

II.A.1

Sprache und Sprachbetrachtung

Language and identity: cross-cultural encounters – Das Verhältnis von Sprache und Identität diskutieren (S II)

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„I don't belong to English, though I belong nowhere else.“ Das Zitat Gustavo Perez Firmats, eines in Kuba geborenen U.S.-amerikanischen Schriftstellers, macht deutlich, in welchem kompliziertem Verhältnis (die englische) Sprache und Identität häufig stehen. Dies gilt für *speakers of English* in postkolonialen Kontexten genauso wie für Immigrantinnen und Immigranten im anglophonen Sprachraum und nicht zuletzt wahrscheinlich auch für einige Ihrer Schülerinnen und Schüler. Welche Facetten das Verhältnis von Sprache und Identität haben kann, erkundet die vorliegende Unterrichtseinheit anhand aktueller Beispiele, Texte und Bilder.

KOMPETENZPROFIL

Klassenstufe: 7–12 (G8), 11–13 (G9)

Dauer: ca. 1–4 Doppelstunden

Kompetenzen: 1. Textkompetenz: Texte verstehen und analysieren; 2. Kommunikative Kompetenz: Diskussionen vorbereiten und durchführen; 3. Interkulturelle Kompetenz: Missverständnissen vorbeugen

Thematische Bereiche: Sprache und Identität, Englisch als Weltsprache, Postkolonialismus, *chutnification*, kulturelle und sprachliche Aneignung, *On the Move. Migration and Cross-Cultural Encounters*

Material: Bildkarten, Cartoons, Video(link)s, Rollenkarten, Originalwerbung

Auf einen Blick

1./2. Stunde

Thema:	English and identity
M 1	What does it feel like to speak English? – English as a part of identity / Reflektieren der eigenen Einstellung zur englischen Sprache anhand von Bildern (M 2) und der <i>Six-Corners-Activity</i> (EA); Interpretieren eines Gedichtes (EA, PA); arbeitsteiliges Erarbeiten von Texten über Einstellungen zur englischen Sprache (EA, GA); Präsentieren der Gruppenergebnisse (SP); Diskutieren des Verhältnisses zwischen Sprache und Identität (M 2)
M 2	Picture cards – Speaking English / Bildmaterial für die <i>Six-Corners-Activity</i> des Einstiegs
Hausaufgabe:	M 1, <i>task 3</i> : Schreiben eines Gedichts über das eigene Verhältnis zur englischen Sprache auf Grundlage des Gedichtes von Roberto Perez Firmat (EA)
Benötigt:	<input type="checkbox"/> ggf. ZM 1 als sprachliche Unterstützung: <i>Scaffolding cards</i> <input type="checkbox"/> Präsentationsmöglichkeit für Lernende (z. B. Dokumentenkamera) <input type="checkbox"/> auseinandergechnittene, ggf. vergrößerte und laminierte <i>picture cards</i> (M 2)

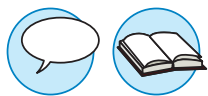
3./4. Stunde

Thema:	Language and power
M 3	Who has the power? – English as a global language / Beschreiben von Bildinhalten zum Verhältnis zwischen Sprache, Identität und Macht (EA, PL); arbeitsteiliges Hör-Seh-Verstehen zur Rolle von Englisch als globaler Sprache (EA); Reflektieren der Ergebnisse (PL); Diskutieren mit Rollenkarten (M 3) zur These „ <i>It is important to speak of Englishes instead of the English language</i> “ (PL)
M 4	Role cards – Discussing the role of English varieties / Rollenkarten für die Diskussion
Hausaufgabe:	M 3, <i>task 4</i> : Schreiben eines Kommentars darüber, ob Englisch in Zukunft Weltsprache bleiben wird (EA)
Benötigt:	<input type="checkbox"/> Tablets, Computer oder Smartphones mit Internetzugang zum Abspielen der Videoclips <input type="checkbox"/> Kopfhörer <input type="checkbox"/> Präsentationsmöglichkeit für Lernende (z. B. Dokumentenkamera)

5./6. Stunde**Thema:** Merging new identities**M 5** **To whom does the English language belong? – Merging new identities /** Kontrastieren des sprachlichen Selbstbewusstseins in indischen Werbekampagnen (PA, PL); Erarbeiten des Begriffs „*chutnification*“ und Antizipieren von dessen Umsetzung (PA); Untersuchen von *chutnification* an einem literarischen Beispiel (PA, SP)**M 6** ***The God of Small Things* by Arundhati Roy – Reading an excerpt /** Ausschnitt aus dem Roman für die Analyse**Hausaufgabe:** M 5, *task 4*: Beschreiben und Diskutieren einer „*spätzlefiction*“ des Englischen (EA)**Benötigt:** Präsentationsmöglichkeit für Lernende (z. B. Dokumentenkamera)**7./8. Stunde****Thema:** Linguistic appropriation**M 7** **Mimicking the other – What is cultural appropriation? /** Reagieren auf Beispiele kultureller Aneignung (M 8) und anschließendes Reflektieren (EA, PL); Erarbeiten des Begriffs und Entwerfen einer eigenen Definition von *linguistic appropriation* (M 9); Erarbeiten der Fallbeispiele (M 8–M 11) und Beurteilen, inwiefern es sich hierbei um *linguistic appropriation* handelt (GA); Präsentieren und Diskutieren der Ergebnisse (SP, PL)**M 8** **Picture cards – Cultural appropriation /** Bildmaterial für den Einstieg**M 9** **Case file 1 – Sir Lancelot sings in Jamaican patois****M 10** **Case file 2 – Actor Chet Hank sings Jamaican patois****M 11** **Case file 3 – American singer Billie Holiday uses “blaccent”****Hausaufgabe:** M 7, *task 4*: Diskutieren der Aussage „*The notion of linguistic appropriation divides what we should learn from each other.*“ (EA)**Benötigt:** Präsentationsmöglichkeit für Lernende (z. B. Dokumentenkamera) ggf. vorgefertigte, ggf. laminierte *picture cards* (M 8) ggf. Material für die Anordnung der Bildkarten ggf. ZM 2 als Unterstützung: Zitate zu *linguistic appropriation***Zusatzmaterial im Online-Archiv bzw. in der ZIP-Datei****ZM 1** Language support: Scaffolding cards – Speaking English**ZM 2** Help card – Quotations about linguistic appropriation

M 1

What does it feel like to speak English? – English as part of identity



Talk about your attitude towards speaking English and find out what others think about speaking English.


Tasks

1. *Lead in:* What does speaking English feel like for you?
 - a) Take a moment to think about how speaking English feels for you.
 - b) Then walk around the room and choose a picture that comes closest to symbolising the way you feel when speaking English.
 - c) Talk to the other students who have chosen the same picture: How does it resemble your attitude towards speaking English?
2. What does speaking English feel like for others?
 - a) Read the poem by Gustavo Perez Firmat.
 - b) Paraphrase in your own words what the speaker intends to say in ll. 1–5. Do the same for ll. 6–9.

The fact that I
 am writing you
 in English
 already falsifies¹ what I
 wanted to tell you.
 My subject:
 how to explain to you that I
 don't belong to English
 though I belong nowhere else

© Gustavo Perez Firmat, *Original Blues*. Bilingual Press Arizona State University 1995.

1 (to) falsify: (to) change information so that it is no longer true

The poem in my own words
The fact that I am writing you in English already falsifies what I wanted to tell you.	
My subject: how to explain to you that I don't belong to English though I belong nowhere else	

- c) With a partner, summarise what attitude the speaker expresses in the poem. Which picture from the beginning of today's session represents the attitude best?
- d) With a partner, collect possible reasons for the attitude.

Who has the power? – English as a global language

M 3

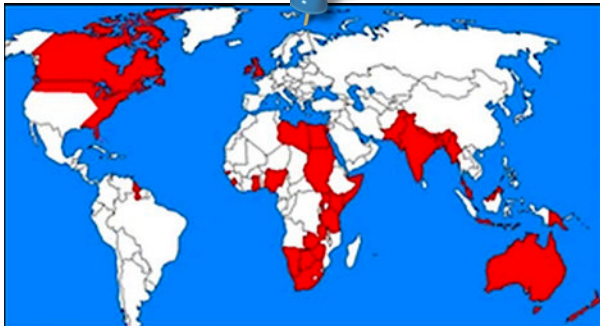
Learn about the relationship between language, identity and power.

Tasks

1. Lead in: Language and power

Take a look at the collage. Use the information you find to make claims about the relationship between language, power, and identity.

© British Empire Historybuff2/cc by sa



The British Empire at its height



© Peter Schrank

Cartoon on the spread of English



Countries with English as an official language

<https://raabe.click/English-language>

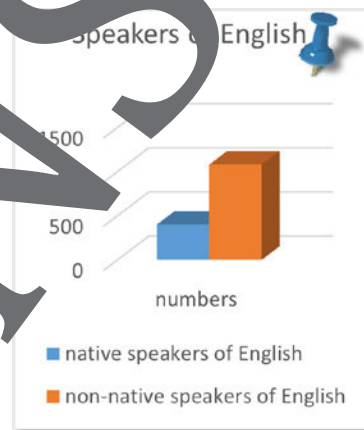
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Street sign in Gambia

<https://raabe.click/Street-Gambia>

[last access: 29/08/2024]



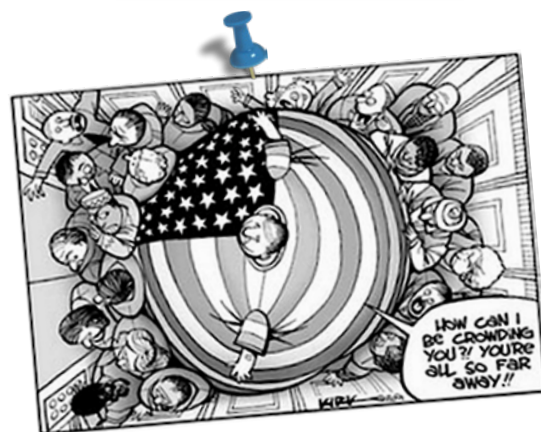
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Welcome sign for tourists in Turkey

Image by Pimandel: OpenClipart-Vectors from Pixabay



© Kirk Ora

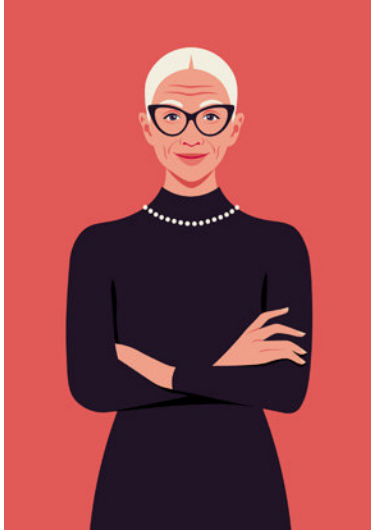
Cartoon on the global role of the USA

Role cards – Discussing the role of English varieties

M 4

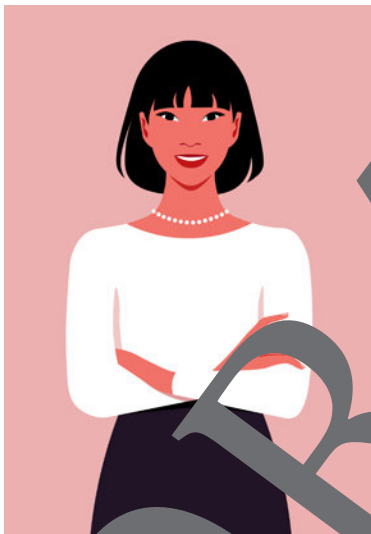
Use your role card to prepare for the discussion about the role of English varieties.

English teacher



The anglophone media your students consume are mostly in either British or American English. You know that this is also their linguistic point of reference – and that of other students of English around the globe. Above that, you see how students struggle with language learning, as it is hard and doubt that it would be helpful to teach them more varieties of English, particularly in *production*, where you believe the teaching of standards is essential. However, you recognise that it is helpful for your students to be able to *understand* different varieties of English. This is why you try to use authentic listening material from different parts of the English-speaking world in your lessons.

Singaporean speaker of English



You speak English because Singapore once was a British colony. Speaking English is part of Singapore's colonial heritage, but today, Singapore is a free nation, and many Singaporeans claim not only political, but also linguistic sovereignty. You are aware that Singaporean English varies from Standard English, particularly in pronunciation and speed of speech, but you are proud of the fact that Singaporeans have inscribed some local culture into the English language. Speaking of only *one* English language for you means to disrespect the cultural singularity of the many English-speaking communities in the world. For you, Singaporean English is not inferior to English, but equal.

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2. The Empire speaks back: The chutnification of English
 - a) Read the definition and explain in your own words, what Indian-born writer Salman Rushdie could mean by “chutnifying” the English language.

Chutnification is the adoption of Indian elements into the English language or culture. The word “chutnification” was coined by Salman Rushdie in his novel, *Midnight’s Children*. Chutney is a sauce or a dry base for a sauce, originating from the Indian subcontinent.

Source: <https://en.wikipedia.org/wiki/Chutnification> [last access: 29/08/2024]

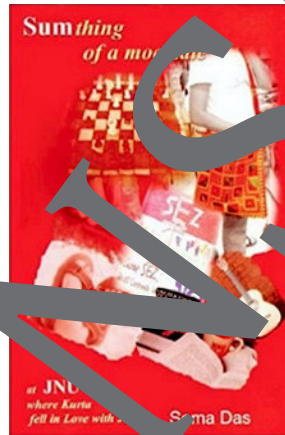


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- b) What exactly could a chutnification of English look like? With a partner, collect at least three strategies speakers of English in former colonies could employ to “imprint” their own identity into the English language. The collage might give you some ideas.



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© Srishti Publishers



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3. Examining chutnification in literature
 - a) Read the excerpt from Arundhati Roy’s *The God of Small Things*.
 - b) Find examples for “chutnification” in the text and collect them in a chart like this. Afterwards, describe the effect this “chutnification” has on you as a reader.

Examples for “chutnification”		
spelling/pronunciation	vocabulary (non-English words)	word formation (creation of new words)

- c) Analyse the characters’ (Estha’s, Ammu’s, Baby Kochamma’s) attitudes towards the English language. Provide evidence from the text.

- d) Discuss possible reasons for the different attitudes towards the English language. Take into consideration your observations from the beginning of today’s lesson.

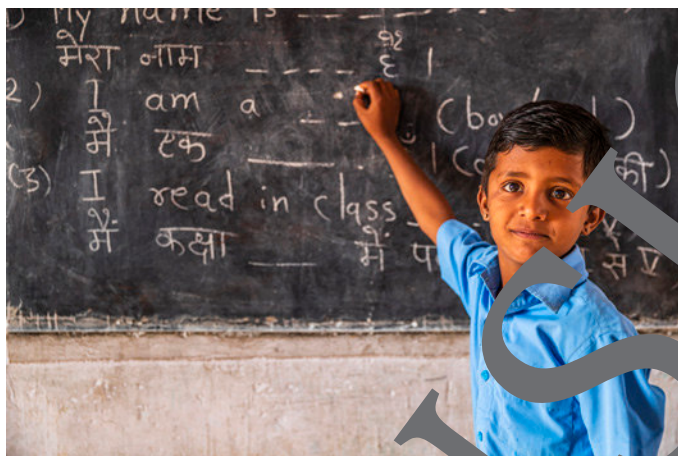
4. The “spätzlefication” of English

- a) Describe what a “spätzlefication” of English could look like. Come up with at least three suggestions.
 - b) Should there be a “spätzlefication” of English? Discuss, taking into consideration the different historical backgrounds of “chutnification” and “spätzlefication”.

The God of Small Things by Arundhati Roy – Reading an excerpt

M 6

Arundhati Roy's novel *The God of Small Things* (1997) is set in India, where Rahel and her twin brother Estha (Esthappen) are awaiting the arrival of their white British cousin Sophie Mol. Together with their mother (Ammu), their uncle (Chacko, who is also Sophie's father) and their great aunt Baby Kochamma, they drive to the airport to collect Margaret (Sophie's mother and Chacko's British ex-wife) and Sophie.



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Excerpt from *The God of Small Things* by Arundhati Roy

Rahel and Estha had never met Sophie Mol. They'd heard a lot about her, though, that last week. From Baby Kochamma, from Kochamma Maria, and even Mammachi. None of them had met her either, but they all behaved as though they already knew her. It had been the *What Will Sophie Mol Think?* week.

5 That whole week Baby Kochamma eavesdropped¹ relentlessly on the twins' private conversations and whenever she caught them speaking Malayalam², she levied³ a small fine which was deducted⁴ at source. From their pocket money. She made them write lines – 'impositions' she called them – *I will always speak English, I will always speak English*. A hundred times each. When they were done, she scored⁵ them out with her red pen to make sure that old lines were not recycled as punishment. She made them practice an English car song for the way back. They had to form the words properly, and be particularly careful about their pronunciation. Prer NUN sea ayshun.

Rej-Oice in the Lo-

10 Ord Or-ays

And again I say,

Oice

RejOice

My tea

20 And again I say rej-

Oice.

[...] Estha was wearing his beige and pointy shoes and his Elvis puff⁶. His Special