orientation and identification has become a difficult process, especially for youths these days.

TCL requires willingness and openness to repeatedly explore, scrutinise and change own attitudes and values within the own culture (cf. Bittl in FH 2007: 11). Understanding the other is accompanied by understanding oneself in transcultural learning, Flechsig (2000: 5) points out. Therefore, own attitudes and values should not be seen as right or ultimate, but as some among many. Though, the learner is keeping own values and attitudes, he or she is enabled to look for 'joint values' or 'joint ideas' to share with other cultures to create a 'joint culture' or a transcultural way of life. The goal is to collaboratively create something new. That provides the learner with orientation and identification. An ideal result would be bonding and engagement as well as coexistence and cooperation (cf. Bittl in FH 2007: 11). Welsch (1994) concludes, that this 'new' will be the only thing left in the future to give orientation and identi-

fication. He argues to 're-calibrate the inner compass'. By that he means to change one's attitude from being afraid to being curious of the other.

3.5.1 Teaching Transcultural Literature

Delanoy (2008: 101) explains how transculturality contributes to teaching literature in the EFL classroom. He refers to a concept by Bredella (2002: 56) called 'reception theory-oriented teaching of literature' (RT) ("rezeptionsästhetische Literaturdidaktik"). RT can be described by experiencing literature in the EFL classroom as a guided creation of aesthetical meaning. RT is a reader-oriented concept dealing with the reception of literature of (Delanoy: 2008: 106). According to Bredella (2002: 56), literature is always connected to complex and tangible situations and experiences. Additionally, those are connected to people. Hence, literature deals with human relations ("dem Menschlichen") and reflects realities. Schumann (2008: 83) points out that transcultural literature often occurs in autobiographical form with authors depicting their struggle for acceptance and equality, authors keeping cultural traditions alive and authors intermingling culturally, all of this at the same time. She focusses with her examples of transcultural francophone authors on people who are willing and desperate to tear down the borders between at least two cultures they inherited and they have to deal with.

In addition, literature always has the chance to experiment with attitudes and realities. Literature can 'play' without hurting anyone. It can be applied to simulate realities. Transculturality is reflected in literature by offering various delicate and complex perspectives. Thus, the learners are invited to explore those new perspectives, to think about them and to continue the process of intermingling as they like (Delanoy 2008: 101).

The meaning a reader extracts from a text is always an interpretation, as Delanoy (2008:105) argues. The interpreted meaning or the created notion can neither be announced to reader nor to text. It is always a corporate 'jointventure' depending on the reader's experiences as well as on the text itself. Therefore, the reader can apply new attitudes to intermingle with other concepts to cross established borders just by the impact of a text (Delanoy 2008: 105).

In this way, RT shares the same principles as Welsch's and Antor's view upon transculturality. Borders dissolve, intermingling takes place and finally these processes lead to an identification, a new positioning by one's own newly gained attitudes, to develop and possess and individual personality.

RT encourages a (self-) critical analysis of own habits, attitudes and perspectives by the

help of a text. Likewise, it asks to critically analyse the text itself. Again, Delanoy (2008: 106) points to transculturality which also works like RT as is shown by Antor (2006: 34). The experiences of the learner in the EFL classroom with cultural hybridity influence his or her cognitive processes. Obviously EFL learners in Germany as in other Western countries already face such experiences and will do even more in the future. Hence, it is necessary to apply a transcultural curriculum to prepare learners for a heterogeneous colourful way of life they fortunately will have to cope with.

3.6 Summary: Interculturality complemented by Transculturality

As a consequence, teaching English as a foreign language employing the concept of transculturality offers several new fields and thus may influence the EFL classroom in various ways. The curriculum is no longer restricted to the 'English' culture, if there has ever been a single separated one to grasp to put it in a curriculum, but to any content that is related to it or simply employs the English language as a means of expression or communication. Examples are countries or areas where English is used as an official language, such as India, Bangladesh, Nigeria and Singapore (Jenkins 2003: 14).

I agree with Delanoy (2008: 104) to consider the responsibility that arises with this new task of 'global education' or 'global learning' as I call it. It truly is the 'mission of education' the NLG once described. Certainly, it is suggestive if not inevitable to employ the concept of transculturality, though teachers have to be careful when they put it into practice. The western culture with its imperialistic history and with only the US left as super power is not to dominate and influence the development and the attitudes of learners too much. As it is part of the general idea of transculturality, the cultures explored, especially including one's own, have to be reflected in a critical way.

Furthermore, Welsch's exclusively positive view of transculturality, where hybridity is always seen as a cultural progress and globalisation is described as the positive driving force behind the intermingling of cultures, has to be deliberated. Of course, not everyone affected by the numerous impacts of globalisation does appreciate it on the whole. Negative examples of the globalisation, such as unjust power relations and the loss of freedom or the pollution of the environment, to name only a few, have to be included in the curriculum.

To sum up, here are again the four new consequences of transculturality in the EFL classroom:

1. Several new fields that deal with transcultural issues or people enhance the curriculum. An example can be somebody who neither belongs to the 'host' nor to the 'visitor' culture, because the parents belong to different ethnicities.
2. The emphasis of FLT changes from teaching productive skills (speaking, writing) and receptive skills (reading, listening) to 'global learning'. Global learning uses the skills mentioned as means of communication to understand and to cope with international issues with local impact and vice versa.
3. Transculturality is not reduced to foreign languages, countries or cultures. The learning environment of the learner has changed to a transcultural society, too. Thus, transcultural learning also has to create an awareness for that fact and to help the learner to appreciate this new situation of 'intracultural differences'.
4. Transculturality creates new friction, problems, and differences which have to be dealt with in the EFL classroom, too. A critical assessment of hybridisation and 'globality' is also necessary. Problems comprise the impact of a global economy, pollution of the environment, and the force for many people to intermingle or assimilate to another culture.

Referring to the theses of the introduction, the list confirms the ideas of the NLG. The enumeration shapes the new curriculum of TCL. Beside literature, films and other content that is related to the classics of former target cultures, i.e. the United Kingdom or the USA, TCL demands to employ any authentic transcultural content. The film *Crash* that features the *filmschool* meets this demand, because it deals with numerous different cultures that collide with each other. By their example the *filmschool* offers many ways for the learner to analyse the other and reflect the own culture.

4 Multi-Mediality in the EFL Classroom

A suitable combination of media in the EFL classroom is necessary to reach cognitive teaching goals, e.g. knowledge, and affective teaching goals, i.e. critical self-reflection. Magazines, newspapers and the Internet are combinations of media. The first example combines texts and pictures, the second adds sound and video, and the third combines them all. “Because the world is constructed by media, and learners are exposed to media in their everyday lives, there is a plausible need for teaching media literacy in the [EFL] classroom” (Wesemann 2008: 175). The *filmschool* does exactly this. Employing a Hollywood blockbuster that offers the chance for cognitive analysis and emotional discussion.

Nevertheless, there are at least three reasons, why I agree with Jung (2006a: 231) who states that it is wrong to focus on multi-medial methods and material *only* in the EFL classroom. Firstly, teachers still do not have adequate media competences, or a media literacy. Secondly, an adequate infrastructure is not given. Thirdly, there is no successful or reasonable didactics that exclusively features multi-medial FLT. Such an overuse of media reminds of past teaching approaches, such as audio-lingual or audio-visual method or the first boom of digital media in the EFL classroom in the 1990s. As a matter of fact, in the recent past computer assisted language learning (CALL) featured exactly those failures, as the forthcoming overview shows.

4.1 Computer Assisted Language Learning (CALL)

Warschauer and Healy (cf. Jung 2006c: 14) divide the history of CALL into three periods. The 'structural' CALL lasted from 1970 to 1980. The period based on behaviourist theories and was therefore also called 'behaviourist' or 'drill & kill' CALL. The latter term faced a lot of criticism though. Learners actually seem to favour 'drill & kill' CALL according to certain studies Jung (2006c: 17) refers to. He explains their wish with exams the learner has to face later on. The learner seems to have the feeling that structural methods meet the formality of future exams most.

It was followed by a ten year period of 'communicative' CALL from 1980 to 1990, cf. the communicative language teaching approach. Bax (2003: 17) however, does not see “central features of human communication and interaction [in communicative CALL]”. He contin-

ues “that learners learn language in order to communicate and that they probably learn to communicate best through the process of communication itself.” From my own experience I can support Bax's (ibid.) description of “isolated exercises in the language lab” every now and then in FLT, even later on in the 1990s.

The personal computer entered the scene with the beginning of the next decade. From 1990 until today an 'integrative' period of CALL started. To describe this period, Jung (2006c: 15) refers to Warschauer & Healy who argue: “In integrative approaches, students learn to use a variety of technological tools as an ongoing process of language learning and use [...]”

The current period of integrative CALL includes all methods, media and techniques available. Learners correspond to other learners or authentic interlocutors by e-mail, chat or even voice-chat. The learner appreciates an authentic conversation, whether by voice-chat or by face-to-face encounter in a target country.

In the second half of the 1990s, ICT infrastructure of schools was still far behind private households and it seems that this has not changed until today. Still, the boom of new technologies brought new ICT into the EFL classroom as well. For some years the existence of ICT in schools was already seen as progress. A school possessing any new ICT gained a good reputation and was said to have an appropriate modern infrastructure. The fact, that neither teachers nor didactic concepts could keep up with the rapid development of hardware and software, was not realised. Public authorities, politicians and business installed ICT 'islands' in schools without a greater plan. Sometimes they did so only to profit from the positive public reception of their sponsorship (Kallenbach 2006: 19).

The use of ICT in FLT in the 1990s was completely different from the current didactic concepts. The 'new technologies' boom encouraged or rather pushed public authorities to introduce new ICT in schools, but they did not have a clue how to deal with it in class. Nobody had worked out a didactic approach. It was an attempt and a blind reaction, far too quick to work.

4.2 Blended Learning (BL)

The use of different media in the EFL classroom can make sense and can be a great help for the learner, if the three points mentioned previously (media literacy of the teacher, infrastructure and didactic concept) are taken into consideration. It is the task of the teacher to find and apply suitable methods, to provide authentic material and to create a working mix of com-

puter assisted language learning and other forms of FLT. Didactics have the duty to develop supporting tools, models or templates that connect suitable methods and authentic materials. The *filmschool* was designed to be such a tool for the EFL classroom. It can be used as part of a mix of media and traditional teaching, a concept called 'blended learning' (cf. Jung 2006b: 285). This chapter introduces the blended learning (BL) approach focussing on CALL and teaching film as both are major parts of the *filmschool*. Finally, it defines criteria for BL scenarios in the EFL classroom (cf. 4.2.7).

4.2.1 A Fourth 'Cultural Skill'

In 1993 the Commission of European Communities (CEC 1993: 10) released a list of “technologies relevant to foreign language learning.” The Commission defined an early stage of media literacy then. Learners should be able to deal with hypertext, CD-ROM, interactive video, authoring systems, e-mail, computer conferencing, telecommunication and data bases (ibid.). Later, the list was extended by further new technologies, e.g. DVD and the Internet.

Kallenbach (2006: 19) reminds of the claim that also occurred as a result of the new technologies boom. Handling digital media should become the fourth 'cultural skill' beneath reading, writing and calculating. Kallenbach (ibid.) is of the opinion that digital media are at least a useful contemporary tool the learner has to be familiarised with. Moreover, ICT contribute to a better corporation in FTL.

4.2.2 Didactic Framework

Without a didactic concept also the new ICT are not able to be the ultimate means of FLT. The direct personal contact between learner and teacher remains one of the most important acts, no matter how good an online tutor might be (Kallenbach 2006: 19). The word 'blend' in blended learning can either mean to integrate new methods of teaching, or to combine different forms of teaching. It is important to underline that BL tries to integrate, e.g. digital media, rather than to replace reliable methods.

BL can be a didactic framework for e-learning and also for all other forms of learning and teaching. BL simply insists on a didactic reflection, considers infrastructural preconditions, teaching goals, and interests of the learner (Kohn 2006: 286). Kallenbach (2006: 21) describes BL as a continuum. Depending on the learner the teacher can choose type and portion of media, whenever it is reasonable to use them (cf. *Figure 4.1*).

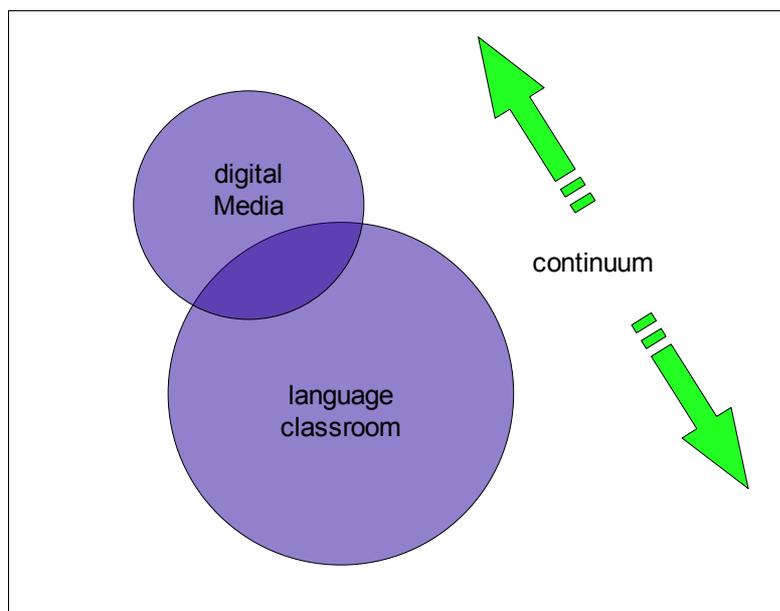


Figure 4.1: Blended learning as a continuum (Kallenbach 2006: 21)

4.2.3 Internet based CALL

Including current forms of e-learning, BL carries some characteristics traditional forms of teaching do not offer. Certain online and offline media allow to learn and teach independent from preconditions such as time and place. The Internet allows learners to set up worldwide relations across linguistic or national borders, e.g. to other EFL learners or authentic communication partners (Jung 2006b: 285). Hegelheimer et al. (2006: 293) consider the Internet to become a constant part of FLT. For them, the authentic and diverse material of the Internet makes it a useful 'service provider' and 'companion' for the EFL classroom. On the one hand, it offers material that is especially designed for the learner. On the other, most of its content is made for authentic contexts and therefore has motivational potential for the EFL learner (Hegelheimer et al. 2006: 293). Texts, pictures, audio recordings and videos comprise a universe of authentic material for FLT. Hence, many different learner types will be motivated by the different media available. For example, Internet based CALL can provide certain tasks for an auditive learner type, while a visual learner type works on a different task that meets his or her preference, etc.

The learner wishes to receive a feedback or at least a validation for his or her produced work (Würffel 2008: 294). Often, this is done automatically. A wrong or misleading validation is the worst case. This can lead to a subsequent series of errors by the learner. An intelligence

that is able to revise the work of the learner is necessary.

4.2.4 Contribution to Modern Foreign Language Teaching

As shown, BL contributes to contemporary ideas of modern FLT, i.e. learner autonomy, transcultural communication and interaction, authenticity of material and interlocutors and collaborative learning (Hegelheimer et al. 2006: 293; Kohn 2006: 286). Altogether, the benefits of BL are relevant for FLT. A balanced relation of online and offline modules as well as traditional FLT is the result of the new technologies dilemma. ICT can selectively be included into FLT by a blended learning concept. Kohn (2006: 286) describes BL as the didactic connection of traditional forms of learning and teaching with new possibilities of multi-media and e-learning. Thorne (2003: 18) summarises the potentials of BL.

“[BL is] a real opportunity to create learning experiences that can provide the right learning at the right time in the right place for each and every individual, not just at work, but in schools, universities and even at home. It can be truly universal, crossing global boundaries and bringing groups of learners together through different cultures and time zones. In this context Blended-Learning could become one of the most significant developments of 21st century.” (Thorne 2003: 18)

(Internet based) CALL can support autonomous language learning, extend the personal 'capacity to act' (“Handlungsfähigkeit”), the individual opportunities to interact and can also contribute to strengthen learning competences and strategies (cf. Hegelheimer et al. 2006: 294).

Nevertheless, one important precondition for CALL, whether Internet based or not, remains. The learner has to act. Passive and refusing learners who decline to cooperate therefore cannot profit from CALL then. But the diverse opportunities of CALL hopefully motivate especially those learners who do not take part in traditional lessons most of the time.

Thorne's above vision of BL is backed up by Kallenbach's (2006: 21) open list of supportive reasons and by Kohn's goals of BL in the EFL classroom.

Reasons for Blended Learning	Goals of Blended Learning
<ul style="list-style-type: none"> • BL enables new ways of learning, i.e.: individual and autonomous learning with less guidance by the teacher leaving more choices for the learner, e.g. topics or tasks • BL extends teaching methods, i.e.: transcultural communication with other EFL learners or English as a second language (ESL) speakers • BL motivates learner and teacher, i.e.: by the use of ICT as a change to everyday classroom routine • BL adds authenticity, i.e.: authentic materials such as a film, cross-cultural encounters, original newspaper and magazine articles, etc. • BL helps to establish self-confidence in the learner, i.e.: encounter with an authentic ESL speaker motivates the learner much more as the simulated atmosphere of the EFL classroom 	<ul style="list-style-type: none"> • Provide further opportunities to speak in the EFL classroom • Offer intensive grammar practice • Raise and strengthen self-confidence of the learner • Motivate the learner by authenticity, ICT and change to classroom routine • Extend the learner autonomy • Develop media literacy

Table 4.1: Reasons (adapted from Kallenbach 2006: 21) and goals (Kohn 2006: 291) of blended learning

4.2.5 'Enlightened' Use of Information and Communication Technologies

BL is neither a free ticket for digital media nor another term for e-learning. Unfortunately, this is exactly what many teachers and public authorities think it is. They still have the 1990s dilemma of new ICT in schools in mind. Kohn (2006: 286) confirms my own experience of rejection or at least indifference of public authorities and teachers towards ICT, e.g. in the EFL classroom. Of course, employing a BL approach requires the teacher to re-structure and to re-organise the teaching practice and to acquire an appropriate media literacy. Hence, many teachers reject BL, eventually. In my opinion, a reformation of the teacher education is necessary. Independent from the subject, ICT and convenient didactic concepts showing how to integrate them into FLT need to be part of the teacher training. Alas, reality shows that this is not the case.

In comparison to Butzkamm's term of 'enlightened monolingualism' (“aufgeklärte Einsprachigkeit”) Kallenbach (2006: 20) speaks of 'enlightened use of media' in FLT. He suggests to use analogue or digital media only when it makes sense, and not like the new technologies doctrine of the 1990s or the target-language-only philosophy of many teaching approaches.

Studies by Cuban (2001) show that media literacy, age and even gender do not influence the choice of teachers to employ a BL approach. Relevant factors are openness and willingness according to Kallenbach (2006: 20). Fortunately, both are attitudes every teacher can agree on once in the right situation. Therefore, there are no personal reasons to reject BL completely. A BL approach can be applied by any teacher in respect of his or her further abilities.

To give practical advice how ICT can contribute to EFL teaching, the functions of ICT in relation to the different phases of teaching are shown in the table underneath.

Function	Phase of teaching						
	Intro- duction	Compile/ Develop	Practice/ Exercise	(Self-) Evaluation	Presen- tation	Transfer	Diagnosis
Tool	++	++	+	++	++	++	+
Tutor	+	++	++	++	o	o	++
Medium of Communi- cation	o	++	+	+	+	o	++
<i>o = unsuitable + = convenient ++ = extraordinary</i>							

Table 4.2: Functions of ICT in different phases of teaching (adapted from Kallenbach 2006: 21)

Table 4.2 shows that ICT can be a worthy and convenient tool for word processing, giving a presentation, working creatively with graphical software, producing and editing audio- or video projects, using databases, training ones vocabulary, researching an encyclopaedia or the Internet, etc. ICT in the form of a learner software that provides an interactive feedback and autonomous learning has the function of a tutor. Not at least ICT work as a medium of communication. Homework can be sent to the teacher by e-mail who can correct and return it to the learner in the same way. Exchange projects with other EFL learners anywhere in the world can be set up. Collaborative learning to organise, plan, exchange and secure work and findings is also encouraged and supported by ICT (cf. Kallenbach 2006: 21).

Hegelheimer et al. (2006: 293) mention three convenient Internet techniques suitable for CALL in the EFL classroom. Firstly, chats or even voice-chats enable synchronous commu-

nication with other EFL learners or authentic speakers of the target language. Secondly, wikis¹⁰, blogs¹¹ and content management systems (CMS)¹² offer the opportunity for collaborative work. And finally, the research function of the Internet can be extended to a so called 'WebQuest'. WebQuests are Internet research projects for learners and a typical means of Internet based CALL for FLT (Hegelheimer et al. 2006: 294). A 'quest' has to be solved by the learner, usually a number of questions dealing with a certain topic. The learner has to research the Internet to work out and find the answers. WebQuest can be done individually, with a partner or in a group. They are often realised as website or as autonomous software. Hegelheimer et al. (2006: 294) remark that the teacher usually selects the material or websites the learner researches in advance.

Moreover, the Internet offers numerous possibilities of interaction. Learners communicate in forums, via chat¹³, voice-chat¹⁴, e-mail, online platforms or in social networks like ILIAS¹⁵, Stud.IP¹⁶, StudiVZ, MeinVZ, SchülerVZ¹⁷ or facebook¹⁸, etc. Thus, the learner can actually test, explore and extend his or her language and media skills without travelling abroad to meet an authentic speaker in a real face-to-face encounter.

Modern techniques, e.g. those already mentioned, do not require a lot of technical expertise any more. The level of media literacy that is necessary to administrate an own blog, for example, has become quite low. Everyone able to use a word processor, i.e. Microsoft Word or the free OpenOffice Writer, everyone who is used to surf the Internet and frequently logs into his or her e-mail account can produce and manage an own blog. As a result, Hegel-

10 A wiki is a collaborative online knowledge base of a community, cf. < <http://www.wikipedia.org> > (26 May 2010)

11 A web log or blog is a kind of 'online diary' often used to comment on a certain theme or to express private thoughts to a community < <http://www.blogger.com> > (26 May 2010)

12 A CMS is a collaborative environment to manage the content of a certain product, i.e. a newspaper or a website. An example is the open source CMS Joomla!, cf. < <http://joomla.org/> > (25 May 2010)

13 cf. the instant messaging software icq (homophone for "I seek you") < <http://www.icq.com> > (26 May 2010)

14 cf. the Internet telephony software Skype that allows users to make free voice calls to other Internet users < <http://www.skype.com> > (26 May 2010)

15 ILIAS is an open source web-based learning management system (LMS), cf. < <http://www.ilias.de> > (26 May 2010)

16 Stud.IP ("Studienbegleitender Internetsupport von Präsenzlehre") is another open source LMS, cf. < <http://www.studip.de> > (26 May 2010)

17 SchülerVZ, MeinVZ and StudiVZ (German for 'pupil', 'my' and 'student directory') are online communities or social networks for German speaking people, cf. < <http://www.meinvz.net> >, < <http://www.schuelervz.net> >, < <http://www.studivz.net> > (26 May 2010)

18 facebook is a worldwide social network available in many languages, cf. < <http://www.facebook.com> > (26 May 2010)

heimer et al. (2006: 294) consider a worldwide publication of material produced by the learner via the Internet as new motivating factor of CALL. The teacher is not the only and primary audience any more.

4.2.6 Blended Learning Projects

Kallenbach (2006: 21) also mentions the possibility of a form of teaching that is temporarily dominated by certain media, e.g. in the form of a project work. In Kallenbach's example a software provides all contents, tasks and activities of an EFL class for a whole year. The software is a website that can be modified and extended by the teacher. The *filmschool* is also such a tool, even if it is not designed to replace the curriculum of a whole year. New technologies have only one purpose in the EFL classroom. They have to serve the learner and the teacher. The *filmschool* contributes to a low priced and relevant BL approach that bases on authentic multi-medial material. It offers a number of controversial topics to discuss with a partner, in a group or in class. Thus, it encourages communication and language acquisition.

Kohn (2006: 290) refers to the TALL (teaching autonomy in language learning) study that was supported by the Leonardo da Vinci¹⁹ programme. The study gives empiric evidence for the possible benefits of a didactic e-learning concept within a BL framework. The participants enjoyed the TALL course and evaluated it overall with 'good' and 'very good' marks. The learners especially appreciated the diverse learning concept, the multi-medial material, the opportunity to communicate with other learners and to control their own learning rate and progress as well as the flexibility when and where to learn. Furthermore, they did not have difficulties to adapt to the new way of learning dominated by multi-medial contents. Nonetheless, they stressed their wish of personal contact with the teacher and also suggested a higher amount of traditional ways of teaching within a BL concept.

4.2.7 Criteria for Blended Learning Scenarios in the EFL Classroom

Of course, certain criteria have to be met when the teaching practice should be extended by Internet based CALL and new ICT. Preconditions for BL can be divided into personal, institutional and technical requirements.

On a personal level, a teacher who wants to employ BL needs an ability and willingness

19 Leonardo da Vinci is part of the European education and training programme "Life-long Learning" and focuses on initial and further vocational education and training. Cf. ADAM, project and product portal for Leonardo da Vinci < <http://www.adam-europe.eu/adam/homepageView.htm> > (25 May 2010)

to adapt new ways of learning and teaching. A BL approach cannot become part of FLT without a didactic concept as was shown above. The teacher either has to find and modify an existing concept or he or she has to take some time to develop an adequate one that fits to the learner group. Doing so, he or she has to consider the language skills and media literacy of the learner, of course. In class as well as within texts and tasks the teacher has to use a proper instead of a technological language. Naturally, the teacher needs to have an adequate level of media literacy him- or herself. To sum up, the teacher has to be didactically and technically qualified.

Technical preconditions seem to be quite low nowadays. However, an appropriate technical infrastructure is necessary, e.g. a satisfactory number of multimedia computers, aged one to four years, providing an up-to-date Internet browser, word processing and presentation software and need to be equipped with broadband²⁰ Internet access. Hegelheimer et al. (2006: 295) point to the severe difference of private equipment and the infrastructure of public schools. The expectation that new ICT feature daily in the current teaching practice is an illusion (ibid.). An infrastructure as described above is not prototypical for public (German) schools. What looks easy to realise and is expected from private people is not the reality in schools whatsoever. An e-learning platform as central organising unit is advisable, especially for BL projects, but not obligatory for all BL contexts.

Institutional prerequisites are convenient classrooms, first of all. Many schools have one or two computer rooms. That might be enough for an experimental BL project, but not for a BL approach that has realised the need for a multiple literacy education as the NLG et al. advocates since the beginning of the 1990s. Of course, the curriculum needs to postulate the teaching of media literacy, too. Additionally, the content employed in BL has to relate closely to the current curriculum. Thus, teachers, school departments and public authorities together have to find and include suitable material for the EFL classroom.

To evaluate material for CALL one can follow Chapelle's (2001) approach as Hegelheimer et al. (2006: 294) suggests. Chapelle assesses the material by seven characteristics (cf. *Table 4.3*).

²⁰ The word 'broadband' stands for a high data rate or for high speed Internet access respectively.

Function	Assessment
<i>Language learning potential</i>	Do material or exercise help the learner to practice or to develop language skills?
<i>Learner fit</i>	Do material or exercise match the language level of the learner?
<i>Meaning focus</i>	Do material or exercise concentrate on the language or a specific topic or theme?
<i>Authenticity</i>	Do material or exercise represent the language or a certain target culture?
<i>Impact</i>	Do material or exercise teach something about the language or language learning strategies?
<i>Practicality</i>	Is the necessary infrastructure, hard- and software available?
<i>Know-How</i>	Does the teacher comprise adequate media literacy to realise (Internet based) CALL?

Table 4.3: Evaluation of CALL material (Chapelle in Hegelheimer et. al 2006: 294)

I agree with Hegelheimer et al. (2006: 295) and their further detection that teacher training still does not compulsively include ICT and CALL courses. Consequently, the majority of teachers cannot offer CALL in the EFL classroom, even if we have new ICT for twenty years now and current ICT are not as high priced as they were in the 1990s!

To provide BL for the given reasons, technical and financial efforts for public authorities as well as media literacy and re-organisation of teaching for the teachers have to be as low as possible. Although, the effect of CALL has to be even better than traditional teaching. Otherwise CALL is not an alternative for approved methods of traditional teaching.

4.3 Teaching Film

To teach the learner how to deal with film and to develop according competences can be found in many German curricula for FLT²¹ (Nds. KuMi 2006: 12, Nds. KuMi 2009: 12, 35). This is partly due to the 'Common European Framework of Reference for Languages' (CEF) which was set up as “a common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe” (Council of Europe 2001: 1). CEF as well as the curricula of Lower Saxony demand the learner to be able to understand English

21 cf. the English curricula of Lower Saxony, i.e. the 'Kerncurriculum für das Gymnasium Schuljahrgänge 5 -10' and the 'Kerncurriculum für das Gymnasium – gymnasiale Oberstufe, die Gesamtschule – gymnasiale Oberstufe, das Fachgymnasium, das Abendgymnasium, das Kolleg'.

TV and films. Teachers are asked to employ creative methods as well as film analysis to reach these goals. Teaching film helps the learner to critically reflect upon visual media. (Nds. KuMi 2006: 21).

Nevertheless, the current teaching practice does not make much use of the medium film and its didactic potential. A survey by Thaler (in Leitzke-Ungerer 2009: 11) says that 78% of foreign language teachers use film 'occasionally rarely', 16% use film 'not at all', and only 6% use film 'frequently'. This situation is regrettable, because the world is heavily influenced by visual media. It is the duty of school and also FLT to empower the learner to understand and critically reflect any kind of film, whether a news clip, a documentation, a music video or a film.

4.3.1 (Episodic) Film in the EFL Classroom

Even if episodic films are not a new invention, there is neither a name nor a definition that is generally accepted. The synonymous terms 'episodic film', 'collective story film' and 'multi-plot film' are the most notable ones, but others are also to be found (Burwitz-Melzer 2009: 277). A rational definition gives Beaver (1995: 46): "A motion picture containing one or more narrative units, and arranged so that the separate stories and characters create an expanded treatment of related ideas. An emotional connection between the (stories) evolves as their separate stories unfold." Hence, the episodic structure of a film allows to recount the stories of different characters at the same time (Ziob 2008: 198).

However, it is necessary to distinguish between two types of episodic films. Type I bears several independently narrated stories in a linear narration. Type II connects several stories with each other in a non-linear narration (Burwitz-Melzer 2009: 278). Examples of type II like *Pulp Fiction* (1994), *Love Actually* (2003), *Crash* (2004) and *Babel* (2006) are 'puzzles' the recipient has to put together to understand the film completely (ibid.: 280). The episodes of type II intersect and offer multiple perspectives. Often, the film makes frequent use of flashbacks, abrupt cuttings, fast motions, freeze frames, repetitions of important symbols, etc. (ibid.).

Teaching film is not as present as demanded by curricula and didactic experts and instructors. This is also due to an insecurity of teachers how to work with film in the EFL classroom, says Leitzke-Ungerer (2009: 17). Therefore, she introduces a few ways how to deal with episodic film in the EFL classroom. Firstly, the learner watches a particular scene of

a film without sound. The reduction of channels redirects the attention of the learner to others, i.e. the visual channel. The method 'film without sound' develops also productive skills of the learner (writing and speaking), because the learner is encouraged to discuss the recent film experience. Additionally, the learner can be asked to compile a hypothesis what sound, music or language fits to the scene. Of course, the method works also the other way round. In this case the listening comprehension is trained intensively. Again, the learner can be asked to think of a matching scene of a film to the given sound, to write an own screenplay, etc. (Leitzke-Ungerer 2009: 17).

Leitzke-Ungerer (2009: 19) also suggests to start with analytical and creative tasks. In the first place, it is reasonable to concentrate on one specific aspect only, i.e. analysis of the cinematographic aspects like camera perspective or narrative tasks like writing a dialogue between two characters. Aspects like plot structure, representation of characters, time or space, the mode of narration and many more issues complete the list of possible tasks Leitzke-Ungerer (ibid.) suggests. However, she advises to bring all isolated results back together. The artwork as a whole has to be analysed to understand an episodic film.

Burwitz-Melzer (2009: 293) advises to use episodic films only with proficient learner groups. The complexity of such films requires adequate language skills. The episodic structure offers many different perspectives that encourage the learner to discuss the film in the target language. She suggests several steps how to work with episodic films in the EFL classroom (cf. *Table 4.4*).

1. Express expectations and emotions to film title, poster, or trailer
2. Watch the film as a whole. Re-watch specific scenes for further analysis
3. Familiarise with the characters
4. Choose a group characters and work out the according episode
5. Draw a 'sociogram' (character network) of the group of characters
6. Analyse the emotions of the characters in detail
7. Analyse the structure/plot of the film
8. Discover and discuss 'leitmotives' of the film
9. Concentrate on important aspects of mis-en-scene, sound, editing, etc. by film analysis
10. Shot own short films based on the episodes and present them
11. Reflect upon the own short films, especially on motives and emotion of film crew and audience
12. Consider and discuss interviews of the film crew
13. Conduct research to main themes of the film and present it
14. Reflect upon the progress of language skills, media and film literacy

Table 4.4: Episodic films in the EFL classroom (cf. Burwitz-Melzer 2009: 290)

4.3.2 Facilitation of Productive and Receptive Skills

Teaching film in FLT is often rejected, because parents, learners and teachers only consider films to be entertaining, but not educating. Therefore, it is necessary to legitimise teaching films in FLT by elaborating on their contribution to develop the basic foreign language skills of 'listening comprehension' ("Hörverstehen") including 'audio-visual comprehension' ("Hör-/Sehverstehen"), 'visual comprehension' ("Seh-Verstehen"), 'reading comprehension' ("Leseverstehen"), speaking, writing and 'mediation' (cf. Haß 2009: 73).

First of all, films are received by the audience respectively by the learner. Reception is an active process of understanding and processing language instead of consuming it, says Leitzke-Ungerer and names these abilities 'receptive skills' ("rezeptive Fertigkeiten") (2009: 11). Gestures and mimes of the actors and actresses and the actual illustration of the situation also help to understand the film. For Blell & Lütge (2008: 128) 'audio-visual comprehension' marks the ability to understand film in a foreign language by the means of listening and watching.

Film is an audio-visual medium that combines language, sound and illustration. The learner needs to register, decode and interpret the language of a film. This process helps the learner to develop 'listening comprehension'. During this process the learner has to cope with individual linguistic characteristics of the speaker, e.g. intonation, accent, speed, ellipsis, etc.

(Leitzke-Ungerer 2009: 13). All these variations of language contribute to the authenticity of a film and which becomes more interesting for the learner.

Visual media shape the 'information society' of current times. The ability to interpret and relate visual media is part of media literacy. The handling of static or dynamic pictures by the learner is an active process of perceiving (seeing) and differentiating visual information. Blell & Lütge (2008: 127) name this process 'visual comprehension'. The learner respectively the viewer compares his or her knowledge of the world ("Weltwissen"), present attitudes and expectations with the cultures featuring the film. The film, however, can guide and address the audience by a variety of means, such as camera perspective, camera angle or shot, lighting, editing, etc. (Leitzke-Ungerer 2009: 14). Of course, film can also manipulate the audience by such means. It is important to make the learner aware of constructions of meaning.

To teach film analysis by a motivating example is an appropriate way of developing media and film literacy. Film analysis supplies the learner with a tool to understand film and visual media. Additionally, it provides linguistic help to express emotions, experiences and criticism. As a consequence, the learner is able explain the impact of a certain scene, a film or visual media in general.

According to Leitzke-Ungerer (2009: 14), 'reading comprehension' plays a minor role while watching a film. Although, it can be part of the pre- and post-viewing process. The screenplay or the novel as source for the film adaption, reviews, interviews with actors and actresses or members of the film crew and all kinds of secondary texts that deal with the film itself or with corresponding themes offer opportunities for teaching film in the EFL classroom (ibid.: 13).

The productive skills of speaking and writing can easily be implemented into teaching film as well. Films possess a great motivating and activating potential for the learner, because they often deal with problems, dreams and desires of them. Films address the audience by language, sound and illustration. These different channels most notably reach the audience on an affective level and create certain emotions. Leitzke-Ungerer (2009: 15) describes films as a fictional reality that fascinates the audience, makes it laugh, cry and think. The intensity of film is hard to reach by other means. She argues that learners are encouraged to express themselves about the film, their thoughts and feelings.

Blell & Lütge (2008: 128) summarise the aspired skills, competences and attitudes by

teaching film (cf. *Table 4.5*)

Film Experience (“Filmerleben”)
<ul style="list-style-type: none"> • Competence to express an emotional non-/verbal reaction and give a personal reasonable statement • Competence to express the own film experience by producing creative output using different media
Visual Comprehension (“Seh-Verstehen”)
<ul style="list-style-type: none"> • Awareness of the perceiving (seeing) processes that create meaning • Awareness of film techniques as a help to understand and interpret the film • Competence to evaluate media and to evaluate the influence of media on processes of perceiving, thinking and acting
Audio-/Visual Comprehension (“Hör-/Sehverstehen”)
<ul style="list-style-type: none"> • Reception, storage and processing of parallel relations between sound and image • Productive and receptive skills • Narrative competence
Film Analysis & Film Criticism (“Filmanalyse und Filmkritik”)
<ul style="list-style-type: none"> • Critical media literacy to be aware of the power to manipulate meaning by auditory and visual means
(Inter-)Cultural Visual Comprehension & Intercultural Learning (“(Inter-)Kulturelles Sehverstehen & Interkulturelles Lernen”)
<ul style="list-style-type: none"> • Competence to recognize and analyse cultural aspects in film and visual media • Appreciation of other attitudes and cultures

Table 4.5: Goals of teaching film and film analysis (cf. Blell & Lütge 2008: 128)

4.3.3 Inter- and Transcultural Competences

Teaching film also contributes to the development of ICC, because films are authentic products of the target culture and allow the learner to discover other cultures, perspectives and attitudes (cf. Leitzke-Ungerer 2009: 15). The learner is encouraged to critically reflect upon the similarities and differences of the fictional culture of the film and the own (ibid.: 15). This might lead to an intermingling of both worlds. So, cultural hybridisation also features this creative cultural consideration.

Leitzke-Ungerer (2009: 15) remarks that teaching film also accounts to the development

of transcultural competence. In her opinion the learner is encouraged to discuss global issues, such as climate change or environmental pollution. Delanoy (2008: 102) employs the example of a film that shows the difficulties of people who have to deal with the intermingling processes in a multicultural society. The film *East is East* (1999), directed by Damien O'Donnell, screenplay by Ayub Khan-Din, lets the learner observe the intermingling and separation processes of the multi-layered characters. It leaves open how the characters will develop in the future. Altogether, the film offers the chance for the learners to examine cultural hybridity, analyse the wish of the characters to be part of or to assimilate into a new culture while they also like to keep up parts of their inherited tradition. Hence, it bears numerous opportunities to explore the processes of transculturality, if the learners are motivated and encouraged to consciously follow, analyse and continue these processes (Delanoy 2008: 102).

Furthermore, teaching film analyses how contemporary themes are represented by visual media. The relation of content, form of representation and function of a film or any other visual content can be studied and interpreted by the learner. Leitzke-Ungerer (2009: 16) wants to enable the learner to be aware of these film techniques, because they also allow to manipulate the message and also the audience of a film.

Blell & Lütge (2004: 404) combine the competences the learner can acquire by teaching film in the EFL classroom and call them film literacy. In order to develop film literacy, the learner needs to understand a certain film language. Film literacy is the ability to 'read' (and 'write') film which is to express and share meanings with people. According to Blell & Lütge (2004: 404), film literacy means to be able to ... :

- perceive (see) and differentiate visual information > film as visual medium
- aesthetically and critically analyse (close 'reading'/'viewing') > film as an aesthetical text
- 'read' film in terms of cultural studies (intercultural learning) > film as cultural product
- act intentionally in the foreign language > film as communication stimulus

4.4 The Film *Crash* in the EFL Classroom

“[Cultural Studies] introduce concepts of self and otherness, highlights different cultural values, different ways of life, behaviour and different notions of the world.” (Teske 2006: 23). The film *Crash* deals with the aspects mentioned. According to Zerweck (2004: 40), motion pictures are authentic products that express cultural diversity of a society. The authenticity and attractiveness of films encourage the learner to discuss complex cultural issues. *Table 4.6* proves that many themes of secondary education in Germany (cf. Nds. KuMi 2009: 28) can be

covered with the film *Crash* in the EFL classroom.

Themes (“Themenfelder”)	
Beliefs, values and norms in Western societies: Tradition and change	
<ul style="list-style-type: none"> • the British way / Britishness • the American experience 	
Individual and society	
<ul style="list-style-type: none"> • individual identity • roles and role conflicts • outsiders and counter cultures 	
National identity and ethnic/cultural/language diversities	
<ul style="list-style-type: none"> • migration • postcolonial experiences 	
The Media	
<ul style="list-style-type: none"> • media: forms and function • the influence of the media on public opinion and personal life 	
Globalisation	
<ul style="list-style-type: none"> • a global market and the world of work • effects on ways of life 	
Science and technology	
<ul style="list-style-type: none"> • chances and risks 	
Basic User: A1, A2 (cf. Council of Europe 2001: 24) (“Grundlegendes Anforderungsniveau”)	Independent User: B1, B2 (cf. Council of Europe 2001: 24) (“Erhöhtes Anforderungsniveau”)
The Englishes	Shakespeare
<ul style="list-style-type: none"> • the history and future of English • varieties of English • English as a lingua franca 	<ul style="list-style-type: none"> • the world that made him • his universal appeal

Table 4.6: Themes in secondary EFL education (cf. Nds. KuMi 2009: 28)

Indeed, *Crash* is a successful Hollywood motion picture and a representative of this authentic kind. In 2006 the film surprisingly won three Academy Awards for the best film of the year, best editing and best screenplay. Besides it was also nominated for several other categories and won numerous film prizes around the world (Burwitz-Melzer 2009: 281).

Crash is a very well-chosen title for this episodic film. A collection of interrelated characters with different cultural backgrounds collide in 'post-9/11' every day life of the metropolitan city Los Angeles. Racism, violence and intolerance are obvious problems the characters

of *Crash* experience and cause at the same time.

4.4.1 Plot and Themes

“*Crash* escapes genre or categorization. [...] There is heartbreak, tragedy, beauty, comedy, ...” summarises writer and director Paul Haggis (2006)²². A short plot summary can be found in *Appendix: 7.5*. The main episodes of the characters of *Crash* describes Lewison (Lewison 2004):

[A] police detective with a drugged out mother and a thieving younger brother, two car thieves who are constantly theorizing on society and race, the white district attorney and his irritated and pampered wife, a racist white veteran cop (caring for a sick father at home) who disgusts his more idealistic younger partner, a successful Hollywood director and his wife who must deal with the racist cop, a Persian-immigrant father who buys a gun to protect his shop, a Hispanic locksmith and his young daughter who is afraid of bullets, and more. (Lewison 2004)

The film recounts the events of only the last 36 hours of a number of completely different people. There is not much time to take a breath or to reflect the plot while watching it. The perspective changes nearly from scene to scene. The characters have no connection but the city they inhabit. According to Ziob (2008: 198), daily racism which in turn leads to prejudices is the main theme of *Crash*. The attitude or the fear that the counterpart would think and act like this forces the characters into threatening situations. “*Crash* is about fear of strangers. It’s about how everyone hates to be judged but sees no contradiction in judging others” (Haggis 2006). They either solve it and grow by it or they loose. The director does not give the audience a chance to identify with a certain character, e.g. a hero or anti-hero, who might lead through this exciting trip. “Ah, the good cop. Lead us through ... but, see were he goes!” (Haggis 2006). Each character is constructed and also 'deconstructed' shortly afterwards, or the other way round.

Burwitz-Melzer (2009: 287) remarks that *Crash* holds a mirror up to the recipient. One is forced to think about the own reaction in a similar scene or situation. “Was this about me? Is this about the person next to me? Is this about a person I want to know?” (Haggis 2006). The recipient becomes a part of the film. The permanent construction and deconstruction of the characters lead to a confusion on two levels. On the one hand, the audience is not sure which character to trust and to identify with. On the other, one is so confused that it is necessary to reconsider the own position.

Crash portraits a kind of racism that is quite common in multicultural cities like Los

²² cf. *Crash* DVD, bonus material

Angeles. Besides exploring the diverse and difficult cultural situation of L.A., the learner can also discover parallels to his or her own life and can become more aware of the kind of racism displayed in *Crash*. The racist prejudices and intolerant attitudes of the characters are often reflected in their foul colloquial language, in discrimination, aggression, violence and the rejection of the other (Ziob 2008: 199). “Once you get people angry, you get them talking. Once you get them talking, people gonna resolve issues“ (Haggis 2006).

For Ziob (2008: 205) *Crash* represents a metaphor for the skills a globalised world demands from each individual. The crash of different cultures features in the same way as the solidarity of different cultures. So, *Crash* is despair and hope in one. However, it shows how intercultural understanding can work, i.e. by empathy and by changing the own perspective. Thus, *Crash* provokes a number of causes to discuss in the EFL classroom.

4.4.2 Why *Crash*?

Table 4.7 sums up different causes why *Crash* is a reasonable choice for teaching film in the EFL classroom.

- *Crash* portrays the destinies of people from different cultural backgrounds. Additionally, the episodic structure of the film offers several opportunities to for discussion.
- The complex characters of the film can be analysed from different perspectives.
- In contrast to other films Los Angeles is critically portrait as a controversial and diverse metropolis.
- The film depicts a multi-cultural society, shows how prejudices and stereotypes originate, deals with the themes 'American Dream' and 'American Nightmare' and matches therefore to the curricula of secondary education.
- The film encourages self-reflection and the discussion of own experiences in a multi-cultural society. Hence, it contributes to intercultural learning.
- *Crash* is adequate for learners in secondary education, approximately from year ten to thirteen (Germany: end of 'Sekundarstufe I' and complete 'Sekundarstufe II', UK: end of secondary school and complete sixth form).

Table 4.7: Why *Crash*? (adapted from Henseler & Möller 2007: 5)

4.5 Summary: CALL & Teaching Film within a Blended Learning Framework

A didactic blended learning framework makes use of various traditional as well as modern teaching methods. It includes different media and can employ CALL, too. Meanwhile, it

takes infrastructural preconditions, teaching goals, interests of the learner and media literacy of learner and teacher into consideration. Evidently, a permanent reflection of the didactic framework is necessary to keep the blended learning concept working. An adjusted BL concept can neither be copied for another learner group nor for a different teacher. Whenever it is applied, it has to be adapted first of all.

The *filmschool* represents a blended learning framework. Employing film analyses and a controversial film within an online learning management system comprises the chance to facilitate multiple literacies at the same time, i.e. film and media literacy as well as productive and receptive language skills. Intercultural encounters in the film *Crash* enable the learner to explore and analyse authentic cultural and lingual heterogeneity. To sum up, CALL and teaching film within a blended learning framework allows to provide the right teaching method at the right time and also in the right place for every learner type.

5 L.A. Crash Filmschool

In 2007 a group among Prof. Dr. Blell developed a film-viewing & listening module within the ELAN project²³. This predecessor of the *L.A. Crash Filmschool* deals with the film *Rabbit-Proof Fence* (2002) directed by Phillip Noyce²⁴. It is supposed to be used at university for EFL teacher training and in secondary schools for EFL learners. Back then, it was a contemporary website without advanced content or learning management. When I joined the project group in 2008 we transferred it into the learning management system ILIAS by the help of the ELSA department²⁵.

5.1.1 Concept

The *L.A. Crash Filmschool* is a web-based application²⁶ consisting of authentic information and tasks focussing on the episodic film *Crash*. The target group are EFL learners of year 11 and 12 in secondary school. The *filmschool* connects film analysis, transcultural learning and multi-mediality. A lot of controversial themes unfold and motivate communication and interaction of the learners in the EFL classroom and beyond. The goal is a dialogic examination with the cultures featuring the film and the culture(s) of the learner.

Computer assisted language learning and a mainstream film together work as motivating factors. They encourage learner and teacher to explore contemporary ICT and to develop multiple literacies, i.e. linguistic skills and media literacy. Intercultural encounters in the film, corresponding tasks and additional information are combined by the *filmschool* to an authentic context. It facilitates a multiple literacy education much more than an extra-curricula ICT course or a 'Landeskunde' teaching approach in the EFL classroom.

Main goal of the *filmschool* is to support the development of foreign language skills, in-

23 E-Learning Academic Network Niedersachsen, cf. < <http://www.elan-niedersachsen.de> > (27 May 2010)

24 The German title for the film is *Long Walk Home*. Christine Olsen and Doris Pilkington wrote the screenplay. In 1996 Pilkington also published the novel "Follow the Rabbit-Proof Fence" the film originates from, cf. Internet Movie Database < <http://www.imdb.com/title/tt0252444> > (27 May 2010)

25 Central e-learning support department (E-Learning Support Abteilung) of the Leibniz University Hannover, cf. < <http://elsa.uni-hannover.de> > (27 May 2010)

26 The *filmschool* website operates with the Open Source content management system 'Joomla! 1.5'. The domain < <http://www.lacrash-filmschool.de> > has been acquired already. It will be in use as soon as the testing of the filmschool has finished.

tercultural communicative competence and media literacy. The learner should be empowered to combine these discourses. Media literacy in the *filmschool* focuses on film literacy, handling ICT and different forms of e-learning. So, the leitmotif of the *filmschool* is to prepare the learner to become an active participant in an intercultural and multi-medial society.

The *filmschool* has been designed to be part of a blended learning concept. It offers an alternative way of teaching in contrast to everyday classroom routine. Even so, learner and teacher can decide whether they use the *filmschool* as e-learning tool within the EFL classroom, as self-learning project in the tradition of its predecessor in or outside the EFL classroom, or even as a mixture of both ideas.

Furthermore, nearly all tasks can be done individually, with a partner or in a group. The *filmschool* offers a large number of tasks and also a wide variety of task types. They cover watching, listening, reading and writing activities. Hence, even heterogeneous learner groups and different learner types are addressed. This allows independent learning, collaborative work with the whole class, or again a mix of both. In agreement with the learner group, the teacher has to choose suitable tasks for his or her lessons. Therefore, the *filmschool* provides a great number and variety of tasks. This offers the chance to let the learner choose the tasks him- or herself and encourages learner-autonomy.

To sum up, the *filmschool* can be used as part of a progressive teaching unit focussing on transcultural learning and/or film analysis. Alternatively, each step can be used as Internet resource for such themes in a more independent learning context.

5.1.2 Enter the *Filmschool*

Before content and tasks are presented, the *filmschool* welcomes the learner and encourages and motivates to work with it. Thus, a list briefly sums up the potential of the *filmschool* for the learner (cf. *Appendix: Figure 7.4, Figure 7.5*):

- Working with the *L.A. Crash Filmschool* helps learners to strengthen their media skills.
- They are introduced to film analysis and film language by the popular Hollywood blockbuster *Crash* by Paul Haggis. At the same time, they learn how to 'read' film.
- The *filmschool* offers the chance to become familiar with the different characters

of the film and to understand the problems of a multi-ethnic city, such as Los Angeles.

- L.A. serves as an example of a globalized and colourful city of our times. The learners are asked to consider whether they have to deal with similar problems as the characters in *Crash*. They should reflect if they are also a part of a multi-ethnic society. In particular, the *filmschool* encourages to discuss and to develop their own attitudes about how their culture deals with those issues.

5.1.3 Technical Requirements

Certain tasks require to re-watch particular scenes of the film or to listen to specific tracks of the original soundtrack, which is also called 'score'. These isolated scenes can be watched respectively listened to in groups. There is no need to buy DVD and score for each learner. The *filmschool* requires one DVD and one score for a class. A classroom equipped with average computers with Internet connection and sound output, suitable to the number of learners is obligatory. Broadband access, headphones for each learner and a word processing system, i.e. OpenOffice, are recommended. Additionally, a DVD player and an adequate TV set or a projector are necessary to show the film. Finally, a printer allows to distribute tasks of the *filmschool* as worksheets to the class and enables the learner to print results, essays or sources. Besides, it is not necessary to obtain any further material.

However, if the teacher plans to work intensively with the *filmschool* for a long time and the learner can access DVD player and TV set for autonomous learning outside the EFL classroom, it makes sense to purchase one DVD each.²⁷ It is advisable not to watch the film until demanded by the corresponding task of the *filmschool*. Otherwise, a lot of tasks might not be as useful as intended.

5.1.4 Helping Tools

The *filmschool* is self-explanatory for learner and teacher all the same. Nevertheless, it is important for the teacher to familiarise with content, structure and notion of the *filmschool* before starting to work with it in class. Therefore, the 'about' section offers guidance and additional information. Concept and presentation of the *filmschool* can be downloaded here. Fur-

²⁷ The price of the DVD can be compared to the price of a contemporary novel. *Crash* DVD at amazon.de: EUR 9.99; Dan Brown: *The Lost Symbol* at libri.de :EUR 7.99 (29 May 2010).

thermore, a couple of in-depth essays discuss film analysis in the EFL classroom, especially focussing on *Crash*, and providing a professional background for the *filmschool* (cf. *Appendix: 7.4*).

It is possible to get a 'start CD'. Once inserted into the drive, it starts a browser, e.g. Mozilla Firefox, and automatically forwards to the website of the *filmschool*. The CD-ROM also contains concept, presentation and all texts, articles and essays included in the *filmschool*.

Each learner is asked to keep a *Crash* folder, either a digital one on the computer or a paper version. It is up to an agreement between learner and teacher. The goal is that the learner can keep all material and all written answers or essays within this folder. If it is a digital folder it depends on the infrastructure of the school, whether the learner has to save the folder on a portable or a local drive, e.g. a usb key or the local network of the school.

There is no need to write down or copy the texts or tasks. Every page of the *filmschool* can easily be printed or saved as PDF. The according buttons can be found in the top, right corner of each page (cf. *Appendix: Figure 7.9*). Each task of the *filmschool* suggests by an icon whether it is recommended for individual, partner or group work. Four additional icons refer to the supposed action of the learner (cf. *Appendix: Table 7.1*).

5.1.5 Structure

Four thematically and didactically consecutive steps with several sub-chapters structure learning and viewing process, tasks and content (cf. sitemap in *Appendix: Table 7.2*). A reasonable film analysis in the EFL classroom requires the stages of pre-, while-, and post-viewing.

Pre-viewing tasks build up expectations and a field of awareness; viewers can test their predictions against the text. While-viewing tasks support the viewing process through guiding questions, viewing tasks etc. that trace the development of the plot, character, setting, etc. Post-viewing tasks are helpful in facilitating the learner's communicative proficiencies (role play, rewritings, creative tasks...) (cf. Leitzke-Ungerer 2009: 20).

These stages structure the *filmschool*. Step 1 contains the pre-viewing stage, step 2 the while-viewing and step 3 the post-viewing stage. The additional step 4 only bears a replacement character for a future collaborative task.

The sub-chapter of a step contains different themes and topics. Within a sub-chapter the learner has the choice to work on different tasks. There is no need for the learner to cover each and every task. It is the philosophy of the *filmschool* to give the learner the freedom to

choose the tasks him- or herself, if it fits to the teaching concept. Besides watching the film the learner needs to conduct research on the Internet, to read and analyse provided texts and articles, to listen to certain tracks of the score, and to re-watch individual scenes to be able to work on the tasks. According to the concept of pre-, while- and post-viewing stages, guidance and support of the teacher becomes less necessary from step 1 to step 4. The transfer of knowledge is reduced consecutively, too. At the same time, creativity, autonomy and critical reflection of the learner increases.

Several students in EFL teacher training at the English Seminar of Hanover Leibniz University as well as year 11 and 12 EFL learners of Carl-Friedrich-Gauss-Schule Hemmingen tested various tasks of the *filmschool*. Their sample answers can be found in the 'about' section.

5.1.5.1 Step 1: Pre-Viewing Stage

Step 1 carefully introduces the learner into the themes of the *filmschool*. The first sub-chapter of step 1 deals with the variety of different ethnics living in L.A. ('1.1 People and Cultures'). Then, an introduction to film analysis and its general terms follows ('1.2 Film Analysis'). Thirdly, brief information about the movie are presented, i.e. trailer, director, cast, main characters and their episodes ('1.3 *Crash* – The Movie'). And finally, the learner converges to the motives of the film ('1.4 Approaching *Crash*').

5.1.5.2 Step 2: While-Viewing Stage

Step 2 contains tasks to do a short time before, just after, but particularly while watching the film. The learner is asked to 'identify' and follow one certain character closely for later (film) analysis, e.g. of episodes, (intercultural) relations, editing, lighting, directing, acting, etc. A further task is to retell the story of the chosen character from his or her own point of view, in contrast to the episodic narration of the original film. Due to the length of 110 minutes it is reasonable to show the film in two sessions in the EFL classroom. It is suggested to pause at the climax of a specific scene, approximately in the middle of the film at 1:00:00. The task then is to work out a solution for the scene and to write an own version how the film will continue (cf. *Appendix: Figure 7.1*).

Moreover, the learner is asked to draw a network of the relationships of the characters of the film. This task is suitable for partner or group work, because it encourages negotiation

and communication among the learners. (cf. *Appendix: Figure 7.2*).

Close to Burwitz-Melzer's (2009: 288) suggestion, the film is shown in two complete parts, instead of delivering it in short pieces. Although, this method takes quite a lot of time and the learner might struggle to understand every detail of the film, it is a more intensive exploration of themes and film techniques, provided by the tasks in the pre-, while and post-viewing stage.

5.1.5.3 Step 3: Post-Viewing Stage

Step 3 most notably deals with post-viewing tasks and is divided into three sub-chapters. The first one is named and also deals with the '3.1 Narrative Structure' of the film. It contains tasks covering an analysis of the point-of-view or the mode of narration. Furthermore, the learner group gets the assignment to hold a press conference. Therefore, the group has to be divided into two halves. One half acts as a group of journalist who interview the others who represent members of the film team (cf. *Appendix: Figure 7.3*).

In the second sub-chapter the learner has the chance to concentrate on '3.2 Film Analysis'. The tasks deal with directing, i.e. mis-en-scene, editing or setting and especially with music and sound. One task asks the learner to describe suitable sound and music for a given scene ('Sound 2 Scene'). The correspondent task ('Scene 2 Sound') is to think of a scene of the film that matches a specific sound track of the score (cf. *Appendix: Figure 7.4, Figure 7.5*).

The sub-chapter '3.3 Transcultural Issues' discusses the transcultural dimension of *Crash*, i.e. the 'crash' of cultures and their representation. Tasks cover the motivation of Paul Haggis to write and direct the film, and analysis of the lyrics of the songs featuring the score. The sub-chapter also demands to consider the target group of *Crash*. It encourages to discover parallels between the social context of the film and the own situation, since the learner belongs to it as well. Thus, it helps to transfer the themes of the film into the reality of the learner and to reflect upon the transcultural society of the learner group (cf. *Appendix: Figure 7.6*).

5.1.5.4 Step 4: Collaborative Multi-Genre Paper

The last stage, step 4, is currently under construction. The notion is to intensively link the themes of the film with the social context of the learner. Thus, each learner will be asked to contribute to a collaborative multi-genre paper, a final creative product of the whole learner

group. Nevertheless, it is also a personal and individual project which can be a written text, a short film, a sculpture, a painting or any other creative artwork.

A multi-genre paper examines one topic, theme, character, or novel from several perspectives, using several genres. Each piece (genre) of the paper works in concert with all of the other pieces to form a whole paper. Without all of the parts included and interlinked, the paper would fall apart. The paper is a collage made up of many pieces or images, that, when joined together in one space, form one unifying image²⁸.

5.2 In-Class Testing

To meet the described goals of the *filmschool* (cf. 5.1.1 *Concept*), it has to undergo a series of tests like any other form of CALL, as Würffel (2008: 294) demands. The *filmschool* was first and foremost developed, created and reviewed by Prof. Dr. Blell and myself until I started to write this paper. Certainly, it is not possible for me to test 'my own product', because I lack the necessary distance. Consequently, the testing has to be done by other people, indeed by an adequate group of subjects except the two authors of the *filmschool*.

A first test was done by a number of undergraduate students in university courses, and additionally by analysis of the *filmschool* resulting in term papers. Although, the testers still did not represent the target group of the *filmschool*. Hence, a second, more authentic, test was undertaken with the actual target group of year eleven and twelve EFL learners in a secondary school. The group of twenty consisted of an equal number of male and female learners. The average proficiency of EFL was good. A few learners already had advanced foreign language skills. In agreement with the EFL teacher, I taught the class during the test. The teacher stayed in the classroom and supported me whenever necessary.

To produce reliable and valid test results, it is essential to make use of persuasive means of social research. Therefore, the methods applied are shortly introduced underneath. Still, within the available time for this paper it was not possible to conduct more than one substantial test. Of course, it is necessary for binding results to process a series of tests. This paper can be seen as a pretest. So, future testers can make use of it to verify or disprove my findings. However, the results of all tests conducted are worthy enough to be revealed and they also allow to express a founded appraisal.

28 The idea of the multi-genre paper is taken from the course "Young Adult Literature", instructed by Dr. Julie Gates at Angelo State University, San Angelo, Texas.

5.2.1 Qualitative Research Design

According to Flick (2006: 189), group interviews, for example interviews with a focus group, are a suitable way of collecting verbal data. The “situation [...] comes closer to everyday life than the (often one-off) encounter of interviewer and interviewee [...] permits” (Flick 2006: 189).

By the help of certain guidelines a focussed interview is conducted. The inventors of this technique, Merton and Kendall, do not want the guidelines to be like a questionnaire. They want them rather to represent an open and flexible structure that allows unexpected answers and turns (Diekmann 2008: 536).

Four principles have to be respected according to Diekmann (2008: 536): (1) The members of the focus group should not be influenced. (2) The goal is to find out details about the reaction of subjects, i.e. by asking to describe the reaction at a certain part of a film. (3) The entire context instead of single isolated situations has to be considered. (4) A thorough analysis of utterances of subjects needs to be conducted. The use of requests to analyse affective reactions is suggested.

Flick (2006: 197) underlines the importance of interaction among the group members. It produces data to collect and evaluate, and, most notably, it reveals insights. Additionally, a warm atmosphere within the group facilitates open contribution of experiences and opinions (ibid.: 197). Like in intercultural learning, content dominates form here, too. The procedure of a group interview is shown in *Table 5.1*.

The role of the interviewer should not be underestimated. Mimes, gestures, and body language of the interviewer within an interview are often interpreted by the interviewee as a concrete reaction of the interviewer to his or her answer. For receiving representative data it is important to encourage everyone in the group to express his or her opinion. Therefore, the interviewer needs to be emphatic, flexible, persuasive, objective and a good listener. Thus, I agree with Flick (2006: 190) that the main task of the interviewer is to moderate and steer. Furthermore, Diekmann (2008: 440) indicates to the situation of the interviewed subject. It is important to make the interviewee feel comfortable and free instead of feeling observed or even denounced for an answer.

1) Explanation
Test procedure and theme are introduced to the group.
2) Introduction
Participating subjects of the group get to know each other (Not necessary in a so-called 'natural group' like the one in the EFL classroom, because the subjects, here the learners, already know each other, work together, and share the aim to improve their foreign language skills).
3) Stimulus
Content, i.e. a film, a novel, etc. or the unfolding of a concrete problem is given to or worked out by the group to share a common context for the interview.
4) Orientation & Interaction
A phase of strangeness, confusion, and orientation often occurs until interaction takes place and interviewer can 'collect' data for analysis.

Table 5.1: Procedure of a group interview (adapted from Flick 2006: 194)

To summarise, a group interview, e.g. focus group or group discussion, is a highly-efficient data-collection. “[The] main advantages of group interviews include that they are low cost and rich in data, that they stimulate the respondents and support them in remembering events, and that they can lead beyond the answers of the single interviewee” (Flick 2006: 189).

5.2.2 Quantitative Research Design

'Structured interviews' are still indispensable quantitative research methods to inquire attitudes and opinions according to Diekmann (2008: 434). To present exactly the same questions in the same order is obligatory for this kind of interview.

Structured interviews are also known as 'standardised interviews' and can be categorised by the kind of communication. One distinguishes 'face-to-face' interviews, telephone interviews, and questionnaires (Diekmann 2008: 434). Another way to differentiate standardised interviews is the style of questions or the range of possible answers. A question can either be open, half-open/hybrid or closed. The more open the question is, the more diverse can the answer be (ibid.). An example for a closed question would be to give the interviewed subject a list of answers choose from, e.g. describing one's proficiency of English as a foreign language as 'beginner', 'intermediate', or 'expert'. In contrast to this closed question, an open question would simply allow to answer freely. Open questions are more interesting for interviewees, of

course. They offer the opportunity to express the own opinion instead of choosing between given standard answers. The answers to open questions are various and different, but also more difficult to interpret (ibid.: 477). However, an interview consisting of open questions only is likely to be called an 'unstructured interview' and therefore on the verge of being rather a qualitative than a quantitative means of social research.

Questionnaires are also quantitative methods of social research as already mentioned. The interviewed subject has the chance to answer without pressure of time or through their peer group. Diekmann (2008: 514) underlines the advantages of questionnaires. (1) The interviewed subject cannot be influenced by the behaviour of the interviewer. (2) The cost for this kind of standardised interview are low. (3) The interviewee can work through the questions independent from time and place.

On the other hand, Diekmann (2008: 514) reminds of central criticism to questionnaires. It is not possible for the interviewee to get help from the interviewer. As a result, all questionnaires need to be clearly structured and easy to understand. In other words, they have to be self-explanatory.

5.2.3 Researching the *Filmschool*

To sum up, quantitative research can be criticised for its limited range of possible answers, its closed questions and its standardised, unnatural interview situations lacking authentic contexts. Qualitative research methods typically use less samples than quantitative designs. So, they offer more opportunities to express an opinion, but qualitative samples have to be evaluated in more detail. Quantitative methods do not consider social phenomena, such as behaviour of the interviewer and its impact on the interviewee, for instance (Diekmann 2008: 531). In contrast, qualitative research tries to be subject-oriented, open and flexible in terms of questions, answers and methods. The use of everyday situations for the interviews allows to create an authentic atmosphere (ibid.). Nonetheless, Diekmann (2008: 543) also points to a few disadvantages of qualitative research features, but quantitative design does not. First of all, it is difficult to find an adequate interviewee or group of subjects. Secondly, reliability and validity of the collected data are often doubted or not recognised at all. Finally, categorisation and evaluation of diverse answers can be very difficult. Hence, it makes sense to use qualitative as well as quantitative research methods to test hypotheses, for instance the theses of this paper.

Usually an interviewer questions only one interviewee. The exception is a group discussion or a focus group with a moderator and a group of interviewed subjects, e.g. an EFL class. “Focus groups are used especially in marketing and media research” specifies Flick (2006: 197). The goal of a group discussion is to research the processes of opinion formation, according to Diekmann (2008: 438). This is exactly what the in-class testing of the *filmschool* is primarily about. The aims of Flick and Diekmann match the in-class testing of the *filmschool*. The attraction of the 'product' *filmschool* has to be evaluated. The 'usability' of tasks (content) and website (variety of media) has to be examined. Most notably, it is tested whether the *filmschool* is a useful tool to improve foreign language skills, media and film literacy of EFL learners. And also, if it encourages interaction, discussion, self-reflection, and self-confidence of learners. A questionnaire contributes to the research by interviewing the learners how they personally experienced the teaching unit with the *filmschool*.

5.2.4 The *Filmschool* as Teaching Unit (Focus Group)

To conduct a group interview, the *filmschool* was tested as a teaching unit. The method of a focus group was applied here, so the class represents the focus group. The lesson plan (cf. *Appendix: 7.6*) represented the required flexible guide (cf. 5.2.1). It structured the course of events but was always open to spontaneous changes. In the first double period (a double period lasts for ninety minutes) the purpose of the test was explained and the *filmschool* website was introduced to the class. Naturally, a class represents a natural group, so there was no further need to introduce the learners to each other. The stimulus, which were *filmschool* and film itself, was given in different steps (cf. 5.1.5). Phases of orientation and interaction took place in turns. To give a full outline of the analysis, the observations are structured as double periods underneath.

5.2.4.1 Lesson 1-2

For a detailed lesson plan cf. *Appendix: 7.6.1*. For a start, the class was asked to form four equally sized groups. The idea was to test as many tasks as possible. Therefore, each group had to deal with different tasks of the *filmschool*. The computer room offered enough machines to use a computer in pairs. In contrast to my expectation, the learners did not know their individual login and password for the school network and thus to gain Internet access. The learners told me that they did not know them, because they usually do not work with

computers in school. Besides, they also did not know where the computer room was situated. As a result, the sixteen learners present on that day had to share six computers that nevertheless had Internet access, even without personal login data. The learners were asked to send all answers and all the homework they produce within the in-class testing to me by e-mail.

Additionally, the learners were asked to cover pre-viewing tasks composed mainly of texts and articles that were designed to introduce them slowly to the themes of the film. The atmosphere was friendly and communicative. Half of the communication of the learners was done in English until an advice of the teacher made them switch to English only. Although, the first double period was not as productive as expected. The learners only dealt with the first task given to them, which comprised a long text and respective questions. Most written answers of the learners composed a few sentences or sometimes only key words. A number of other tasks had to be cancelled due to time reasons.

The last task required a TV set, a DVD player and an appropriate sound system. The computer room did not provide all of this, so the group moved back into the classroom. After watching the opening scene a discussion about the expectations of the learners followed in class. The participation of the learners was outstanding. They expressed their feelings and emotions and started to discuss their expectations with each other automatically.

The feedback to the work with a computer and the *filmschool* website was positive overall. The learners appreciated the change to their everyday routine as well as a relaxed self-study atmosphere. Yet, a few criticised the 'non-demanding' way of teaching. A couple of learners asked to get to know the results of the tasks other learners dealt with.

Either the attitude to work is generally poor or the self-study way of teaching encouraged the learners rather to relax than to work. It seemed the learners need a more quiet atmosphere to prepare texts. The texts the learners dealt with so far appeared to be challenging. As a consequence, more time has to be reserved for future work with long texts.

5.2.4.2 Lesson 3-4

For a detailed lesson plan cf. *Appendix: 7.6.2*. The homework was done by nine out of sixteen learners who attended the first double period. The number equals the average homework performance confirmed the teacher. Some of the learners did a very good job and answered the questions detailed and well. The class chose different topics to work with instead of focussing on the most easy-looking topic. None had any problem writing it on a com-

puter or sending it by mail.

Lesson 3-4 were more teacher-centred in contrast to the first two, because part one of the film was presented to the class which took about two thirds of the lesson. Also, no computers were in use this time, because none of the three computer rooms of the school²⁹ was available. Moreover, the required time to transfer from classroom to computer room supported the decision to transfer all tasks of this lesson to worksheets that were handed out to the class (cf. *Appendix: In-Class Testing: Worksheets*).

The learners put out their name tags when their teacher asked them to do so, which contributed to the pleasant atmosphere. One-third to half of the class took actively part in the pre-viewing tasks that day. Participation and especially strong emotional reactions and comments while the film was presented showed the general interest the learners had in the themes of *Crash*. The class reacted to foul and colloquial language and to extreme situations with giggling, frowning, hissing and moaning, the same behaviour could be observed when stereotypical or racist statements were uttered. Unfortunately, the film ran into the break. The pre-viewing tasks in advance of the film show took longer than expected. Hence, the attention wandered off, but when Christine Thayer and Officer John Ryan had met again at the turning point of the film, the attention of the class was fully back at once.

The learners were aware of the multi-ethnic diversities and problems *Crash* features. Nevertheless, they said they would be free of prejudices and stereotypes and also explained that those problems would not occur in their own city.

5.2.4.3 Lesson 5-6

For a detailed lesson plan cf. *Appendix: 7.6.3*. About half the class did the homework that dealt with a possible continuation of the last scene they watched in the previous lesson. The learners openly appreciated to continue watching the film. Again, the learners reacted very emotionally to foul language, violence and the abrupt changes in the plot of *Crash*. When the level of noise rose too high, which was more due to the complex episodic way the story was told than to their language skills, an advice to calm down or a short explanation brought the learners back to full concentration. Showing the film with subtitles was also appreciated by the class. Generally, they did not have problems understanding the plot, including the details. Just after watching the film the class needed some minutes to recover from the

²⁹ 1,459 pupils go to this school according to the school administration.

heavily emotional episodes of *Crash*. They were not shocked but at least touched.

Therefore, the class seemed to be thankful for the following group work being allowed to talk about the film instead of working on their own in silence. Although, they constantly had to be reminded to communicate in English. Their behaviour and especially the participation of at least half of the learners who wanted to express their thoughts and ideas permanently, was astounding and very good indeed. Unfortunately, a group of rather passive learners remained who did not participate in the discussions.

5.2.4.4 Lesson 7-8

For a detailed lesson plan cf. *Appendix: 7.6.4* . The homework of some learners was brilliant this time. Again, at least half of the class did it, and if, as mentioned, it was nearly fabulous.

Again, the lesson took place in the classroom instead of the computer room, because it focussed on communication and discussion with whole class rather than on reading, writing or debating with a partner. The opportunity to discuss actively was taken by most of the learners. Also, the usually more quiet learners took the chance to present their character network. Each group featured at least one speciality that was worth talking about in class. Although a few kept well back again still. The final task, a press conference, was supposed to take a longer part of the lesson, though the discussion of the networks proved to be as even more interesting to the learners. Installing time keepers was not completely successful, but it made them more aware that the time for each task was limited and so transferred responsibility to the learners. It definitely helped to meet the lesson plan.

The learners behaved differently than planned in the press conference task. They introduced themselves not only giving their names (name of the actor), but phrased a complete sentence including the name of their character and that they were part of the movie *Crash*. There was no advice given by the teacher to do so. Additionally, they set up time keepers themselves this time, also without being asked to do so.

5.2.4.5 Lesson 9-10

For a detailed lesson plan cf. *Appendix: 7.6.5* . At the beginning of the last double period of the in-class testing, the individual user names and passwords were given out. Then it was possible to make full use of the numbers of computers the room provided. Once logged

in, the reading exercise ran smoothly. The learners participated in the online reading exercise as if it already was daily routine for them. When one sentence was finished by a learner, the neighbouring one took over and continued to read.

The only instruction the class got this time was to work through the tasks by themselves. Further explanations were only given if requested. Beside some technical problems, they managed the tasks quite well. A few learners asked for the lyrics of a certain task in print, because they did not appreciate reading on the screen, forced to switch back and forth between two or more windows or tabs. It took them about 55 minutes to produce their answers and to send them by e-mail.

Firstly, only a few, namely the best learners participated in the following discussion. When they were finished and still wanted to say something, the others were asked to contribute to the discussion, too. A couple of them did, so half of the class finally took actively part, half of the class stayed quiet.

With regard to contents the learners provided interesting answers, none of them absurd or awkward. One learner put it in a nutshell with his final comment: “There is no good or bad character in *Crash* like in real life. Everyone has a good and a bad side. It depends which side he uses or shows.” Finally, all learners agreed to give their answers as samples for further use of the *filmschool*.

5.2.5 Individual Learner Feedback (Questionnaire)

At the end of each lesson one of the four groups received a feedback questionnaire as extra homework (cf. *Appendix: 7.8*). Otherwise, it would be difficult to refer to the first lesson when the questionnaire would have been handed out at the end of the penultimate lesson, for instance. Thus, the learner would be able to remember the very lesson he or she just attended.

Nearly fifty percent, nine out of twenty learners, returned the feedback questionnaire. *Appendix: Table 7.7: Results of feedback questionnaire* shows all answers already categorised and summarised. The most important answers are discussed in the following paragraphs.

Entertainment. *Explain in what way was it funny and entertaining to work with the filmschool?*

All learners who returned the feedback questionnaire characterised *Crash* as an exciting, motivating, challenging and entertaining film. Five appreciated the learner-autonomy they experienced during the teaching unit. Especially the often free choice of tasks, no requests by

the teacher how far they have already proceeded, and the opportunity for different learner types to find a suitable task was evaluated as positive by the class. The fact, that the *filmschool* is a means of CALL and offers a change to everyday classroom routine was also embraced by two. Accordingly, the frequent use of partner and group work. No one came up with negative criticism.

E-Learning. *What aspects of the filmschool did you like/dislike?*

This question also led to an appreciation of the learner autonomy by four learners. Furthermore, three learners liked the use of e-learning in the EFL classroom. On the other hand, three learners marked e-learning as exhausting and ineffective. The dominance of text within the *filmschool* was also criticised. One learner preferred traditional ways of learning.

Look and Feel. *What elements of the filmschool's design did/didn't motivate you?*

Four learners praised the clear structure as well as the attractive design of the *filmschool*. Alike the three answers to the previous question, the dominance of text was not appreciated by three more learners.

Level. *Did the tasks match your level of English as a foreign language? Give reasons.*

All learners felt comfortable using the *filmschool*.

Sense. *Did the tasks make sense to you? Why or why not? Could you work through them on your own?*

The clear structure and the design of the *filmschool* was marked to be a good help by four learners. Two more appreciated the partner and group work that made it easier to discuss questions and to solve problems together. No one acknowledged to have faced problems understanding the texts and tasks.

Themes. *Did the themes meet your interest or would you rather like to work on something else?*

The themes of the *filmschool* matched with the personal interests of five learners. Despite, two learners remarked an overuse of intercultural learning and the omnipresent 'integration debate'.

5.2.6 Final Feedback Round (Group Discussion)

In the penultimate double period the learners were asked to examine and explore the *filmschool* for thirty minutes at home to be prepared for a final feedback round in class during the last lesson. The teacher and me did neither react nor reply to positive or negative criticism in the first place. Firstly, the learners were encouraged to utter negative criticism. Although, for a start, they underlined how much they appreciated to work with *filmschool*, computer and Internet and *Crash* for a change. Afterwards, they uttered their criticism. The most striking points can be found underneath (cf. *Table 5.2*).

Notably, negative criticism uttered by one learner, was disproved in turn by another. As a result, the learners discussed the *filmschool* and its use for the EFL classroom among themselves. In the end, the negative criticism was declined, though the personal interest of the critic was respected. The group shared the overall very positive view of the *filmschool*, the corresponding teaching unit and the film *Crash* that was already revealed by the personal feedback questionnaires (cf. 5.2.5).

Positive	Negative
<ul style="list-style-type: none"> Themes: <i>Crash</i> is an exciting, motivating, challenging and entertaining film. Themes match personal interest. 	<ul style="list-style-type: none"> Themes: Overuse of discussion of interculturality and integration in school.
<ul style="list-style-type: none"> Curriculum The <i>filmschool</i> matches curriculum, i.e. the media, film literacy or intercultural learning. 	<ul style="list-style-type: none"> Curriculum The <i>filmschool</i> is not relevant for the curriculum of the upcoming 'Abitur'/A-Levels.
<ul style="list-style-type: none"> Freedom of Choice I: Free choice of the tasks in class and also for homework is appreciated, because it encourages learner autonomy. 	<ul style="list-style-type: none"> Freedom of Choice I: To work in groups with different tasks without discussing them all in class makes the tasks look insignificant. The learners want to know what the others have dealt with and what their findings are.
<ul style="list-style-type: none"> CALL: Working with computers and the Internet is an appreciated change. CALL is necessary in school, though practised very rarely. 	<ul style="list-style-type: none"> CALL: E-Learning is exhausting and ineffective. Traditional ways of teaching are preferred.
<ul style="list-style-type: none"> Design: Clear structure of the <i>filmschool</i>. Leitmotif represented in the design. 	<ul style="list-style-type: none"> Design: Dominance of texts, especially in step 1.
<ul style="list-style-type: none"> Level: Appropriate level for year 11/12. No problems understanding texts, tasks or film (with subtitles). 	<ul style="list-style-type: none"> Freedom of Choice II: Free choice of the tasks leads to a feeling of unfinished work. Feeling of not having worked through the <i>filmschool</i> properly.
<ul style="list-style-type: none"> Partner/Group Work: Working in groups or with a partner allows to discuss and solve problems and offers more learner autonomy. 	<ul style="list-style-type: none"> Freedom of Choice III: It takes a lot of time to work through the tasks until the learners are able to decide which one they like to do.

Table 5.2: *Filmschool* criticism and feedback

5.3 Summary: *Filmschool* as 'Lowest Common Denominator'

The in-class testing of the *filmschool* delivered the same results as the TALL study Kohn (2006: 290) refers to. Nearly all learners enjoyed the teaching unit and the work with

the *filmschool*. Themes, design, CALL and learner autonomy were appreciated (cf. *Table 5.2*). The learners did neither have problems understanding the film, nor the texts, nor the tasks of the *filmschool*. Moreover, it was no challenge at all for them to work with the computer, to write texts with a word processor, to send their results per e-mail, or to research the Internet for information.

However, I was astounded, that the learners had difficulties finding the computer room, and that none of them knew their individual login data. The explanation is simple. They do not use it usually. FLT is as traditional as ever. Lessons are far away from being part of a blended learning concept. The 'information society' requires a fourth 'cultural skill', which is working with digital media. Nevertheless, even today neither students in teacher training nor teachers in school seem to comprise adequate media literacy. A few learners, however, already do. The Internet is already a constant part of the life of some learners. Consequently, it has to find its way into FLT, too, to enable all learners to handle it. The varied and authentic material it holds is ideal for a transcultural teaching approach in the EFL classroom. The personal pre-conditions for blended learning are not met, yet. Unfortunately, an inappropriate infrastructure in schools represent the same problematic situation concerning institutional requirements. Only the technical requirements can be met in particular cases. This is due to the low standards required for tools such as the *filmschool* or a few other web-based learning management systems.

The teacher is not replaced by the *filmschool*. On the contrary, the teacher remains very important, because he or she has to work out which of the tasks fit to the class. Moreover, the *filmschool* rejects any form of automatic feedback and insists on revision and feedback by teacher, partner or within a group of learners.

I am not sure how long learners in the future will be able compensate this systematic lack in the education system. However, the 'test-class' was already fairly literate concerning several media. The majority had even dealt with film analysis in the previous semester. Thus, the atmosphere was always relaxed, warm and collaborative, though not as productive as I expected in the beginning. From a distance it is clear, that learners need a quiet atmosphere and much time to prepare texts. That was not given in the beginning. Additionally, the texts were too long for a short group work in the classroom.

The package of *filmschool*, film and themes kept motivating the learners anyway, even

if they struggled with the texts in the beginning. Participation, discipline, homework and results were all good and to some extent outstanding. Lively debates and discussions shaped the atmosphere in the classroom, especially during and after the film show. The learners emotionally discussed multi-ethnic issues, even if they are usually not that active in class.

The tasks of the *filmschool* also proved to work with that class. The learners had to deal with the tasks on extra worksheets in the classroom, they were explained in detail in the computer room, or the learners were asked to work them out without further instruction at home or in the computer room. The learners, the teacher and me did not experience any problems.

Table 5.3 demonstrates how the *filmschool* integrates into the multiliteracies pedagogy proposed by the NLG. The structure of the *filmschool* represents a blended learning framework including e-learning as well as other forms of learning and teaching, especially film analysis. The teacher can decide to let the learner choose the tasks of the *filmschool* him- or herself. It can be used as part of a progressive teaching unit focussing on transcultural learning and/or film analysis. In fact, film analysis is neither a toy nor entertainment. The learner can use film analysis as a tool to understand film and visual media. Appropriate tasks, for example those used in the *filmschool*, contribute to develop basic foreign language skills (cf. Haß 2009: 73). Above all, it is an endorsement that helps to acquire media literacy and especially film literacy. Even if all preconditions are low, the *filmschool* provides the 'lowest common denominator' within a blended learning framework.

Dimension	Aims for Learners
Situated Practice	Become immersed in film analysis, interculturality and CALL
Overt Instruction	Become aware of what and how Web 2.0, esp. video-blogging, through scaffolding [scaffold: Gerüst, Grundlage] activities Become aware of the power of film techniques, advantages of media literacy, and issues of interculturality through interaction and discussion
Critical Framing	Reflect critically on foreign and own cultural situation
Transformed Practice	Creatively answer post-viewing tasks and produce a multi-genre paper in a reflective manner

Table 5.3: A multiliteracies pedagogy for the *filmschool* (adapted from Schneller 2008: 150)

6 Conclusion

To evaluate whether the title of this paper “Transcultural learning in the EFL classroom supported by the web-based application *L.A. Crash Filmschool*“ represents actually the truth or not, or even something in between, was an ambitious project for a novice in the transcultural debate like me. Welsch et al. on the one side, maintains that transculturality is the only way to global peace, and thus rejects interculturality. Antor, Delanoy, Risager, Schumann, and many more on the other side, try to complement interculturality with transculturality.

The starting point of this paper was the NLG manifesto adopted to the *filmschool*. (1) “The learner has to acquire cultural and lingual heterogeneity to cope with modern intercultural citizenship.” And also, (2) ”The learner has to obtain an ability to work with and use electronic and non-electronic sources, media as well as different kinds of texts to communicate to other people.” (cf. *1 Introduction*).

As a result, I started to research how to teach transcultural, linguistic and multi-medial competences. Therefore, I had to reconsider the history of teaching approaches, cultural studies as a container for interculturality and transculturality, multi-mediality in the EFL classroom and finally, the *filmschool* itself. Altogether, the plan was to legitimise the “education of multiple literacies” proposed by the NLG.

A ‘cultural chameleon’ is able to manage different cultural contexts in its environment. The main means to do so is the contact language, of course. So, the main goal of FLT and of transcultural learning is that two people, who do not share the same mother tongue, are able to understand each other linguistically, to respect each other culturally, and to learn from each other. Byram's (1997: 33) idea of 'host' and 'visitor' has been transferred to a 'host-host relation', because both interlocutors hold enriching information, attitudes, and cultures. Both 'visit' each other in intercultural encounters. If the learner contrasts his or her own 'contents' with others, he or she will find out, that there is something interesting to adopt in the other. That effect will make the learner respect the other person and culture and vice versa.

Risager's (2002: 248) differentiation of teaching practices proved that only the transcultural approach to FLT takes the current development of interwoven cultures into consideration. In addition to the target language, it is also the culture of the learner which has become diverse in modern times. Hence, (foreign) languages are learned and used as lingua franca, as

a contact language for mediators instead of means to adapt to a new culture.

TCL learning needs to offer opportunities for transcultural encounters and exchanges. As a result, the curriculum is not limited to a single target culture. It has also changed to a 'glocal curriculum' that deals with local issues of global importance, such as the economy or the climate change. In EFL teaching new themes occur. Besides teaching the classics like Shakespeare, the theme of cultural hybridity needs to be a part of the curriculum. Films, novels and other authentic texts that portrait and discuss the issue of transculturality are appropriate means in transcultural learning. Nowadays, the duty of FLT is to enable the learner to find orientation. Transcultural learning is 'global learning'. It teaches opportunities how to life in a transcultural society.

The *L.A. Crash Filmschool* is an appropriate blended learning framework that supports learner and teacher in the EFL classroom. It can also be employed as means of TCL. *Crash* as controversial film offers the chance for cognitive analysis and emotional discussion. Thus, it offers different perspectives to deal with difficult but important themes, i.e. racism, prejudices, injustice, multi-cultural societies, that are part of the curriculum and of the Central European Framework of Reference for Languages. The *filmschool* is an example how to provide authentic material for effective TCL. It provides motivating content, combines several media, comprises a number of different methods and encourages the learner to receive, reflect and produce information, which makes it suitable for various learner types.

Delanoy (2008: 95) refers to transculturality as a process of cultural hybridisation in a globalised world. This underlines the realm of transculturality. Currently, a culture is considered to be a net instead of the former notion of an island. Altogether, the cultures form a network of nets, or only one single vast net with a certain niche for each of us.

Welsch's concept of transculturality bases on the development of new attitudes and perspectives by intermingling processes. Something is only new if it is different from something present. Therefore, his main criticism of arrogant and impervious cultures, who aim to stay the way they are can be rejected. Interculturality also aims to disintegrate borders, to accept and to mix with other cultures.

It makes sense to agree on Schumann's (2008: 82) notion of transcultural identities being the norm in former post-colonial societies. Cultural hybridity is simply the logical consequence of colonialism and worldwide migration. However, to live in peace and to under-

stand and accept other transcultural identities, intercultural techniques such as empathy, suitable background information and the will to change one's own perspective are necessary. Transculturality and interculturality can complement but not replace one another. A transcultural identity is a way of life and an attitude. To encounter the other, to explore and exchange with transcultural identities are intercultural processes.

I agree with Delanoy (2008: 104) who points to the responsibility of 'global learning'. It is inevitable to employ the concept of transculturality, but I cannot endorse Welsch's exclusively positive view of transculturality. As far as I understand Welsch, he uncritically prizes the cultural progress of hybridisation that leads to globalisation. One has to consider the negative consequences of this process, too. During this process many people lose their jobs, their home, their freedom and even their lives. Besides, until today this process facilitates severe worldwide pollution. An aspect which is of more importance than all other in my opinion.

For what is more, the relationship between 'host' and 'visitor' is not always friendly. Often, the 'visitor' is forced to live in the 'host' society because of economic threat, warfare or due to a natural disaster. The 'host' society, like the German society, for instance, dares to be so arrogant to force the 'visitor' to assimilate into 'the' German culture. Above all, the majority of German people supports this behaviour. I disapprove of this attitude. It is neither transcultural, nor intercultural, nor multi-cultural nor foreign-cultural. It does not match any of Risager's teaching approach categories and can only be said to be conservative, antiquated, and faint-hearted. It is a national attitude and leads back to the notion of Herder, Welsch criticised. Thus, I have to commit myself to Welsch and also to Delanoy. A transcultural approach using intercultural methods, e.g. empathy, discourse strategies, knowledge and self-reflection by a contact language comprises the chance of mutual respect and appreciation.

In summary, a change of thought looks inevitable to me. Cultural barriers are a problem for the majority of the population, not for the minority only. It is not the other who has to integrate. It is both who have to agree to an intermingling progress. If this change has taken place in an individual, i.e. a learner, he or she is ready to share, to coexist, to cooperate and finally to intermingle with other cultures.

7 Appendix

7.1 Historic Review of Teaching Approaches

As there are different nations, cultures and people involved in the research of teaching history, a review of those approaches cannot be complete or ultimate. Altogether, teaching foreign languages may have started in ancient times, but it took until the 19th century to develop into a general approach for the teaching practice. Knowledge on grammar and vocabulary was in focus. The learner had to translate texts from the target language into his or her native language and vice versa. The translation was done in writing (Neuner 2003: 227). As a consequence, the first teaching approach was called 'grammar translation method'.

In the 2nd half of the 19th century the practical purpose of foreign languages was discovered, because it was an imperialistic age. Languages were taught as transnational means of oral communication (Neuner 2003: 228). Hence, the teaching practice tried to simulate everyday situations for the learner to create a natural learning environment. So, speaking became more important than writing. So there was a complete shift in the philosophy of teaching. The 'direct method' was introduced and applied. Additionally, the mother tongue was completely excluded (Müller-H. et al. 2004: 20). The target language became method of instruction ever since.

During the first approximately 30 years of the 20th century, foreign language teaching already focussed on the culture of the target language as well as on the competences of reading, writing, listening and speaking (Einhoff 2003: 6). Thus, the teaching approach was somehow a predecessor to the current teaching model. As Christ (2010: 19) explains, the learner should familiarize him- or herself with foreign people and cultures. Therefore, 'the other' was compared to the own culture. Unfortunately, the German Nazi regime utilised this interest in different cultures for their racist propaganda of a superior race and culture. As a consequence it was banned after World War II in Germany. According to Einhoff (2003: 6), the following approaches focussed on facts and information about the target culture rather than on written or oral interaction with native speakers. It was a formal, sober perspective from an outsider the teacher and the learner adopted.

The 'audio-lingual method' followed from the 1930s to the 1950s in the US and in the

1960s in Germany. It was developed by US linguists to instruct translators and interpreters for the US army (Müller-H. et al. 2004: 20). According to Neuner (2003: 228), it based on ideas of behaviourists Skinner and Watson. The didactical order was reorganized to (1) listening (2) speaking (3) reading and (4) writing. Speech patterns were practised and repeated in a drill-like manner. Haß (2006: 17) marks it as a result from the behaviourist origin of the approach. Müller-H. et al. (2004: 20) call it a process of habit formation rather than a creative process.

In the 1950s a mix of the audio-lingual and the direct method – the 'vermittelnde Methode' – was discussed in Germany, though only rarely used. The idea was to activate and mobilise the learner instead of being only reproductive. New vocabulary should have been learned by examples and the learner should progress from basic to advanced content (Neuner 2003: 228).

The 'audio-visual method' enhanced its predecessor, the 'audio-lingual method'. Visual elements were employed by the use of different media. Auditive media were also applied. Language laboratories were installed. Additionally, the lessons were structured and ordered in the phases of repetition, practice, evaluation, application and transfer (Neuner 2003: 230). This method has faced a lot of criticism as the teacher became more and more of a technician and the learner worked only reproductive instead of being creative.

In the 1960s first ideas about a shift towards 'communicative language teaching' were published. It also took until the 60s that FLT became obligatory in German higher education of secondary schools (Christ 2010: 19). Since in the 1970s a change of the didactic perspective from teacher-centred to learner-centred teaching took place (Neuner 2003: 230), the individual development of the learner was taken into consideration and the authoritarian role of the teacher was exchanged by the role of a partner in communication and a helping supporter. The main goal of teaching a foreign language became the communicative competence of the learner, a theory introduced by Piepho in 1974 as Christ (*ibid.*: 20) remarks. He continues that the ideas of Habermas were also substantial for the change in FLT towards learner interests. Habermas introduced the term of discourse, that deals with the negotiation of meaning. The model of communicative competence by Savignon (2004: 17) constituted of sociocultural, strategic, discourse and grammatical competences the learner corporately needed to apply in different contexts to comprise communicative competence. While grammatical competence implies only grammatical forms on a sentence level, discourse strategies are necessary to cre-

ate meaningful utterances (Haß 2006: 19). Additionally, sociocultural competences contain the rules of interaction of a language, such as “politeness conventions” or “appropriate content” one has to meet, especially in cross-cultural communication (Müller-H. et al. 2004: 22). Finally, certain coping strategies to solve communication problems make up the strategic competences.

The “interactive nature of communication” was drawn back into focus (Müller-H. et al. 2004: 20). Learners should collaborate to create or negotiate meaning (ibid.). Communicative language teaching introduced a couple of different social forms into everyday teaching practice. Individual work and ex-cathedra teaching (“Frontalunterricht”) by the teacher were supplemented by partner and group work as well as by first attempts of open teaching. Consequently, the fixed structuring of the lessons into phases was unclenched and the tasks also became more varied (Neuner 2003: 231). However, the focus was laid upon formality and correctness of language use. Also, it did not imply any interaction with people of the target culture, and if so, only with stereotypical figures or characters, argues Teske (2006: 23).

7.2 Additional Figures

Home › Step 2 › 2.3 Watch › Pause

Pause









Christine Thayer and Officer John Ryan meet twice in *Crash*. Their relationship deserves further analyses.

Task 1: Stop watching the film in chapter 11 when Christine realizes she is facing Officer Ryan again (at 1:00:00). Consider chapter 4 'the police check' where they meet in the first place.

Task 2: How are Christine and the Officer portrayed in both scenes (chapter 4 - 'the police check' and the current scene in chapter 11)?

Task 3: How will the scene continue? Write your version before you go on watching the real film.

Task 4: Have your expectations of the characters been fulfilled? How?

Task 5: What makes you like or dislike the characters?




Stop in chapter 11 at 1:00:00

Figure 7.1: Step 2 – 2.3 Watch – Pause (Bell & Uka 2010)

Home > Step 2 > 2.4 Connect > Relationships

The Network of Relationships

Discover the network of relationships between the main characters.

Task 1: Draw a character chart or network which shows your character and his or her relationships to the others. Visualize the crashes of the characters.

Example: The example gives you an idea how your character network could be like. Anyway, you are free to do it differently, of course.

Pulp Fiction - Character Network

Mia Wallace orders BC to lose a box fight on purpose to get money out of bets. BC agrees, but tricks MaW by winning the fight and taking the money.

MW and MaW become enemies. Though being trapped together, BC saves MaW's life.

VV locks after MW on her husband's orders.

MW gets an overdose of VV's drugs. VV saves her life. They don't tell MaW.

VV + JW work for MaW.

VV and JW are partners/colleagues.

VV has to find BC on MaW's orders. BC kills VV instead.

Mia Wallace

Marsellus Wallace

Vincent Vega

Jules Winnfield

Butch Coolidge

married

Pulp Fiction, USA 1994 by Quentin Tarantino

Click on the chart to open it in a separate window/tab.

[adapted from Henseler/Möller]

Figure 7.2: Step 2 – 2.4 Connect – Relationships (Blell & Uka 2010)

Home > Step 3 > 3.1 Narrative > Press Conference

Press Conference



Consider the jobs in the film business again, cf. [Step 1 - Film Analysis - Film Production](#). Imagine the shooting of *Crash* has just finished.

Task 1: *Decide with a partner which job you think is most important or interesting.*

Task 2: *Work out five questions you would like to ask the film team member. Prepare the answers as well.*

Task 3: *Come together and actually hold a press conference with the others. One of you should play the role of the film team member, the other one is the journalist conducting the interview.*

Figure 7.3: Step 3 – 3.1 Narrative – Press Conference (Blell & Uka 2010)

Home > Step 3 > 3.2 Film Analysis > Scene 2 Sound

Scene 2 Sound



Task 1: *Listen to the following tracks of the soundtrack:*

1. Track #2 - 0:00 to 0:35 [TEST](#)
2. Track #4 - 0:00 to 0:55 [TEST](#)
3. Track #10 - 1:40 to 2:35 [TEST](#)
4. Track #13 - 3:45 - 4:40 [TEST](#)

Task 2: *Name all instruments or sounds you can hear in the tracks above and describe the atmosphere created in your mind.*

Task 3: *Imagine a possible scene, episode or character of CRASH that fits to the given tracks. Explain your ideas.*

Task 4: *How does the style of the soundtrack, the sound effects and the featured songs address the audience? Do they illustrate and support the plot, action and characters or is it the other way round?*

Figure 7.4: Step 3 – 3.2 Film Analysis – Scene 2 Sound (Blell & Uka 2010)

Home › Step 3 › 3.2 Film Analysis › Sound 2 Scene

Sound 2 Scene





Task 1: Choose at least one the following three scenes for further analysis of music and sound.

Task 2: Try to remember the scene(s). Can you describe the music and sound that feature the scene(s)? If not, can you think of a reason why you forgot?

Task 3: How should music and sound be like in the scene(s) according to you?

Task 4: Watch the scene(s) again to compare it to your own findings.

<p>(1) Car Assault Chapter 2 - 0:09:30 to 0:10:00</p>	<p>(2) Car Accident Chapter 11 - 1:01:54 to 1:03:37</p>	<p>(3) Car On Fire Chapter 17 - 1:39:05 to 1:40:21</p>
--	--	---



The figure displays a grid of nine film stills arranged in three rows and three columns. The first row contains three stills: the first shows two men in conversation; the second shows a car accident scene with a car on the ground; the third shows a man looking out of a car window. The second row contains three stills: the first shows a man in a car; the second shows a car accident with a car on its side; the third shows a car on fire at night. The third row contains three stills: the first shows a woman in a car; the second shows a man in a car; the third shows a man in a car.

Figure 7.5: Step 3 – 3.2 Film Analysis – Sound 2 Scene (Blell & Uka 2010)

Home > Step 3 > 3.3 Transcultural Issues > Target Group

Target Group



Task 1: Is the cultural situation (the social context) at the time the movie was produced visible in the plot?

Task 2: Describe the target group of CRASH. By which means (content, film technique, etc.) is this group addressed?

Task 3: Would you say CRASH is tied to the local society of the target group or can you think of an international target group?

Task 4: How has CRASH been distributed?

Figure 7.6: Step 3 – 3.3 Transcultural Issues – Target Group (Blell & Uka 2010)

L.A. CRASH FILMSCHOOL
e-learning with the Oscar award-winning movie *Crash*

Home Start Step 1 Step 2 Step 3 Step 4 About

CRASH

- Home
- Start
- Step 1
- Step 2
- Step 3
- Step 4
- About

LOGIN

Login



On this website you will soon be able to study the 2006 Oscar Award-winning episodic film *Crash* by Paul Haggis. We hope you will enjoy this as a change to the every-day classroom routine. Our team wishes you lots of fun and an interesting time while dealing with the L.A. Crash Filmschool.



Yours sincerely,
Prof. Dr. Blell and Ben R. Uka

[Start]

Figure 7.7: Homepage of the *filmschool* (Blell & Uka 2010)

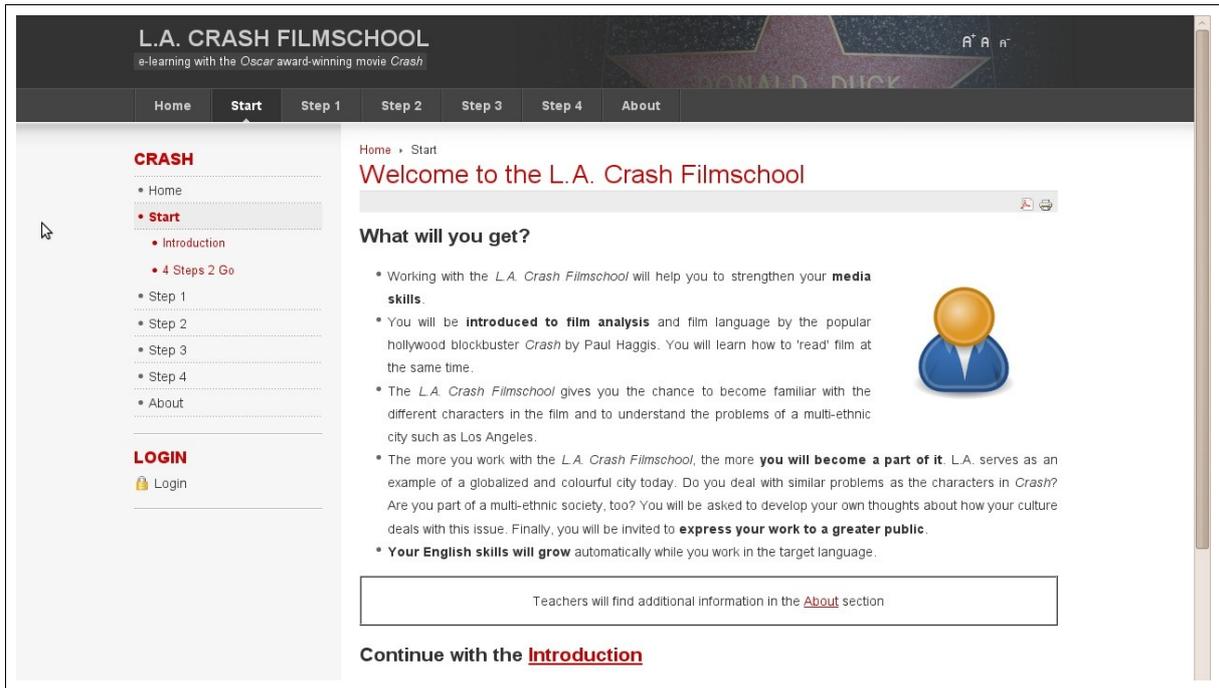


Figure 7.8: Welcome screen of the *filmschool* (Blell & Uka 2010)

 Open the print version of the current page.

 Save the current page as pdf.

Figure 7.9: Print or save opportunity of the *filmschool* (Blell & Uka 2010)

7.3 Additional Tables

						
Watch	Listen	Read	Write	Individual Task	Partner Work	Group Work
You need the <i>Crash</i> DVD for these tasks	You need the <i>Crash</i> score for these tasks	Read or download a text	Write your own text	Do this task on your own	Work together with a partner	Work in a group

Table 7.1: Types of tasks of the *filmschool* (Blell & Uka 2010)

1 st Level	2 nd Level	3 rd Level
Home		
Start	Introduction 4 Steps 2 Go	
Step 1	1.1 People and Cultures	Spotlight History Making Of Multiculturalism Immigration Food Issues
	1.2 Film Analysis	What is Film? Episodic Film Glossary Impact of Film Film Production
	1.3 Crash - The Movie	Credits Episodes Cast I Cast II Trailer
	1.4 Approaching Crash	Director Poster Crash ABC Freeze Frames Opening Scene Opening Scene Transcript Soundtrack Silent Viewing
Step 2	2.1 Identify	
	2.2 Observe	Your Character Stereotypes
	2.3 Watch	Start Pause
	2.4 Connect	Relationships Sub-Plots
	2.5 Transfigure	Your Story The Narrator
Step 3	3.1 Narrative	Point of View Plot Summary

1 st Level	2 nd Level	3 rd Level
		Press Conference World Knowledge Intertextuality Quotes
	3.2 Film Analysis	Atmosphere Good Acting Sound 2 Scene Scene 2 Sound
	3.3 Transcultural Issues	Reviews Motif Crash ABC 2 Songs Songs Lyrics #1 Songs Lyrics #2 Target Group Environment
Step 4	Multi-Genre Paper	
About	Hinweise	Muster-Lösungen Jean Cabot Rick Cabot Tommy Hanson John Ryan Christine Thayer Graham Waters Peter Waters
	Konzept Hintergrund Autoren Impressum Sitemap	

Table 7.2: Sitemap of the *filmschool* (Blell & Uka 2010)

7.4 Essays supporting Film Analysis in the EFL Classroom

Burwitz-Melzer, Eva. (2009). „Film Puzzles - Episodenfilme im Fremdsprachenunterricht.“ In: Leitzke-Ungerer, Eva (Hg.). *Film im Fremdsprachenunterricht*. Stuttgart: ibidem, S. 277-288.

In der Regel ist für diesen Filmtyp nur ein Regisseur verantwortlich, der eine sehr facettenreiche Handlung mit vielen Plots oder auch Subplots präsentiert. Diese Plots und Subplots sind Handlungsstränge, die auf vielfältige Weise miteinander verwoben oder verknüpft werden, so dass sie ein multiperspektivisches Ganzes ergeben. [...] Durch die stark aufgebrochene Handlung, die oft noch Zeitsprünge beinhaltet, ergibt sich auch bei diesem Typ des Episodenfilms ein facettenreiches Bild eines Grundthemas, mit Parallelen und Differenzen. Die Einheit der Handlung muss wie ein Puzzle vom Betrachter des Films erstellt werden, indem er die Grundidee des Films erkennt und Überschneidungen zwischen den einzelnen Handlungssträngen herausfindet. Zusammengehalten werden die Handlungsstränge [...] von einer Grundidee, einer abstrakten Vorstellung oder einem Gesamtkonflikt, der sich in allen Einzelsträngen der Handlung wiederfinden lässt.

Ziob, Brigitte. (2008). „L.A. Crash.“ In: Wollnik, Sabine (Hg.). *Zwischenwelten – Psychoanalytische Filminterpretationen*. Gießen: Imago, 197-205.

Der Film L.A. Crash ist das Regie-Debüt des Drehbuchautors Paul Haggis, der unter anderem das Drehbuch zu Clint Eastwoods 'Million Dollar Baby' geschrieben hat. Mit L.A. Crash schaffte er ein packendes und leidenschaftliches Drama mit einer bemerkenswerten Besetzungsliste mit Stars wie Matt Dillon, Sandra Bullock, Don Cheadle, usw., die, so wird vermutet, den Film durch Honorarrückstellungen erst möglich gemacht haben.

Surkamp, Carola. (2010 – in print). „Filmmusik – Musik im Film: Die Rolle der auditiven Dimension für den fremdsprachlichen Filmunterricht.“ In: Blell, Gabriele & Kupetz, Rita (Hg.). *Der Einsatz von Musik und die Entwicklung von audio literacy im Fremdsprachenunterricht*. Frankfurt am Main: Peter Lang.

Vielen Filmschauenden mögen die folgenden Szenarien vertraut sein: Nach einem Filmerlebnis können wir manchmal gar nicht sagen, ob oder an welchen Stellen im Film Musik zum Einsatz kam. Während eines Filmerlebnisses wiederum kann es Momente geben, in denen die Musik für uns Zuschauerinnen und Zuschauer und Zuhörerinnen und Zuhörer ganz deutlich präsent ist; an anderer Stelle fällt sie uns trotz ihres Vorhandenseins kaum auf. Wie lassen sich diese Szenarien erklären? Filmmusik wird oft intuitiv wahrgenommen. Das liegt daran, dass wir bei der Rezeption von Filmen mehr mit dem Sehen als mit dem Hören beschäftigt sind: Laut Schmidt (1982: 106) ist das Verhältnis in etwa 80% Sehen zu 20% Hören. Nicht zuletzt deshalb bezeichnet man den Empfänger einer filmischen Nachricht – obgleich der Film seit fast 80 Jahren ein audiovisuelles Medium ist – noch heute primär als Zuschauer; seine Rolle als Zuhörer wird – zumindest sprachlich – kaum berücksichtigt.

Blell, Gabriele Christiane Lütge. (2010 – in print). „Musical Visions: Filmmusik im Rahmen der Entwicklung von Hör-Seh-Verstehen im Fremdsprachenunterricht.“ In: Blell, Gabriele & Kupetz, Rita (Hg.). *Der Einsatz von Musik und die Entwicklung von audio literacy im Fremdsprachenunterricht*. Frankfurt am Main: Peter Lang.

Obwohl der Film seit mehr als 80 Jahren über eine Tonspur verfügt, wird er immer noch als ein primär visuelles Medium betrachtet. Sowohl in der filmtheoretischen Literatur als auch in filmdidaktischen Publikationen lässt sich diese Tendenz ausmachen. Die größtenteils unbewusste Rezeption von Musik in einer uns umgebenden mehr oder weniger „geräuschvollen Alltagswelt“ mag ein Grund dafür sein, warum Filmmusik meist vergessen wird. Nicht nur in der Didaktik haben bisher Musik und Geräusche als symbolträchtige und sprachstimulierende Bestandteile von Film bis auf wenige Ausnahmen wenig Beachtung erhalten, auch in der Filmwissenschaft wurde relativ spät begonnen das „Mysterium“ dieser Randkomponente zu bearbeiten (Donelli 2001:1). Neue Entwicklungen in der Medienrezeptionsforschung und auch in der Filmwissenschaft widmen sich allmählich auch der Erforschung der Tonspur eines Films, dem Verhältnis von Sprache, Geräusch und Musik.

7.5 Crash Plot Summary

Crash shows an eventful two days in the lives of several residents of Los Angeles. While the film moves back and forth between various interlaced storylines, the strands are held together tightly by an overarching theme: the dynamics of racism within society. We follow an array of socially and ethnically diverse characters as they run into situations in which the effects of racism become visible for us as well as for some of them. A television director and his wife need to overcome the trauma of her being molested by a racist police officer with his disgusted young partner just standing by; an Iranian shop-owner is suspicious of a Hispanic who repairs his locks and tries to protect his property with a gun; a car thief who likes to philosophize about racial oppression suddenly has a chance to get rich quickly by selling off a bus-load of illegal immigrants from South-East Asia; and the viewer gets sucked into a maelstrom of human tragedies triggered by instances of sometimes ever-so-subtle racism.

(cf. Henseler & Möller 2007: additional online material)

7.6 In-Class Testing: Lesson Plan

How to read the lesson plan:

Planned stage of the lesson [white background colour]
Planned stage of the lesson, but not carried out [light yellow background colour]
Comment [light blue background colour]
<p>How to find the task of the lesson plan online, in the filmschool:</p> <p>Example:</p> <p>---</p> <p>1.1 <i>People and Cultures</i> (ethnic situation of L.A. People)</p> <p>Group 1a/b: 5 Immigration</p> <p>---</p> <p>A group of learners, here group 1a and 1b, is asked to work out a task in Step 1 (pre-viewing), sub-chapter 1.1 People and Cultures, topic 5 Immigration. In short, they deal with 1.1.5.</p>

7.6.1 Lesson 1-2

Wednesday, 7 April 2010 – period 5+6 – Sek. II building, computer room + B12

Time	Content	Teaching
plan: minute 0 to minute 14 (15 minutes in total)	<p>Introduction speech</p> <p>... to the in-class testing of the <i>L.A. Crash Filmschool</i></p> <ul style="list-style-type: none"> • Explain openly the plan and procedure for this unit, lasting about 4 to 5 double periods <ul style="list-style-type: none"> ◦ Class divided into 4 groups, learners work in pairs, each pair shares one computer. Learners shall proceed at their own speed. • 4 main goals: <ul style="list-style-type: none"> ◦ Improve English language skills, communication ◦ Working with new up-to-date media, e.g. computer and Internet, media skills ◦ Film learning/literacy ◦ Intercultural learning 	EC (ex-cathedra teaching ~ Lehrervortrag)
taken: 0-19	<p>Comment:</p> <p>Class moves downstairs to the computer room. They do not even know</p>	

(20)	where it is! Atmosphere is relaxed and attentive. A few questions.	
15-39 (25)	Pre-Viewing I – 1.1 People and Cultures (ethnic situation of L.A. People) <ul style="list-style-type: none"> • Group 1a/b: 5 Immigration • Group 2: 2 History. Results missing. • Group 3a/b: 3 Making Of • Group 4a/b: 4 Multiculturalism 	PW (partner work)
20-64 (45)	16 learners in class. Only 6 computers with Internet access. The learners do not know their individual login and password. 5 working groups. Atmosphere continues to be relaxed, friendly and communicative. German/English 50%/50%, discussions about the texts and tasks turn into all English after advices of the teachers. Learners struggle finishing texts and corresponding tasks, at least at the expected speed. Reasons might be the difficulty and length of the text as well as the communicative and hence too diverting atmosphere.	
40-49 (10)	Pre-Viewing II – 1.2 Film Analysis All groups: <ul style="list-style-type: none"> • 1 What is Film? – Reading exercise • 3 Glossary: Download, read and describe film terms 	PW
-	Cancelled for time reasons.	
50-54 (5)	Pre-Viewing III – 1.3 Crash - The Movie <ul style="list-style-type: none"> • 1 Credits – point to Haggis and Cheadle • 2 Episodes – Reading exercise: each episode read by one learner etc. • 4 Cast II – Reading exercise, see above 	EC
-	Cancelled for time reasons.	
55-74 (20)	Pre-Viewing IV – 1.4 Approaching Crash <ul style="list-style-type: none"> • 2 Poster – Discuss expectations • 5 Opening Scene – Watch and discuss tasks in class 	EC
70-84 (15)	Class moved upstairs into the classroom again, because the computer room does not provide a suitable TV set with DVD player and sound system, which is necessary for an audience about 20 people. Therefore, film poster task cancelled for time reasons. After watching the opening scene a discussion about the expectations of	

	the learners followed in class.	
75-79 (5)	Homework – Choose between: <ul style="list-style-type: none"> • 1.1.1 Spotlight • 1.1.7 Issues – Write a book entry • 1.2.2 Episodic Film • 1.3.5 Trailer • 1.4.4 Freeze Frames 	HW (homework)
65-69 (5)	(Homework already given downstairs in the computer room.) Due the following Sunday night. Again advice to send it via e-mail. Homework, <i>filmschool</i> url, name and e-mail-address on the board.	
80-...	Feedback <ul style="list-style-type: none"> • Feedback questions – Fill in at home + discuss in class, cf. <i>Table 7.6: Feedback questionnaire</i> 	
85-90 (5)	Feedback questionnaire only for group 1. So, next lesson group 2 will provide another perspective of the actual lesson received on this very day. Open discussion with the class about the first day with the <i>filmschool</i> . Positive echo, the learners appreciate the change to routine as well as relaxed self-study atmosphere. Some criticise the 'non-demanding' way of teaching.	

7.6.2 Lesson 3-4

Monday, 12 April 2010 – period 1+2 – Sek. II, B4

Time	Content	Teaching
0-4 (5)	Intro Feedback to the class: <ul style="list-style-type: none"> • Warm welcome, relaxed atmosphere • Difficulty and length of texts/tasks • Returning of homework and tasks in I5-6 by the teacher Agenda <ul style="list-style-type: none"> • Intro, cast/character, watch film, feedback • Collect feedback questionnaires from group 1 	EC
0-4 (5)	Atmosphere in class is good, but not exuberant. May be due to the first lesson on a Monday morning. The intro works fine. Two learners return the feedback questionnaire. The homework was sent by mail by 9 out of 16. The	

Time	Content	Teaching
	level and length of the homework was partly very good, partly only poor and short. The teacher is satisfied anyway. He adds that he will return the exams the class did before the Easter holidays, if they work well today.	
5-9 (5)	Pre-Viewing II – 1.1 People and Cultures Quickly provide the whole class with information about multi-ethnic L.A. <ul style="list-style-type: none"> • Questions to the class (c.f. 1.1), summary on the board. <ul style="list-style-type: none"> ◦ intro lesson 3-4 	EC
5-14 (10)	The learners put out their name tags when their teacher asks them to do, which contributes to the nice atmosphere. One-third to half of the class takes actively part and answers the 3 questions.	
10-19 (10)	Pre-Viewing III – 1.3 Crash - The Movie <ul style="list-style-type: none"> • Episodes – Reading exercise: each episode read by one learner etc. [1.3.2 Observe] <ul style="list-style-type: none"> ◦ Worksheet (WS): Episodes – Identify – Observe, cf. <i>Table 7.3</i> • Identify – Reading exercise, see above [2.1 Identify] <ul style="list-style-type: none"> ◦ WS: Cast and Characters I + II, cf. <i>Table 7.4</i> • Observe – Read the tasks out loud [2.2.2 Observe] <ul style="list-style-type: none"> ◦ WS: Episodes - Identify – Observe, cf. <i>Table 7.3</i> 	EC
15-24 (10)	All to the plan. The class manages to cover all characters given on the worksheet. None is left out.	
20-80 (6)	Crash Part I (60 min.) <ul style="list-style-type: none"> • 2.3.1 Watch the movie until chapter 11 at 1:00:00 	EC
25-95 (65)	The class reacts to foul and colloquial language and to extreme situations with giggling, frowning, hissing and moaning. The same goes for certain stereotypical or racist statements, for the discussions of Anthony and Peter about race or rap music, for several unexpected turns of action and in general for exaggerated scenes. Unfortunately, the film runs into the break. The pre-viewing tasks in advance of the film show took longer than expected. Hence, the attention wanders off, but when Christine Thayer and Officer John Ryan meet again at the turning point of the film, the attention of the class is fully back.	
80-84 (5)	Homework <ul style="list-style-type: none"> • Pause – Focus on relation between Officer Ryan and Christine 	EC

Time	Content	Teaching
	Thayer [2.3.2 Pause] <ul style="list-style-type: none"> ◦ WS: Episodes – Identify – Observe, cf. <i>Table 7.3</i> • Due until next class (via e-mail until Tuesday night or printed out for the Wednesday lesson) 	
95-99	Homework can be found on the back of the worksheet 'episodes – identify – observe' handed out. Again, the learners are asked to send it by mail until Tuesday night or to print it out and bring it to class on Wednesday. Finally, the teacher hands out the exams.	
85-...	Feedback <ul style="list-style-type: none"> • In class feedback, cf. Feedback handout • Feedback questions handout to group 2 as extra homework, cf. <i>Table 7.6: Feedback questionnaire</i> 	EC
-	Feedback round cancelled due to time reasons and due to offline work. On-line <i>filmschool</i> would be easier to handle. Group 2 receives feedback questionnaire to fill in as an extra homework.	

7.6.3 Lesson 5-6

Wednesday, 14 April 2010 – period 5+6 – Sek. II, B12

Time	Content	Teaching
0-9 (10)	Introduction/Revision <ul style="list-style-type: none"> • Agenda: 1. discuss homework 2. film part II 3. character network • Homework Christine Thayer/Officer John Ryan <ul style="list-style-type: none"> ◦ Read out 3 good texts and discuss 	EC
0-20 (20)	Discussing the homework takes longer than expected – as always. The learners really like to talk about their work. They want feedback and they want to express their thoughts in class.	
10-59 (50)	Crash Part II (50 min.) <ul style="list-style-type: none"> • Continue from 1:00:00 till the end 	EC
20-69 (50)	-	
60-84 (25)	Post-Viewing I <ul style="list-style-type: none"> • 2.4.1 Relationships – Come together in your groups. Draw a char- 	GW (group work)

Time	Content	Teaching
	<p>acter network, visualize the crashes of the characters, glue the character's pics on the paper.</p> <ul style="list-style-type: none"> ◦ WS: Character Network, cf. <i>Table 7.5</i> ◦ Material: pens, large sheets of paper [12x DIN A3], pictures of the characters in envelopes, glue sticks 	
70-84 (15)	-	
85-89 (5)	<p>Homework + Feedback</p> <ul style="list-style-type: none"> • 2.5.1 Your Story: Re-tell the story of 'your' character from his or her point of view <ul style="list-style-type: none"> ◦ WS: Character Network, cf. <i>Table 7.5</i> • Feedback questions – Fill in at home + discuss in class, cf. <i>Table 7.6: Feedback questionnaire</i> 	EC
-	<p>Feedback round cancelled due to time reasons and due to offline work, again. Explaining the homework to the class, same procedure as always. Send results via e-mail. Group 3 receives feedback questionnaire to fill in as an extra homework.</p>	

7.6.4 Lesson 7-8

Monday, 19 April 2010 – period 1+2 – Sek. I, 102

Time	Content	Teaching
0-9 (10)	<p>Post-Viewing I</p> <ul style="list-style-type: none"> • Advice: Please bring headphones on Wednesday • Continue to work on the character network • Find 1 learner in each group who presents the network to the class. Also provide a time keeper to meet the time limit. <ul style="list-style-type: none"> ◦ Bring material from last lesson to class + patafix (sticking gum to pin the posters on the board) 	GW
0-24 (25)	<p>Some necessary introductory remarks cost much time. Furthermore, class needs more time to finish off their work than expected.</p>	
10-34 (25)	<p>Post-Viewing II</p> <ul style="list-style-type: none"> • Presentation: Each group sends at least 1 learner to present their network. 1 timekeeper per group. All posters pinned to the board next to each other. Class encircles the board. 	EC

Time	Content	Teaching
	<ul style="list-style-type: none"> • Questions to the group <ul style="list-style-type: none"> ◦ Please, explain the relation between X and Y. ◦ Is X rather a good or more of a bad character, rather a hero or an anti-hero? ◦ Is there any purely good character in the movie? Is he/she the hero (the main protagonist) of the film? ◦ What could X have done to avoid the crash with Y? ◦ Can you think of equal or similar crashes in your society? 	
25-54 (30)	Learners arrange the pictures of the characters differently, but use the pens with different colours all in the same way to mark 'warm/cold – good/bad' relationships. Here also, the usually more quiet learners take the chance to present the character network. Each group feature at least one speciality that was worth talking about in class. Participation is again very good, but still a third of the class keeps well at the back.	
35-64 (30)	<p>Post-Viewing III</p> <p><i>3.1 Narrative Structure</i></p> <ul style="list-style-type: none"> • 3 Press Conference (pc). learners prepare a pc with the film crew including screenplay writer/director and actors/actresses. Divide the class into two groups, e.g. group 1+2, g3+4 • Prepare 10 questions you would ask the film crew as a journalist. Examples: <ul style="list-style-type: none"> ◦ Screenplay writing: What gave you the idea to write a film like <i>Crash</i>? ◦ Director: Why did you choose 'Ludacris' for the character of Anthony? ◦ Sandra Bullock: What made you accept the offer to act in that movie? • Define who is which actor/actress. • 2 Sessions. Session 1: group 1+2 are the journalists and group 3+4 are the film crew. Session 2: the other way round. 	EC
54-69 (15)	Time reasons require a reduction of questions to 5. Advice not to produce YES/NO questions by the teacher enhances the quality of the questions.	
65-85 (20)	<p>Post-Viewing IV</p> <ul style="list-style-type: none"> • Hold the pc 	GW

Time	Content	Teaching
75-90	The pc is held differently than planned. When one question is actually answered, the answering group takes over and asks their own question. So the groups take it in turns to be the press or the film crew. The learners introduce themselves not only giving their names (the name of the actor), but phrase a complete sentence including the name of their character and that they are part of the movie <i>Crash</i> . There was no advice given by the teachers to do so. The class covers 3 questions of each group.	
86-90 (5)	Homework + Feedback <ul style="list-style-type: none"> Click through the <i>filmschool</i> for at least 30 minutes to get an overview for the final feedback round next lesson. Feedback questions – Fill in at home + discuss in class, cf. <i>Table 7.6: Feedback questionnaire</i> 	EC
70-74 (5)	Homework, feedback questionnaire and remarks given before the pc was hold. <ul style="list-style-type: none"> Send all remaining homework by mail as always Class will meet in the computer room Bring headphones next lesson. Share one with your partner then Homework: url of the <i>filmschool</i> on the board again 	

7.6.5 Lesson 9-10

Wednesday, 21 April 2010 – period 5+6 – Sek. II, computer room

Time	Content	Teaching
0-14 (15)	Intro/Revision 3.3 <i>Transcultural Issues</i> <ul style="list-style-type: none"> Reading exercise, 1 learner, 1 sentence/paragraph <ul style="list-style-type: none"> 3.3.2 Motif 	EC
0-19 (20)	After introducing today's agenda, the individual user names and passwords are given out. The learners did not know them, because they usually do not work with computers in school. Only by individual user accounts it is possible to access the Internet with the school's computers. Once logged in, the reading exercise runs smoothly. When one sentence is finished by a learner, the neighbouring one takes over and continues reading.	
15-44 (30)	Post-Viewing V – part 1 3.2 <i>Film Analysis</i> <ul style="list-style-type: none"> Group 1+2: 4 Songs – In the Deep [headphones] 	PW

Time	Content	Teaching
	<ul style="list-style-type: none"> Group 3+4: 4 Songs – Maybe Tomorrow [headphones] 	
20-59 (40)	The learners get only the instruction to work through the tasks by themselves. Further explanations are only given on demand. Beside some technical problems, they manage the tasks quite well. It seems that they listen and work through the lyrics of both songs until they decide which one they prefer to analyse. A few learners ask for the lyrics in print as they do not appreciate reading them on the screen, switching back and forth between two or more windows or tabs. They need about 15 minutes for reading, listening and choosing a task (' <i>meta-working time</i> '). It takes them about 40 minutes to produce their answers and send them in via e-mail.	
45-54 (10)	Post Viewing V – part 2 <ul style="list-style-type: none"> Play a part of the songs to the class What does the song deal with? What is the message of the song for you? Why did the director choose it/them to be featured in the film? Do you agree with his choice? Can you suggest another title that might fit even better? Explain your thoughts. 	EC
60-69 (10)	<p>Firstly, only a few, namely the best learners participate in the following discussion. When they are finished and still want to say something, the others are asked to contribute to the discussion. Some of them do, so half of the class finally takes actively part, half of the class stays quiet.</p> <p>With regard to contents the learners give interesting answers, none of them absurd or awkward. One learner puts it in a nutshell with his final comment: "There is no good or bad character in <i>Crash</i> like in real life. Everyone has a good and a bad side. It depends which side he uses or shows."</p>	
Alternatively [if technical problems occur with youtube, sound, etc.]:		
15-34 (20)	Post-Viewing V – part 1 <p>3.1 Narrative Structure</p> <ul style="list-style-type: none"> 6 Quotes – pick 1 to deal with <p>3.2 Film Analysis</p> <ul style="list-style-type: none"> Sound 2 Scene 	PW
35-54 (10)	Post-Viewing V – part 2 <p>3.1 Narrative Structure</p> <ul style="list-style-type: none"> 6 Quotes <ul style="list-style-type: none"> To whom is the character talking? Where and when does this scene take place? Describe the atmosphere of the scene and the mood of the characters involved. 	EC

Time	Content	Teaching
	<ul style="list-style-type: none"> ◦ Task 3: Is it a positive or a negative statement? What does the character want to gain with the statement? How does it characterize him/her? <p>3.2 Film Analysis</p> <ul style="list-style-type: none"> • Sound 2 Scene ◦ Can you describe the music and sound that feature the scene(s)? If not, can you think of a reason why you forgot? ◦ How should music and sound be like in the scene(s) according to you? 	
55-...	<p>Final Feedback Round</p> <ul style="list-style-type: none"> • Results of feedback questionnaires • Comments, suggestions by the learners • Reasoning and and further enquiries 	EC
70-89 (20)	<p>Although, the learners are encouraged to utter negative criticism first of all, they underline how much they like to work with the <i>filmschool</i>, the computer and the film <i>Crash</i> as a change. Then they utter their negative criticism.</p> <ul style="list-style-type: none"> • The <i>filmschool</i> is not relevant for the curriculum of their upcoming 'Abitur'/A-Levels. • To work in groups with different tasks lead to a feeling of not being ready. The learners want to know what the others are dealing with and what the results of their tasks are. • The free choice of the tasks gives them a feeling of never finishing the <i>filmschool</i>, meaning not working through it properly. It also take them a lot of time to work through the tasks until they are able to decide which one they like to work through for their homework <p>Positive:</p> <ul style="list-style-type: none"> • Working in groups or with a partner • Working with computers and the Internet • Free choice of the tasks in class and also for homework <p>Finally, learners agree to give their answers as samples for further use.</p>	

7.7 In-Class Testing: Worksheets

L.A. Crash Filmschool

1. Episodes

Crash is an episodic film. To give you an overview about the movie here are the main protagonists and their individual stories within the main plot.

- An African-American police detective with a drugged out mother and a thieving younger brother.
- A Hispanic locksmith and his young daughter who is afraid of bullets.
- A white veteran cop who troubles his more idealistic younger partner.
- Two African-American car thieves who are constantly theorizing on society and race.
- A white district attorney and his irritated wife.
- An African-American Hollywood director and his wife who argue after a racist incident.
- A Persian-immigrant who protects his shop with a gun.

2. Identify

Task 1: Have a close look at the worksheet **Cast and Characters I+II**. Choose one of the main characters and follow him or her closely while watching the movie.

3. Observe Your Character

Get prepared to take notes about your character while you watch the movie. You'll benefit from the information you collect while watching later on.

Task 1: Jot down what happens to your character. Describe what he or she actually does.

Task 2: Note whom he or she meets or even "crashes" into.

Task 3: Jot down anything else you regard as useful for working with your character.

Task 4: Whenever you come across stereotypical or racist statements, you might want to write them down.

4. Pause (Homework)

Christine Thayer and Officer John Ryan meet twice in *Crash*. Their relationship deserves further analyses. Stop watching the film in chapter 11 when Christine realizes she is facing Officer Ryan again (at 1:00:00). Consider chapter 4 'the police check' where they meet in the first place.

Task 1: How are Christine and the Officer portrayed in both scenes (chapter 4 - 'the police check' and the current scene in chapter 11)?

Task 2: How will the scene continue? Write your version before you go on watching.

Table 7.3: Worksheet episodes – identify – observe

L.A. Crash Filmschool

Cast and Characters I

	<p>Actor: Chris 'Ludacris' Bridges</p> <p>Character: Anthony</p> <p>Job: car thief</p> <p>Origin: African-American</p>
	<p>Actress: Sandra Bullock</p> <p>Character: Jean Cabot, Rick Cabot's wife</p> <p>Job: housewife, mother</p> <p>Origin: Caucasian/white</p>
	<p>Actor: Brendan Fraser</p> <p>Character: Rick Cabot, Jean Cabot's husband</p> <p>Job: District Attorney</p> <p>Origin: Caucasian/white</p>
	<p>Actor: Ryan Phillippe</p> <p>Character: Thommy Hanson</p> <p>Job: police officer</p> <p>Origin: Caucasian/white</p>
	<p>Actor: Michael Pena</p> <p>Character: Daniel Ruiz</p> <p>Job: locksmith</p> <p>Origin: Hispanic</p>

L.A. Crash Filmschool

Cast and Characters, part II

	<p>Actor: Matt Dillon</p> <p>Character: John Ryan</p> <p>Job: police officer</p> <p>Origin: Caucasian/white</p>
	<p>Actor: Terrence Howard</p> <p>Character: Cameron Thayer</p> <p>Job: television director</p> <p>Origin: African-American</p>
	<p>Actress: Thandie Newton</p> <p>Character: Christine Thayer, Cameron Thayer's wife</p> <p>Job:</p> <p>Origin: African-American</p>

	<p>Actor: Matt Dillon</p> <p>Character: John Ryan</p> <p>Job: police officer</p> <p>Origin: Caucasian/white</p>
	<p>Actor: Larenz Tate</p> <p>Character: Peter Waters, Graham Waters' brother</p> <p>Job: car thief</p> <p>Origin: African-American</p>
	<p>Actor: Don Cheadle</p> <p>Character: Graham Waters, Peter Waters' brother</p> <p>Job: police detective</p> <p>Origin: African-American</p>

Table 7.4: Worksheet cast and characters I + II

L.A. Crash Filmschool

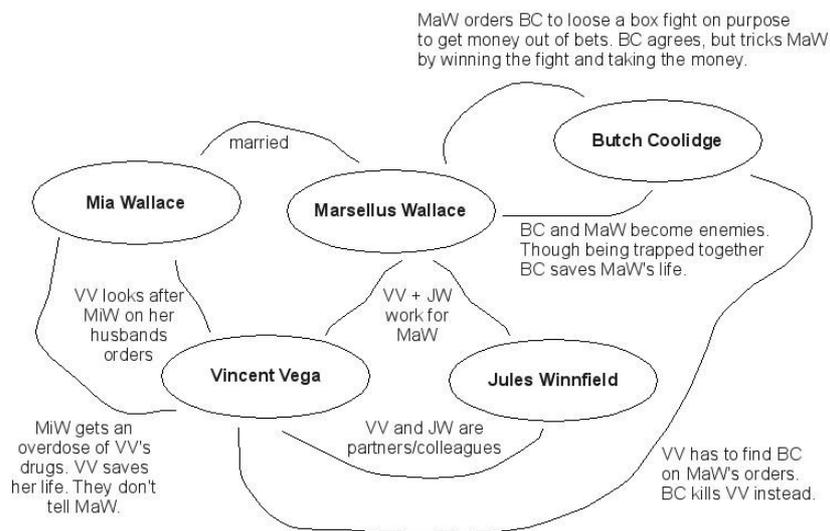
1. The Network of Relationships

Discover the network of relationships between the main characters.

Task 1: Draw a character chart or network which shows your character and his or her relationships to the others. Visualize the crashes of the characters.

The example underneath gives you an idea how your character network could be like. Anyway, you are free to do it differently, of course.

Pulp Fiction - Character Network



Pulp Fiction, USA 1994 by Quentin Tarantino

2. Tell Your Story (Homework)

Each character in Crash has their own story.

Task 1: Re-tell the story of 'your' character from his or her point of view, through his or her eyes.

Task 2: Think of a title for 'your' story.

Table 7.5: Worksheet character network

7.8 In-Class Testing: Feedback Questionnaire

<p>L.A. Crash Filmschool Your Feedback so far ...</p> <p>Lesson: _____ Group no.: _____</p> <p>Entertainment. Explain in what way was it funny and entertaining to work with the <i>filmschool</i>?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>E-Learning. What aspects of the <i>filmschool</i> did you like/dislike?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Look and Feel. What elements of the <i>filmschool</i>'s design did/didn't motivate you?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Level. Did the tasks match your level of English as a foreign language? Give reasons.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Sense. Did the tasks make sense to you? Why or why not? Could you work through them on your own?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Themes. Did the themes meet your interest or would you rather like to work on something else?</p> <p>_____</p> <p>_____</p> <p>_____</p>

Table 7.6: Feedback questionnaire

Entertainment		E-Learning	
<i>positive</i>	<i>negative</i>	<i>positive</i>	<i>negative</i>
<ul style="list-style-type: none"> • movie (themes, structure) exciting, motivating, challenging, entertaining (9 times mentioned) • learner-autonomy (choice of tasks, no control, different learner preferences) (5) • CALL (2) • partner/group work (2) • change to everyday class routine (1) • learning/information beyond the film (1) 		<ul style="list-style-type: none"> • Learner-autonomy (4) (choice of tasks, no control, different learner preferences) • CALL (3) • don't know (1) • partner/group work (1) 	<ul style="list-style-type: none"> • exhausting, ineffective (3) • texts dominate (3) • traditional learning preferred (1)
Look and Feel		Level	
<i>positive</i>	<i>negative</i>	<i>positive</i>	<i>negative</i>
<ul style="list-style-type: none"> • clear structure, attractive design (4) • don't know (2) • design follows leitmotif (1) • movie (themes, structure) exciting, motivating, challenging, entertaining (1) 	<ul style="list-style-type: none"> • texts dominate (3) 	<ul style="list-style-type: none"> • OK (8) 	
Sense		Themes	
<i>positive</i>	<i>negative</i>	<i>positive</i>	<i>negative</i>
<ul style="list-style-type: none"> • clear structure, attractive design (4) 		<ul style="list-style-type: none"> • themes match personal interest (5) 	<ul style="list-style-type: none"> • overuse of theme (interculturality etc.) (2)

<ul style="list-style-type: none"> • partner/group work (2) • learner-autonomy (choice of tasks, no control, different learner preferences) (1) • learning/information beyond the film (1) 		<ul style="list-style-type: none"> • don't know (1) • <i>filmschool</i>/e-learning (1) 	<ul style="list-style-type: none"> • isolated work in groups (1)
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Table 7.7: Results of feedback questionnaire

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Versicherung der Urheberschaft

Ich versichere, dass ich die Hausarbeit selbständig verfasst und keine anderen als die angegebenen Hilfsmittel benutzt und die Stellen der Arbeit, die im Wortlaut oder Sinn nach anderen Werken entlehnt sind, unter Angabe der Quelle in jedem einzelnen Fall kenntlich gemacht habe.

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