



**INTERNATIONALISATION IN PRACTICE
CASE STUDY**
**PRIORITY THEME: INTERNATIONALISATION OF
THE CURRICULUM**
ACADEMIC AND LEARNING SERVICES

Infusing an international dimension in module development

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SUMMARY

The Institute for Lifelong Learning (TILL) is developing a part-time Diploma (Modern Humanities) which brings together four disciplines (French, Spanish, Creative Writing and Music). In creating an interdisciplinary teaching and learning environment, internationalisation will be understood in different ways, including learning languages as part of a diploma, and developing an international perspective on module topics.

Project funding allowed TILL to design and develop two new modules for this new programme, which have been introduced in the academic year 2013-14. These modules are representative of the strategy we aim to implement in this new part-time diploma.

Following is the course outline for **Understanding Different Cultures, Level 1, 10 credits (ACE 1173)**

Teaching and learning

We will be exploring cultural themes in an international perspective. Topics may include food rituals, faith and religion, stereotypes, identity, othering, global/local cultures and understanding different social/moral codes.

There will be blocks of class meetings to include short lectures/screenings, multimedia presentations and discussions. Some of the sessions require students to engage in independent study and to complete online activities. All of them are designed to facilitate seminar discussion and group work on all of these tasks is encouraged. The seminars will focus closely on the material for study. Each week, you will be set tasks associated with the subject of enquiry and these are designed to develop skills and confidence in critical analysis.



WEEK 1 – WEEK 6 (SC)

WEEK 1 AND WEEK 8 – WEEK 12 (SB)

WEEK 1 (lecture/seminar conducted by SC and SB) – INTRODUCTION

ACTIVITY 1 (SC): The first session will provide an introduction to the course and begin with the premise that we are all international citizens. Modern cities in Europe and elsewhere are multi-cultural and multilingual may contain representatives from the anywhere in the world. This means that anyone in the city has the opportunity to learn about other cultures. Data collected by Languages Sheffield reports that “In January 2012, there were 116 languages recorded in Sheffield’s primary schools [...] The city’s multilingualism continues to increase.” It continues: “The Black and Minority Ethnic (BME) population is now at over 17%.”¹

We will show how a city reflects the demographic of flow of migration through the case study of studio photographs discovered in Birmingham of anonymous migrants who visited Ernest Dyche’s photographic studio during the 1950s and 1960s.

Students will read the short article by Sandra Courtman published in the journal *Wasafiri* (Spring 1999) entitled: ‘What missing from the Picture?’ and will be given questions on the article for discussions small groups.

Students will look at studio photographs of anonymous people from the Caribbean and South Asia and choose one as an inspiration for a short creative piece about who they might be, where they may have come from, what their hopes might have been for a future in Britain.

Introduction of the whole module followed by two activities lasting half an hour each - and one led by SC and the other one led by SB.

ACTIVITY 2: STEREOTYPES IN VISUAL ART (SB) – (duration of task: half an hour)

1. Understand the concept of stereotype (definition by Roland Barthes in *Mythologies*)
2. Reading of examples taken from Cedric Klapisch, *The Spanish Apartment* (2002) to illustrate Barthes’ theory on stereotypes
3. Study of stereotypes in advertising (images will be provided)
4. Discussion (the power of advertising to perpetuate or challenge stereotypes on gender, race)

WEEK 2: This second session builds on the work of the first week by asking students to consider and reflect on the multi-layered identity struggles of second generation migrants. This session will take as its theme ‘growing pains’ based on a *Guardian* article by Caryl Phillips about growing up in Leeds and going on to study literature at Oxford University. There will be a short introductory lecture about stereotypes, identity and representation based on the work of Stuart Hall in *Representation, Cultural Representations and Signifying Practices* (Milton Keynes: Open University, 1997).

¹ ‘Sheffield Languages Strategy 2012 Report’, Languages Sheffield (pp.2-3). <http://www.languages-sheffield.org.uk/info@languages-sheffield.org.uk>



Students will have been assigned readings from Caryl Phillips, *Colour Me English* and an extract from Jackie Kay's, *Red Dust Road*. In this, Kay describes her feelings about being adopted by white Scottish parents and describes her journey to Africa to meet her Nigerian birth father for the first time. Students will be pre-assigned questions on these readings and these will form the basis of their seminar.

WEEK 3: Session 3 begins with a short introductory lecture inspired by Alisdair Pettinger's work on 'Strangers in a Strange Land' in *Always Elsewhere: Travels of the Black Atlantic* (1998), and Salman Rushdie's *Imaginary Homelands* (1981). We will continue to explore the theme of internationalisation of culture by focussing on the struggles to make a living in a strange land. There will be showing of a film extract from Hanif Kureishi's, 'My Beautiful Laundrette' and students will compare this with the equivalent extract from the script version. There will be pre-assigned tasks based on the film script to include discussions on identity, race and sexuality. Students will have read Jie Wang's short story about a Chinese food worker, 'Ghost' (2013), in advance of the session and prepared notes on the story for seminar discussion.

WEEK 4: In session 4 we will continue to explore the local and global aspects of culture by focussing on the case study of reggae music which began in the third world ghetto of Trenchtown, Kingston, Jamaica and became an international commodity. Students will watch and extract from the *Marley* film biopic (2012). This critically acclaimed film depicts the life and music of Bob Marley. Students will write a short piece in class to explain why they think that his music inspired for more than its local constituents of Trenchtown. We will discuss how Marley became a target for the CIA and why his music was considered politically explosive by the US authorities. Students will analyse the lyrics of 'Trenchtown Rock' with its repetition of 'One good thing about music, when it hits you, you feel no pain'.

WEEK 5: Online learning activity based on Castle Markets Sheffield.

Learning aims:

- To consider the internationalisation of enterprise, language and culture
- To think about how the global becomes the local even in the context of the city
- To ask you to respond to these ideas in writing by finding your own example of an international application of enterprise and/or creativity.

There are three activities which ask you to look at photographs, to read and reflect upon how different groups of visitors, migrants and settlers have internationalised the city and its culture. Having thought about the evolution and future of Castle Market in Sheffield, you will write a short piece about a similar example of enterprise and/or creativity of your own choice.

Activity 1. Case study on culture. The old and the new.

Find out about Castle Market



Castle Market Sheffield: "It's long been a place full of bargains, history and characters."²

Find out about Castle Market. This is Sheffield's largest indoor market. Although the present building was opened in 1959, the area of Castlegate has been the site of markets for 700 years. The present market has over 200 stalls trading in homewares, fashion, groceries, fresh produce and there are cafes and hairdressers.

You can find out what you can buy at the market

here: <https://www.sheffield.gov.uk/business-economy/markets/castle-market> at Castle Market.

The market has evolved significantly throughout history and a large part of this evolution has been documented and reported over time. The links below provide more detailed information about the history of the markets, the lords and the castle of Sheffield. You can find out about its history here: <https://www.sheffield.gov.uk/business-economy/markets/history-and-visits.html>.

It is soon to be demolished and relocated to the Moor. The BBC Sheffield and South Yorkshire has documented the market in its article 'Sheffield Castle and Castle Market'. There are several images of the existing market and its proposed new site at http://news.bbc.co.uk/local/sheffield/hi/people_and_places/history/newsid_8816000/8816917.stm

In 2012 a project was launched to record memories of the market. Read about this in *The Star*, 'Castle Market in Sheffield celebrates history with new project' <http://www.thestar.co.uk/news/castle-market-in-sheffield-celebrates-history-with-new-project-1-4965313>

Activity 2.



Look at the two photographs taken in June 2013 of businesses in Castle Markets in Sheffield. Choose one of them and write brief responses to these questions:

1. What does the image say to you about its potential customers?
2. Who do you imagine might buy or visit? Imagine what the most popular items might be?

²*The Star*, 27 September, 2012, 'Castle Market in Sheffield celebrates history with new project' <http://www.thestar.co.uk/news/castle-market-in-sheffield-celebrates-history-with-new-project-1-4965313>



3. What do you imagine is the future for this business? Will it survive the increasing range of foodstuffs available in supermarkets?
4. What type of experience does it provide for its customers in comparison to supermarket shopping or online shopping or chain facilities like Costa Coffee/Café Nero

Upload your responses to the MOLE2 discussion board.

Think about how the city has always provided inspiration for visiting artists, writers and performers. In this way it is revitalised by a different vision.

Castle Market is an interesting space. This is perhaps why it was used as the backdrop for series one of the BBC's Sheffield set 'Prisoner's Wives.' Read about this in 'Sheffield Castle Market takes Centre Stage in BBC Drama: <http://www.nabma.com/sheffield-castle-market-takes-centre-stage-in-bbc-drama/>

Sheffield is the city in Shane Meadows series of Channel 4 films *This is England* about a group of close friends who are torn apart by violence, abuse, deprivation and betrayal. Castle Market was the setting for a heart rending Christmas Day scene: 'Woody and Milky Meet' in *This is England 8*, broadcast by Channel 4 on 22 December, 2011. You can watch the scene in the market on Utube here:

<http://www.youtube.com/watch?v=E1FEYvRQizk>

Activity 3. Think about how cities have benefitted from international enterprise and culture

In order to survive, markets must respond in a dynamic way by providing food and other goods in a changing world. Castle Market is a local example of how modern cities are the locus of international enterprise and creativity. This can be seen very clearly in the range of restaurants and services that come and go in our cities. Robert Winder tells us that in Gerard Street, Soho: "In 1957, there were fifty Chinese restaurants. Six years later there were 1500."³ He writes that:

There had been mini-China towns in London, Cardiff and Liverpool for almost a hundred years, small communities famous above all for their laundries, which kept Britain's sea-going folk in clean clothes. But the decline in oceangoing shipping was threatening to make these businesses obsolete, as was the birth of a new gadget: the domestic washing machine. So when the Chinese people began to travel in greater numbers on direct flights from Hong Kong they turned to catering as their prime source of employment.⁴

- Last week you read Jie Wang's 'Ghost' about a Chinese migrant food worker which tells the story from the perspective on one of the people that Winder refers to.⁵

³ Robert Winder, *Bloody Foreigners, The Story of Immigration to Britain* (London: Little Brown, 2004), 213.

⁴ Winder, *Bloody Foreigners*, 303.

⁵ With thanks to Jie Wang for permission to reproduce her final short story assignment for the ACE 1756 'Creative Reading: Creative Writing' course, Spring 2013.



In order for new ideas to flourish, the life and culture of city or town has to be open to new products and services. It also has to be seen differently by incomers and reconstructed in imaginative ways in language, art, music, dance, fashion and literature. It remains healthy and vibrant by doing so.

In *Bloody Foreigners*, Robert Winder explains that:

Immigration has given us many institutions that seem built into our heritage: Rothschilds, Warburgs, Barings, Reuters, Casenove in the City; Marks and Spencer and Dolland and Aitchison in the high Street; Trust House Forte and Tesco on our ring roads. Our native architecture has been catalogued by a German, Pesver. Then there are literary figures who would not be here if they or their parents had not fixed their sights on Britain – T.S. Eliot, Joseph Conrad, Harold Pinter, Salman Rushdie, V.S. Naipaul, Germaine Greer, Doris Lessing and many others. The most prominent modern historian of these islands Simon Schama, is himself the son of an immigrant. Immigration has given us shady tycoons (Robert Maxwell) respected generals (Peter de la Billiere) noted intellectuals (George Steiner), amazing musicians (Alfred Brendel) and brilliant athletes (Linford Christie). There is much more to this story than the drug-dealing yardies and fiery clerics often deployed as immigrant archetypes.⁶

Activity 4: Find your own example. Find an example from a town or city of the internationalisation of enterprise or culture. You could, for example, choose a favourite restaurant, shop, music bar, gallery, hairdresser or stall, which seems to bring something fresh and exciting from elsewhere. You could take a photograph to illustrate your choice. You could go out looking for something new.

Write a short story, poem or song lyric, or short news feature (no more than a page) which describes your encounter. Try to present your choice through fresh eyes even if it is known well to you.

Upload this to MOLE2 and bring it along to class next week for peer review.

WEEK 6: PRESENTATIONS (ASSESSMENT 1) (SC/SB)

Individual or group presentations on a topic related to the work done between week 1 and week 5. The presentation questions will be given in advance, in week 1.

WEEK 7: READING WEEK. CONSOLIDATION WEEK.

WEEK 8 (lecture/seminar) – LANGUAGES (SB)

Following an introduction to Cedric Klapisch's film, *The Spanish Apartment* (2002), we will focus on the theme of language. Different languages are spoken in the film as it tells the story of a young French Erasmus student who goes to Barcelona to spend a year to study economics to improve his Spanish. In Barcelona, he shares a house with students from different nationalities (Danish, Italian, German, Spanish and English). The film looks at his encounter with different European languages and nationalities. The film presents Europe as a multilingual continent with different cultures but it also attempts to create links with these different languages and identities. A study of Jacques Derrida's *Monolingualism of the Other*

⁶ Winder, *Bloody Foreigners*, p. 7.



or the *Prosthesis of Origin* (1998) will provide the theoretical background to develop the latter idea of linking languages together.

WEEK 9 (lecture/seminar) – LITERATURE (SB)

Cedric Klapisch's *The Spanish Apartment* (2002) is an adaptation of Jean-Louis Bergonzo's *The Spanish Inn* (1968) but it is not a direct rendering of the latter.

We will look at the notion of adaptation in (French) cinema. Prior reading on adaptation in cinema and extracts from Bergonzo's text will be suggested to enable a discussion in class. After briefly introducing what adaptation means in cinema, we will study extracts from Bergonzo's text to see how the film differs from the text. This type of discussion will lead us to the notion of an intercultural encounter between two forms of expression, visual (cinema) and written (literature). The idea of an intercultural encounter will be explored by invoking the notion of intertextuality as defined by Julia Kristeva in *Desire in Language: A Semiotic Approach to Literature and Art* (1980). The influence that texts have on each other illustrated by the notion of dialogism by Kristeva will help develop the connection between creativity and the development of self in the film.

WEEK 10 (Independent Study on MOLE) – WRITING, SPACE AND THE SELF: INTERCULTURAL AWARENESS (SB)

The Independent study week will be an opportunity for learners to consolidate the theme of cultural encounter introduced so far. This independent study will take the form of a guided questionnaire posted on MOLE where students will be asked to work in groups. The study undertaken on MOLE should enable students to learn how to work collaboratively. MOLE will therefore be a space of study, of creativity but also of interaction between learners and the tutor.

The guided questionnaire will help learners to explore the link between writing, space and the self. The instruction on MOLE will comprise the following activities:

1. Research on Barcelona as a city of art (as represented in Klapisch's film), as for example: Gaudi, Picasso and Dali. Brief research on the type of art represented by these artists and their relationship with the city.
2. Reading suggested texts and answering questions on the theory of the New Novel as defined by Alain Robbe-Grillet (a contemporary French writer and film director). Learners will be asked to re-read extracts of Bergonzo's *The Spanish Inn* (1968) in relation to Robbe-Grillet's idea of the New Novel.
3. Watching extracts from Alain Robbe Grillet's *Trans-Europ-Express* (1967) to consider how the theory of the New Novel could be applied to the filmic images.
4. Comparing both texts: Alain Robbe-Grillet, *Trans-Europ-Express* (1967) and Cedric Klapisch, *The Spanish Apartment* (2002). This comparison will essentially concentrate on the films' form and their similarities in cinematographic techniques.
5. Exploration of the interrelationship between writing, cinema and the self. Klapisch's film, *The Spanish Apartment* (2002) invites a reading of the film which looks at the influences on the main protagonist's self. Writing and Cinema as well as different nationalities and languages are firmly intertwined towards the creation of a sense of self for the main protagonist.



WEEK 11 – MUSIC (SB)

This final session will study music in film and its different forms of presence to enable us to identify the presence and type of music as well as its role in Cedric Klapisch's *The Spanish Apartment* (2005) and *Russian Dolls* (2005). The soundtrack of both films is informed by different styles of contemporary music. Music in these films is connected to spatial movement, gender and sexual differences as well as national differences. The use of music bridges gender, these differences to create a fluid identity (for the main protagonist). The idea of movement created by the presence of music enables a reading of the film in terms of cultural exchanges which leads to individual transformation (as depicted in the main protagonist of both Klapisch's films).

WEEK 12 – PRESENTATIONS (ASSESSMENT 1) (SB/SC)

Individual or group presentations on a topic related to the work done between week 8 and week 11. The presentation questions will be given in advance, in week 8.

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As part of the Think Global project, we aim to provide resources to support the internationalisation of the learning and teaching environment. If you require further information, please contact us: lets@sheffield.ac.uk

