IDENTITY – WHO AM I?
Cultural identity, learning processes and image creating
Yanina Casanova

Konstfack, Institutionen för bildpedagogik
Lärarutbildning, inriktning Media och lärande, vt 2010
Examensarbete, skriftlig del 15 hp
Handledare: Thomas Koppfeldt
Opponent: Hanna Siljeholm
Datum för examination: 24 maj 2010
Abstract

In my BA-thesis I examine how young Gambian students’ creation of identity can be expressed in a learning environment, through image creating. I did my field study in Banjul, the Gambia, by teaching in a school.

With this project I wanted to give the students a chance to focus on themselves and feel like active participants of creating their identity. I wanted to find out how Gambian students identity work could be expressed in a learning environment, through image creating and if exploring of identity and identity formation could be an entry to intercultural teaching. I wanted to show that it can be both giving and suitable to let students work with their identities through image creating.

Most societies have students with a foreign background and it is important to acknowledge that we all might understand, act and express ourselves in different ways, and none of them are more accurate than the other. To have a positive attitude towards groups, such as school classes, with a versatile cultural background or students with a multiple cultural affiliation, instead of focusing on problems connected to multiculturalism, will not only help the students with their identity creating process by developing a healthy self-image, but also change the attitudes of the social and cultural environment.

I hope that this essay can contribute to knowledge and reflection about intercultural teaching and cultural awareness, and I wish that it can be used as an inspiration in teaching – learning situations.

In the identity project my students represented themselves in writing, visually through photographic portraits and orally. I have chosen to visualize the result of my study in a book where the portraits and written texts are presented together. Furthermore, in the exhibition I displayed 91 photographs with quotes from the students texts on the back, in a see-through plastic with pockets, that allows the visitor to pick up, have a closer look, turn, read and move around the photographs – an interactive collage.
# Table of contents

1. Introduction 3
   1.1 Background and aim 3
   1.2 Question formulation 4
   1.3 Selection and delimitation 4
   1.4 Empiric material and data collection 5
   1.5 Method 5
   1.6 Theory 7
      1.6.1 Identity and cultural identity 8
      1.6.2 We-culture and I-culture 9
      1.6.3 Cultural grammar, cultural awareness and intercultural teaching 10

1.7 Prior research 11

2. Adaption and analysis 13
   2.1 Significant consideration for understanding the study 13
   2.2 Culture clash and teachers role 13
   2.3 The students 15
      2.3.1 The students learning process – reactions of my teaching 15
      2.3.2 The students identity process 17
         2.3.2.1 Portraits 17
         2.3.2.2 Oral presentation 19
         2.3.2.3 Written texts 19

3. Result and interpretation 22

4. Discussion 23

5. Bibliography 25
   Printed references 25
   Non printed references 25
   Internet references 25

6. Appendices 26
1. Introduction

I received a scholarship from SIDA (Swedish International Development Cooperation Agency), called Minor Field Studies, which enabled me to do a field study in a developing country. I went to the Gambia, in West Africa, to examine creations of identity and learning processes among students growing up in a variety of cultures, with the postcolonial structures that are permeating the school institution as the context.

With this project I wanted to let the students focus on themselves and feel like active participants of creating their identity. I wanted to show that it can be both giving and suitable to let students work with their identities through image creating.

I also wanted to challenge myself and prove that I could teach anybody, from any culture, and while doing it study my own creation of identity as a teacher.

I hope that this essay can contribute to knowledge and reflection about intercultural teaching and cultural awareness, because most societies have students with a foreign background, whether they are immigrants, second generation immigrants, adopted or have one parent from a different culture. It is important to acknowledge that we all might understand, act and express ourselves in slightly different ways, but should be valued the same. No culture is more accurate than another, and all those little differences are what makes interactions between people exciting. But, it is also of importance to change the attention from differences, and problems connected to these differences, to similarities in order to create understanding for each other.

1.1 Background and aim

Why I am interested in young peoples formation of identity is foremost because I am going to be a teacher. Having insight about identity creating processes will facilitate the understanding for the people I will meet in my work and also it will help me understand my own identity as a teacher. The other reason for my interest in identity and cultural identity is personal. Because of my background I find cultural identity highly interesting. My family is a mix of different cultures, languages and religions.

I chose to do my field study in the Gambia because it is the country of the father of my son. I already had contact with St: Augustines Upper Basic School in Banjul, the capital of the Gambia, I fully understand the Gambian English dialect and I understand a bit of Wolof (the Gambian language spoken in Banjul) so I felt that my previous knowledge about Gambian culture would make my study easier. I wanted to do my field study in a former colonized country because I am interested in the multicultural environment where there is a mix of diverse cultures where at least one has been forced on the others. The Gambia fits perfectly with its mix of Wolof, Mandinka, Fula, Jola, Serahule, Aku,
Serer, Tukulor, Arabic and British (plus all the immigrants from other African countries). In former colonized countries many structures in the society, such as the school institution, were created by the former colonizer and is seldom updated or reformed. This is also the situation in the Gambia. You can say that the Gambian people have a multiple cultural affiliation. How does it effect the students’ identities having one culture at home, maybe speaking a next language in town and going to a European style school where you have to speak English?

The core of my project is identity creating, cultural identity and learning processes.

My aim is to understand students identity creating processes, emphasize the identity creating in the classroom, and by doing so legitimate it and raise the status of it, to make school relevant and meaningful to the students.

My aim is to create ideas on how to create conditions for learning in a multicultural environment, tools for intercultural teaching.

**1.2 Research question**

How can Gambian students identity work be expressed in a learning environment, through image creating?

Can exploring of identity and identity formation be an entry to intercultural teaching?

**1.3 Selection and delimitation**

Years before I made this field study I visited St: Augustine’s Upper Basic School in Banjul. I interviewed the arts and craft teacher Mrs Fanny Njie and observed her lessons. The year after I returned to have my teacher training with Mrs. Njie where I was observing and teaching together with her. Although these experiences were valuable for me in my return I chose not to use them in this project.

I chose the same school, St: Augustine’s Upper Basic School, to do my field study in, because I was already familiar with it and it fitted my requirements, which were a public school located in a city. I wanted to be in the capital because of the broad mix of tribes, although the majority of the Banjulians are Wolof and the spoken language is Wolof (officially English) most tribes are represented in the capital. The public schools are old and most of them were founded by British Christian missionaries, a trace of the colonization. It is fair to say that my field study is not representative for all schools in the Gambia, but for public schools located in the cities.

I examined learning processes and identity creating processes among the students in one grade 9 class, called 9 Rectangle, in a public school in the multicultural city of Banjul.
1.4 Empiric material and data collection

For 6 weeks I was the arts and craft teacher for one grade 9 class, called 9 Rectangle. Every week I had a double lesson with the whole class, and the first 2 weeks I had them in smaller groups of 6, one group every day after school for about 2 hours. To reach what I was after, understanding learning processes and identity creating processes, I created a project I called Identity – Who am I?. It had both written, spoken and visual parts. During my lessons I had the students answer questions on a questionnaire, converse and discuss, arrange self-portraits, present the portraits orally, list words and write an evaluation.

I examine the students’ reactions of my teaching methods, their written texts, our conversations and discussions, the portraits and the presentation of the portraits.
While having the lessons I made both written and visual notes (with my camera). All these documents are empirical parts of my study.

1.5 Method

I have done an ethnographical study of qualitative character. My methods are direct participation, participant observation and informal interviews.

At first I was teaching two grade 7 classes as an introduction to teaching in the Gambia. During my trial with them I got an idea of how Gambian students learn, what teaching methods Gambian students are used to and how I had to reform myself to make myself understandable to be able to reach them.
To understand identity creating processes I created a project to make me and the students see and acknowledge their creations of identity. I called the project Identity – who am I? I decided to have only one class, a grade 9 called 9 Rectangle, because they would be a bit more mature, speak English better and hopefully would be more calm than the two grade 7 classes I already had.
I wanted the students to express their identity through images, in writing and by speaking. Identity – who am I? had five parts;
1. Answer questions about oneself on a questionnaire.
2. Arrange a photographic self-portrait.
3. List identity words.
4. Present portraits orally.
5. Write an evaluation.
Over five weeks I had five timetabled double lessons of 80min in the classroom with the whole class with the total of 42 students, and six lessons for about 2 hours after school hours with smaller groups of around 6 students.

During class I was teaching, observing and had dialogues and discussions (informal interviews) with the students.

1. On my first lesson I told the students that we were going to do a project together about identity. I explained the word identity. I handed out a questionnaire and read out the questions loud and explained them in other words, and I gave different examples. Thereafter I gave them about 20 minutes to answer all the questions. I moved around in the classroom helping the students, explaining the questions. See appendix 1.

2. After collecting the questionnaires I told the students the idea of the portraits and had one of the students help me to divide the class into smaller groups of six students in each, seven groups in total. I told the girl who helped me to put friends together so that everybody would be happy with their group. The class had one double lesson of arts and craft every week. I predicted that if I was lucky one group could manage to take all the six photos in time, during one double lesson, but only once a week it would take seven weeks for just the photos to be taken. I explained the problem to my students and asked if we could do one group every day after school. They agreed and we decided to start the same day after school with group one.

There were no time, equipment, material or means to teach them how the camera works, so I decided that I would take the photos. The students were to decide the place were they wanted their portrait to be taken, and I wanted them to motivate the choice of place, that it would somehow represent themselves. I also wanted the students to bring one item or person that was important to them in their photo, and I wanted them to wear their school uniforms, to show that they are students and to avoid students that come from more simple homes to feel ashamed of their clothes.

I gathered group one on the schoolyard and told them the idea of the portraits again and asked each student about the place for their photo, giving them ideas from things they wrote in their questionnaires. We decided on a route and went around town to take the photos. Directly after I took the photos of one student I showed them to the student so he or she could choose the best one, if the student was not happy we took some more until the student was satisfied. We talked about how they wanted to represent themselves in the picture discussing facial expression, camera angles and such.

For one and a half week I went around town with my students every day after school to take the photos. It took about two hours for each group. Totally 37 students took their portraits and 5 didn’t because they were absent or by choice. See appendix 2.
3. The next double lesson we decided to use to take photos with one group to save time. I had the rest of the class make a list of identity words while we were gone. I wrote down ten words connected to identity, not in a specific order, on one side of the blackboard. The words were; a person, a Gambian, a student, an African, a friend, a boy/girl, a daughter/son, a wolof/mandinka/fula, a sister/brother, a teenager. On the other side of the blackboard I made a list from 1-10, I drew an arrow writing most important at the top and less important at the bottom. I explained; What is the most important word for you? How do you identify yourselves? I suggested how the different words could be interpreted and told them to write the most important word as number one on their list and the least important as number ten. See appendix 3.

4. The following week we had oral presentation of the portraits. We did the presentations in the same groups as when we were taking the photos. I took the groups out to a quiet corner of the schoolyard one by one. We looked at one photo at a time. The person on the photo had to be quiet while the others talked about the picture. I asked questions about mood, facial expressions, personality and so on. I made everybody say something about every picture, and then the students were given their photos.

5. The week after I asked the students to do an evaluation. I wrote a short summary of what we had done the past weeks and then a few questions. I handed out the evaluation sheet and read it through out loud, both the summary and the questions. I told them that of course they could write nice things about me if that was how they felt, but it was more helpful to me if they wrote what they did not like about me, my lessons and the identity project. I moved around in the classroom and explained the questions to the students. See appendix 4.

The following week was my last lesson with the class. One of the questions in the evaluation was why they thought that I wanted to do the identity project. Since they all had different ideas about it I told them more about me, my education, my field study and that I was going to present this project back in Sweden. I informed them that if they did not want to participate in the project or for me to show their picture, they could tell me.
1.6 Theory

In my BA-thesis I use the concepts; identity, cultural identity, cultural awareness, intercultural teaching, cultural grammar, I-culture and we-culture, and I will in this chapter explain them and how I use them.

1.6.1 Identity and cultural identity

In Sociology Anthony Giddens argues that throughout our lives we are interacting with other people and this interaction affects our personalities, values and behaviours.¹ During this socialisation we develop our identity. We have an idea of who we are and what is important and meaningful to us. Sources to developing identity can be sex, sexual orientation, nationality, ethnicity and social class. Giddens differentiates social identity and personal identity. Social identity is what others collectively accredit an individual in the form of different social roles, like student, Gambian or Muslim. Most individuals have multiple social identities, you could be both a student, a Gambian and a Muslim. Because we move between different social contexts our identity is always changing, developing and taking different shapes. “Even if this variety of social identities can be a possible source of conflicts, most individuals organize their experiences and meaning of life around a primarily identity that stays relatively continuous throughout time and space.”² Because individuals have the ability to adapt and switch role when interacting in different social contexts, they develop an ability to see the world from many different perspectives. Social identities are part of a collective dimension, like a culture, a society, a city or a school, that marks that the individual is the same as the others.

If social identity is part of a collective dimension, like a culture, I would like to define cultural identity as the collective identity individuals accredit themselves and others as being part of a culture.

Personal identity, in contrary to social identity, is what differentiates individuals. We formulate an idea about ourselves as unique beings with unique relations to the environment. The interplay between individual and society connects the individual’s personal and official worlds. Even if the cultural and social environment are important it is the individuals ability to act and freedom of choice that is central in shaping the personal identity.

Stuart Hall is a cultural theorist and sociologist. In Questions of cultural identity he discusses cultural identities and how they are being created. He argues that identities are constituted within representation, that they arise from the narrativization of the self and that we need to understand

¹ Giddens, Anthony (2001), Sociology, Cambridge: Polity Press, s. 44.
² Ibid., s.44.
cultural identity as produced in specific historical and institutional sites within specific discursive formations and practices. Through the identity project my students narrated their personal stories. Via the photograph, the text and the oral presentation the students represented themselves and therefore created a new image of themselves, a new part of their identity. And they did this in the institutional site “the school” with its specific discursive formation and historical background.

Giddens argues that identity is created from interactions with other people, a togetherness with a social formation and at the same time a differentiation within that formation, a feeling of being a unique human being. Hall argues that identity is created from representation of the self. Not until we narrate the story of ourselves we become ourselves. So identity is formed through socialisation and narrativization, through the interaction with other individuals and through representation of oneself.

While Giddens argues that identity develops through socialisation and through a togetherness, an identifying with members of the same culture, Hall wants to pay attention to that this togetherness also forms an otherness, a we and them. Because cultural identities emerge within the play of specific modalities of power, they are more the product of the marking of difference and exclusion than an identity in its traditional meaning. Cultural identity emerges from the marking of difference and this difference is strengthen if, for example one culture has been oppressed by the other. Because of oppression of the Gambian cultures by the former colonizers, the marking of difference between the colonizers cultures and the Gambian cultures have been greaten. The Gambian cultures, tribes, however, has lived together in peace, there has not been a recent power struggle between the tribes, and the differentiation between the Gambian cultures are also less important in the Gambia than the differentiation between Gambian and European culture. My students, for example, identified themselves as Gambians before the tribe they belonged to.

When I use the word identity I mean that it is something that we are continuously creating and recreating, and that is shaped by the social formation we live in, a togetherness and an otherness, how we choose to represent ourselves and how others understand us.

6.1.2. We-culture and I-culture

The Gambian society seems to focus on the social identity rather than the personal identity. I can connect this to we-cultures and I-cultures.

---

Gillis Herlitz is an anthropologist and ethnologist. He differentiates I-cultures and we-cultures. An I-culture focus on the individual that is seen as an isolated being responsible for her own life, while the individual in a we-culture is primarily seen as part of a group, and her activities are directly related to this group. He calls them two contrast cultures and means that societies have a mix of elements from both cultures, but with a stronger tendency in one or the other direction. The Gambian society is more of a we-culture than an I-culture. Individuals are not used to focus on themselves in the same way as Europeans. Giddens argues that the individuals’ ability to act and freedom of choice is central in shaping the personal identity. I think it is fair to say that individuals in the Gambian culture have little possibilities to act by themselves and little freedom of choice. The group’s needs are more important than the individuals. You prefer to act so the group is satisfied rather than you being satisfied. Together with the group, a family, a school class, a city or a country the individuals feel strong and safe.

In the identity project I made my students focus on their personal identity and the representation of themselves.

### 6.1.3 Cultural grammar, cultural awareness and intercultural teaching

In *Cultural grammar* Herlitz argues that just like languages have a pattern called grammar, cultures too have a pattern that involves values, symbols, rules, attitudes and behaviours. If you don’t have knowledge about the cultural grammar that a person is using, you are going to have difficulties understanding the person’s messages, like when you don’t understand a language. Knowing a cultures grammar is useful when, for example working in a different country, or working with a group where the majority of the individuals come from the same foreign culture, like in school classes with newly arrived immigrant youths.

Cultural awareness is connected to cultural grammar. But it doesn’t mean that you have to be familiar with all the cultures of the world, to know the cultural grammar of all cultures, in order to have cultural awareness. Cultural awareness recognizes that we are all shaped by our cultural background, which influences how we interpret the world around us, perceive ourselves and relate to other people. It involves the ability to stand back from ourselves and be aware of our cultural values, beliefs and perceptions, and by doing so also understand that other people see, interpret and evaluate things in other ways.

---


5 Ibid., s. 9.
Stephanie Ouappe has a background in business studies and project management experience for large multinationals. Giovanna Cantatore is working on research, design and production in cross-cultural educational programs. In What is Cultural Awareness, anyway? How do I build it? Stephanie Ouappe and Giovanna Cantatore explain the different stages of cultural awareness;

- My way is the only way - At the first level, people are aware of their way of doing things, and their way is the only way. At this stage, they ignore the impact of cultural differences. (Parochial stage)
- I know their way, but my way is better - At the second level, people are aware of other ways of doing things, but still consider their way as the best one. In this stage, cultural differences are perceived as source of problems and people tend to ignore them or reduce their significance. (Ethnocentric stage)
- My Way and Their Way - At this level people are aware of their own way of doing things and others’ ways of doing things, and they chose the best way according to the situation. At this stage people realize that cultural differences can lead both to problems and benefits and are willing to use cultural diversity to create new solutions and alternatives. (Synergistic stage)
- Our Way - This fourth and final stage brings people from different cultural background together for the creation of a culture of shared meanings. People dialogue repeatedly with others, create new meanings, new rules to meet the needs of a particular situation. (Participatory Third culture stage)

If you have cultural awareness you are able to understand students cultural contexts and how those context influence their educational experience. If you know a cultures grammar you can communicate with students from that culture in a successful way. Intercultural teaching is about framing class diversity as a valuable resource for exploring the impact of cultural differences.

1.7 Prior research

The concept cultural identity has emerged from the recent postcolonial field of research and cultural studies. Cultural identity has come to replace ethnic and national identity. You can see cultural identity from two perspectives; either essentialistic or constructivistic. The essentialistic perspective is based on an idea that the world can be divided into a number of homogenous and separated cultures with static values and reference frame. The cultural identity is established by a joint origin and affinity in a specific culture, and described as stable and static. In contrary to essentialism the constructivistic perspective imply that cultural identity is continuously created and recreated in specific historical contexts. Cultural identity is described in terms of positioning. It can be looked upon as a running narration about culture and cultural differences and the

7 Kulturell identitet, www.sverigemotrasism.nu, 2010-08-19
positions we take relative to these cultures. From the constructivistic perspective cultural identity is relational, it is created through exclusion and establishment of boundaries in relative to others. Identities are constituted and defined in terms of differences, to what you not are or don’t want to be, and are inconstant. Cultural identity has to be understood by its context. An individual’s identity is created through the different positions she identifies herself with, like African, student or female.

Many texts discussing cultural identity seem to mostly focus on problems connected with double or multiple cultural affiliation, while I am interested in how ones identity is being expressed, through visuals, in a learning environment, with the multiple cultural affiliation as the context.

In the essay *Between two cultures?* Ulrika Nordström and Jennie Löfgren discuss how students with a foreign background reasons about their social identity at school, and how teachers reason regarding these students figurations of identity in their daily work. They argue that students with a foreign background often fall in between different social contexts, like the home and the school, and that it is therefore important as a teacher to understand the students’ cultural background.

Alemka Vlacic writes in her essay, *Borta bra men hemma bäst?,* that the phenomena double cultural affiliation can develop to something problematical, that it is hard to adopt and successfully handle, and that it can lead to identity disorder (sic!). Sociologist Kathryn Woodward writes in *Identity & difference* that identities derive from multiplicity of sources like nationality, ethnicity, social class, community, gender and sexuality, and that they may conflict in the construction of identity positions and lead to contradictory fragmented identities.

Giddens argues that since individuals are always moving within different social contexts they always develop different identities depending on the situation and context. So wether we have one or more cultures in our background we still always adjust our identity to different situations and from that point of view you could reason that the problem with double or multiple cultural affiliation, that i.e. Vlacic emphasizes, is way out of proportion.

I think this haunting negative approach to multiple cultural affiliation is tiresome. Multiple cultural affiliation can and should be seen as enriching. The student with a double cultural affiliation

---


9 Vlacic, Alemka (2010) *Borta bra men hemma bäst?,* Institutionen för samhällsvetenskap, Linnéuniversitetet, [www.uppsatser.se](http://www.uppsatser.se), s. 3


11 Giddens (2001) s.44
understands the world from two different perspectives. And, according to Giddens, knows when to use the appropriate approach. In the classroom the ethnic diversity should be embraced and emphasized in a positive light. Problems start when I use my logic to make sense of your reality. Or when I tell you who you are.

Art major Berit Sahlström asks, in her book *Image understanding within and between cultures (Bildförståelse inom och mellan kulturer)*, if people from different cultures read images in the same way. Her conclusion is that the ability to read images is connected to culture and has to be learned.¹² This is important to keep in mind when teaching in a multicultural class. For example colour codes and symbols have different meanings to students with different cultural backgrounds and they might not automatically understand the image codes of the culture they study in.

### 2. Adaption and analysis

#### 2.1 Significant consideration for understanding the study

The teaching method used in St. Augustine’s Upper Basic School is very much alike Swedish methods used 100 years ago. The teacher is in front of the class and talks and writes on the blackboard. The pupils copy the teachers’ notes from the blackboard and quotes from books. The teacher is superior and the students are inferiors. The teacher’s word is the law and doesn’t get challenged. Physical punishment within the schools was recently banned in the Gambia, but does still exist. To my knowledge, they do not use it at St. Augustine’s Upper Basic School, but many teachers gain respect, or shall I say order in class, through fear.

English is the official language in the Gambia, but it is nobody’s mother tongue. The Gambian languages are spoken languages, and the majority of the population are Muslims, a religion with the written language Arabic. All education in the Gambian schools is in English, but it is also almost the only place where students use the English language. At brake time they would speak their own languages, and at home with their families, in town, at the market. Newspapers, most TV shows and films and official contacts are in English. The majority of the population in Banjul are Wolof, but all the other tribes living in Banjul speak Wolof as well as their language. Many children have parents from different tribes with different languages. So it is fair to say that most Gambians speak two to three languages. But if they were to write, it would be in English. Reading about differences between cultures with spoken and written languages, and Wolof being a spoken language culture, I thought that

I could reach the pupils only by speaking, but it was clear from the beginning that they were so used to reading the blackboard that they needed it as well as my verbal explanations.

2.2 Cultural clash and teachers role

I was rather chocked when the pupils in grade 7 told me that they so far only have had theory in arts and craft. They have been in school for seven years without ever have being at least drawing. Arts and craft is in the Gambia divided into three parts; drawing, handicraft and theory. During theory lessons the students learn about colour, composition, perspective and different techniques (by reading and copying text from the textbook and the blackboard. The book has few illustrations, none in colour.). I felt sorry for them that they never had the chance to express themselves visually and never had been taught to create with their hands. My natural instinct was to feel that I had to “liberate them from their theory prison” and I thought, a bit naively, that they would get extremely happy when I told them that they were not going to have any boring theory at all with me. I was thinking that years of theory lessons they would burst out with exiting ideas of what they really wanted to do if only I gave them the opportunity. I was very disappointed when they said nothing. They just stared at me like I was a freak. It felt like it was the first time somebody had asked them what THEY wanted to do. I think they thought that my question was absurd. “If you act outside the borders of what is accepted in a culture you will be looked upon with suspiciousness and possibly seen as maladjusted.”

Ok, they were used to take orders, but were they not tired of it? To always accept and not question anything. At once I felt uneasy in my teacher role. Teacher – student, adult – child, give order – obey, and I was white and they were black. I directly connected this phenomena to the colonization, taking orders, submit, accept, not question. Was this behaviour a memory from the slavery days? Most of the schools in the Gambia were founded by Christian missionaries sent there from “the motherland” Great Britain. This means that almost all schools in the Gambia still are Christian although the majority of the population are Muslim.

But it is more complex than this. I noticed that this acceptance without questioning, obeying orders, also exists within the Gambian culture. Respect is given to everybody that is older than yourself, especially your older relatives. Everybody that is younger than yourself you can ask to do things for you, by accepting the younger person shows respect to the older one. And you can’t say no. So the students show respect to the teacher by obeying. Herlitz argues that we-cultures stress the hierarchic order. The members of the group are not expected to take initiatives of their own. The initiatives are

13 Herlitz, (1989) s. 11. (My translation.)

14 Ibid., s. 32.
supposed to come from the leader and her orders are expected to be obeyed. This explains my students’ behaviour, I must have confused them with my well intended, but in this culture, strange, question of what they would like to do, while they were expecting to be told what to do. There I was, a toubab (white person) from the western world, thinking that I know better. Thinking that I was to liberate the poor, black children from an obsolete school system. I did not want to put myself in the missionary role. At first I didn’t feel that I connected with the pupils, they did not seem to understand me and I did not understand their reactions. I wanted to show them respect so that they would respect me back, without being scared of me. And from my point of view it was to see them and listen to them, and make them feel important, each and every one of them. I did not want to speak in a commanding way; I did not want to speak at them I wanted to speak with them. But I could see that I confused them, they were unconcentrated and they only seemed to understand my instructions if I wrote them on the blackboard. It was as if my words only meant something if they were written. The students were used to obey orders and copy texts and I was used to discuss with students, lead workshops and work together.

If I analyze my first days (with the 7 grade students) in St:Augustines from Herlitz cultural grammar theory it is clear that I did not have enough knowledge about the cultural grammar my students were using, and they did not have any knowledge about my cultural grammar, that’s why we had difficulties understanding each other. “Misunderstandings are being made because the interpreter understands from without her own grammar while the grammar being used might not be the same.” Herlitz argues that to be able to understand an act within another culture you have to adopt its grammar, but that it is not possible to do so completely, that you have to settle for understanding a part of the grammar of another culture.

I realized soon that the pupils had completely misunderstood my friendly attitude and took me for a wimpish fool they could push around. So I had to modify my teaching style so that they would respect me without me feeling like I was bossing them around too much.

2.3 The students

2.3.1 The students learning process - reactions of my teaching

I knew that my students (of 9 Rectangle) were not used to getting a piece of paper with questions to answer, like the one I gave them the first day. And I noticed that they were not used to answer

15 Ibid., s.9. (My translation.)

16 Ibid., s.10.
questions about themselves. They seemed a bit suspicious, like the paper was filled with trick questions, they did not seem sure of what I wanted. But they did what I told them, all the same. First I had told them what to do, which they did, since they were used of taking orders, even though the content was unfamiliar to them, and therefore a bit exciting. Then I involved a student in dividing the class into smaller groups, something the students often do – helping the teacher in different ways. I invited the class to make a collective decision about the groups - a new element that meant some power. They liked it. I told them about the next part of the project, the portraits. I informed them what we were going to do, and then gave them the power of deciding the actual place of where their photographs would be taken. I invited them for a discussion. They became thrilled and interacted and communicated with me. Together we made the decision of taking the portraits of one group every day after school, and my students were happy and satisfied. They took part in the decision and we were about to do something new in a new location, therefore extremely tempting. Then I ordered them to discuss their ideas of places for their portraits, with their friends sitting next to them. At first they looked at me to make sure that I was serious, since they are mostly told to be quiet, but when I urged them to talk to each other they happily started chatting away.

The groups were happy and playful. Most of the times they wanted to choose one place for the whole group, while I was trying to make them decide individually. I talked to each student about their photograph, stressing the fact that it was their own portrait, that they could choose any place (of walking distance), and that it was their own choice. They seemed a bit stressed over the fact that they had to make the decision by themselves, and some were shy. Seeing this teaching – learning situation from Herlitz point of view it becomes obvious that I came from an I-culture, if you take notice of how I focus on the individual. According to Herlitz, an I-culture puts value in initiative, ambition, personal responsibility and achievement. The students wanted to make joint decisions; in we-cultures the individual don’t have personal responsibility for her own life, she is primarily seen as part of a group, and her activities are directly related to this group. They felt comfortable in their group. Stepping out of their comfort zone made them stressed and shy, even though many of them liked to have the attention, they felt a bit insecure. If you are used to act within a group, where the responsibility is shared, it must seem intimidating to make own decisions, to have personal responsibility, for both success and failure.

None of the students had brought an item for their photograph, and I should have known better. It came clear to me that this detail of my project was not going to work, so I discarded it directly. I felt like a silly materialistic European valuing items. I knew that Gambians don’t think about stuff in the same way as Europeans. Gambian people don’t fill their homes with items as we do, and they put little value in stuff. Herlitz means that this is also connected to we-cultures; where you can see a strive after spiritual values in life, rather than materialistic.
Some students wanted to have one or more friends in their photograph. I think because they felt shy to have all the attention pointed at them alone, they needed friends to back them up, to support them. My idea was to bring a person who personally meant a lot to them. I am not saying that their classmates do not mean anything to them, but I was thinking more like their favourite auntie because she cook the best benachin or the best friend from the next compound or something like that. Only one student took their picture together with a family member.

To make the students feel in control of their portrait, even though I was the one taking it, I let each student look through the pictures on the screen of my camera and choose the one they liked the best. If the student was not happy with any of the pictures, we relocated and took some more, until satisfaction was reached. Many asked before we started, if it was okay to choose two places, and after decide on one of them, they felt at ease when I agreed.

It was working out so well to have the pupils in smaller groups, they were concentrating much better and they were way calmer than being all together. My students loved the fact that we did something outside the school area. And they loved that I took photos of them. All the time on our way to different destinations they wanted to take group photos. They were joyful, lively, talkative and very lovable. In the classroom they were more mischievous, restless and blasé.

It did not hit me until I was explaining the idea of listing identity-connected words to my class that it was a typical European thing to do. They were unfamiliar with the whole making-a-list-thing, I had to explain many times.

When I, at the last lesson, asked my students to do an evaluation, they found it rather strange. They had never done one before and thought it was weird that I wanted them to write exactly what they thought of me and my lessons. Being tired from partying the night before, they were resting on their desks, chatting calmly, just sitting down or painting their nails. Most of them finally did do it, but it took them the whole lesson. They were just smiling and making jokes with me.

### 2.3.2 The students’ identity process

#### 2.3.2.1 Portraits

Most of my students wanted to have their photograph taken at the beach. The biggest reason for this was that their parents don’t allow them to go there, because of fear of accidents. Nevertheless, almost all Banjulians can swim! The beach being a forbidden and tempting place, they were thrilled that they had a legal reason to go there. The beach represents freedom, relaxation and physical activity. They felt free to decide where they want to go and relaxed because at the beach you are far away from your daily chores at the compound. Gyms are rare in the Gambia, people go to the beach for exercises, like running, playing football and swimming.
Two girls chose the Christian cemetery because they thought it was beautifully decorated with all the flowers. One girl chose a roundabout, because she liked the plants and the flowers. Four girls chose the Atlantic Hotel, a fancy hotel where events like fashion shows, concerts and parties often are being held. They all wished to be guests at this hotel. Two girls took their photo by the Arch, a tall building by a little square where official parties and ceremonies often are being held and you can see the view of the city from the Arch. Two girls chose the National Museum of Banjul. One girl wanted the Gambian flag in the background, because she likes her country and do not wish to live elsewhere.

Two boys took their photos in Maccathy Square, a big park in front of the president’s residence, where bigger parties, sports events and concerts often are being held. One boy chose to be in front of a mosque. All these students chose fancy, beautiful and “nice” places with a touch of patriotism. They wanted to look good in front of these official and, by the norm, accepted places. Because it was simply the right thing to do, in their frame of thinking these places were the accurate places to have your picture taken by. Never or seldom have they seen a portrait with an “ugly” background. And why on earth would they want to present themselves next to an ugly place? They would rather die than in any way be connected to an ugly place.

This became even more clear when one girl chose the market place for her photograph, and another girl took her picture by the harbour. I understood that these two places, the market and the harbour, were regarded as very non-desirable to have your photo taken by. They were not fancy or glamorous. The girl’s classmates thought that they had chosen old, dirty, stinking and ugly places. They did not understand or accept their choices and let them know by mocking them about it.

What about the intended message? Where these two girls brave to step out of the norm and choose an “ugly” background for their portraits or were they just weird? The girl that chose the market wanted that place because her parents were working there. We took the picture by her family’s market stall, and she was the only one who took pictures with family members (in the end she chose a photograph with her alone though). She did not show any sign of feeling ashamed; proudly she presented her mother, father and one of her brothers to me and the group. The other girl did not tell me why she chose the harbour. Maybe she wanted to be different, maybe she wanted to chock. I think that these two girls were well-aware of that if they were to chose “ugly” and “uncool” places for their portraits, they would be looked upon as strange, so by still doing it they must be credited as brave.

The boy who chose the classroom was a grave boy who took his studies very seriously and it was his intent to show this in his portrait by being in the classroom. Even though respecting his seriousness, many of his classmates thought his choice was boring. When you could choose any place why would you stay in the classroom?

Only two students took their photos by places connected with their wish of future profession, one at a bank and the other outside a mechanic.
Six students, four boys and two girls, had the idea of doing a sport activity in their photos; running, swimming, playing cricket and football. Most of my students, both girls and boys, are practising a sport, they seem very proud of it and they have big dreams of becoming athletes.

Most of my students chose a picture of themselves in medium shot, their faces pointed towards the camera with an oncoming look. The facial expression varies, about half of them are smiling and half are looking serious. In the Gambian society you don’t meet as many images as in Europe. And many of the photographs you do see are more classic than innovative. When my Gambian students were asked to produce an image they naturally created one with their knowledge of how portraits are supposed to look like. They seemed to rather reproduce than innovate. Eleven students took the photograph together with one or more friends, some because they felt shy to be alone, some because they wanted to be with their best friend, and some because they wanted to show that they had many friends, or many girls; two boys wanted to be surrounded by girls, one of them wanted it to look like the girls were helping him to study.

Hall argues that identities are constituted within representation of the self. The students made choices on how they wanted to represent themselves visually. Through choice of place, activity, pose, facial expression and camera angle they presented an image of themselves. When placing oneself next to a place, one becomes connected to that place. When placing themselves next to beautiful and glamorous places they become beautiful and glamorous. The ones that where practicing a sport, they become connected to that sport and can be understood as physically active youths good in sports. The boy who wanted to represent his serious personality, did that through a serious facial expression and by sitting by the school bench in the classroom.

2.3.2.2 Oral presentation
At the presentations the first two groups talked a lot, but the other groups had some difficulties, very much like the Swedish students I have had in the past. Some were shy, some did not know what to say, but many thought it was fun to talk about each other. The person on the photograph was to be quiet while the others were speaking about the picture and the person. Both good and bad things were said, they were being very honest. They talked a lot about each other’s character traits and how they behaved towards each other. In this part of the project we were focusing on how others understand us.

17 Hall, du Gay (1996), s. 4.
Some of the students were not happy about their pictures. One boy said that he was too black on his photograph, and he was angry with me for choosing the wrong one. It is a (unpleasant and disturbing) fact in the Gambia that light skin is preferred to dark skin.

### 2.3.2.3 Written texts

On the questionnaire the first question was *Who are you?*. Many answered that they are a girl or a boy, or with their name. Many of the boys study or practice a sport after school while the girls are mostly helping their mothers with the domestic work as well as studying. Maybe because girls and boys have different duties they are thorough with distinguishing the sexes, and therefore thinks that it is important to highlight their gender?

21 students mention their skin colour when asked to describe oneself. The words being used are black, brown and fair. Members of the Fula tribe are usually lighter than the others and especially the Fula girls are well aware and proud of the fact that they are considered to be pretty because of their light skin. A few students that are not especially light described themselves as “fair in colour”. Maybe this is more a wish. Maybe by writing so it becomes the truth. Hall argues that identities arise from the narrativization of the self, that they are partly constructed in fantasy.\(^{18}\) By writing about themselves the students had the power of constructing their identity. Whatever they write, it is their story about themselves, it is their truth. 7 girls wrote that they are beautiful, sexy or cool. By writing that they decided that they are beautiful, sexy and cool.

18 out of the 22 students that did the list of identity connected words, put student as number one. Number two and three are dominated by girl/boy, Gambian and daughter/son. 15 students put friend at number ten on the list. Most of them identify themselves foremost as students. They seem very proud of being students, very much unlike Swedish students where a negative approach to the school is common. School is compulsory in Sweden - in the Gambia you can only go to school if your family can afford it.

I was thinking that the students would connect their cultural identity to the tribe they belong to, but the students all seemed to have different opinions about that. You can find tribes at all places of the list except as number one. Gambian is listed higher than tribes, African and person. The students define their cultural identity foremost as being Gambian. I never heard anybody in the class mention anything about tribes, for example; this person act like this because he is a wolof or we mandinkas think like this etc. Belonging to the Gambia seems of more importance than belonging to a tribe. The tribes of the Gambia has lived in peace with each other for many centuries, surely this fact has an

\(^{18}\) Ibid., s. 4.
impact on Gambians cultural identity. Hall argues that cultural identity emerges from the marking of difference. We are like this, and we are not like them. While I have never heard comments about the different tribes, I have heard many people talk about how different people from other countries are, for example Senegalese people, note that Senegal have the same tribes as the Gambia, but used to belong to France and has French as the official language. There is also a lot of talk about toubabs – white people, and what differentiates them from Gambians. In this case the country the white people are from is of less importance.

As a summary the students position themselves through their occupation (being students), sex, nationality and family. This part of the project shows the students multiple social identities. The most important identity word was student. The students feel strongly as part of the collective dimension the school, and according to Giddens this marks a togetherness, that they are the same as the others (that go to school).

Through the portraits and by answering the questions on the questionnaire I forced/made the students to focus on their personal identity. What differentiates them from their friends, what makes them unique. This was something that they were not used to, because they have grown up in a we-culture. The choice of place and words has a big impact on how the students’ identities are being seen and understood. By representing themselves through images and texts, by telling the story of themselves, through the narration of the self, they become. By presenting themselves in different places and in different words the students took an active role in constructing their own identity, they narrated, created and designed their identity.

19 students did the evaluation. The students wrote that they liked to write about themselves, to take pictures, that they could decide where to take the picture and that they were to wear their uniforms. They liked to walk around in the city because during our walks they could chat, discuss and laugh, and it brought them together. 12 students expressed that they enjoyed the project very much. One student writes; “It’s a nice project that I enjoy so much that I forgot myself, I like every minute of it.” None of the students wrote that they disliked anything with the project.

The students wrote that they learned about themselves, to express themselves, how to write about themselves, identify themselves, about photography, about school, of places where they never been before and about discipline, it was fun and important. 18 students wrote that they learned something, 9 of them did not specify what they learned and 9 say they learned a lot. One student wrote that it made her happy.

19 Ibid., s. 4.
The students wrote that photography is part of Arts & craft, identity and the identity project is part of learning and that it was similar to when they do practicals in Art & craft.

9 students wrote that I teach different, 10 wrote that there is no difference. 2 students wrote that the difference has to do with the way I speak, and it is hard to understand me. One wrote that they usually sit by their desks during class with other teachers, one wrote the other teachers asks them to do things that I don’t ask them to do, and one wrote that the difference is that we took pictures. 1 student wrote that she don’t like the way I teach because its different. 1 student wrote that there is no difference, and that I am his best teacher in his life.

I student wrote; “I like your teaching because you have patient and courage to help us to forget the pain that is in us.” Others wrote that they like the way I explain to them, that they understand easily and that they like it because I am honest. 15 students express that they liked it, or loved it, it was nice or made them happy. 2 students wrote that they don’t like the way I dress at school.

About working in small groups the students answered that it makes communication easier, it is noise free, less problems, it makes the work easier, faster and better, it will sire ideas, the cooperation became better, it strengthened their relationship, unified them, it brought happiness and peace and was beautiful. None of them expressed that they did not like it.

3. Result and interpretation

The importance of this project is that the students were given a chance to work with themselves through different channels, finding out things about themselves in that process and taking an active role in the creation of their identity.

The students’ creations of identity arose from within the visual, oral and written representations of themselves. In the visual part of the project the students, via choice of place, facial expression, pose, camera angle and cut-out, created a visual image of their identity. In the verbal part the students took the chance to discuss their classmates’ identities and this enabled them look to upon themselves from the others perspectives and understand themselves from other angles. The written parts of the project enabled them to reflect about their lives, how they position themselves, their wants and fears. All of this together narrates a tale, a story of the constantly changing self. The students expressed themselves as; free, beautiful, rich, glamorous, patriotic, athletic, religious, serious, different, brave, playful, happy, sad, being popular and having visions and dreams of the future, very much alike any other youths across the world.

In the evaluation the students expressed that they enjoyed all the parts of the project. They learned about themselves, to identify themselves, to express their identity in different ways, about photography and new places. It was fun and important. They all liked to work in small groups and expressed that it had improved the communication and cooperation, strengthened their relationship.
and had unified them. Even though about half of the students, that did the evaluation, thought that my way of teaching was different, and sometimes hard to understand, they could connect the project to Arts & craft and learning.

The project was successful. Even though not being used to express themselves visually, the students succeeded to mediate expression, soul and emotion through images, in writing and orally. The result shows that the similarities of these Gambian students and students from other cultures, like the Swedish culture, I have taught in the past are way bigger than the differences.

All people form their identity, whether they are aware of it or not, whether they do it very actively or less actively, whether they are used to focus on their personal or social identity, and in what way they express it. Identity is something that is constantly created and recreated, no matter what culture you are from and identify yourself as belonging to. The most active identity creating period in humans’ life is when they are teenagers. It is therefore relevant for students to be able to express that process at school. By emphasizing the identity creating in the classroom, to raise it to an accepted activity will legitimate it and make school meaningful to the students. By paying attention to oneself, the students can build up their self-image and find tools to strengthen their self-confidence. At the same time pay attention to each other’s identity process and through seeing that similarity, that everybody is creating their identity, and possible similarities in those processes, reach an understanding and a natural respect for other peoples personalities and differences.

In the theory chapter I wrote that intercultural teaching is about framing class diversity as a valuable resource for exploring the impact of cultural differences, but I think this project shows that intercultural teaching could be about framing class similarities as a valuable resource for exploring the impact of cultural similarities.

The project shows that identity fits as a theme, and image creating as one channel in intercultural teaching.

4. Discussion

On my first day teaching I felt rather lost and a bit panic-stricken, but in retrospect it was only good for me to get thrown in the chaotic actuality of the Gambian public school. I am thankful to the principals and the other teachers rough ways and attitudes. The first two classes I had was a "trial" that prepared me for teaching my grade 9 students.

By the time I was to have my grade 9 class I didn’t feel insecure of myself as a teacher at all. In my new teacher identity I was strict and friendly, rough and smooth, I spoke with a harsher voice but I was still my bouncy me. I gave orders and held discussions, I combined writing on the blackboard and explaining verbally. They listened to me, and I listened to them. I knew that the students had problems
understanding my accent, so I started to speak in the Gambian English dialect and I adjusted my way of speaking and moving so that they would hear me properly, and as time went by I understood more and more Wolof. After a few weeks with my students they told me that I was no longer a toubab, I was now a nit kunyu (a black person), I was one of them, they had accepted me. I had adopted the Gambian culture grammar without loosing myself. Herlitz argues that it is impossible to adopt another cultures grammar completely, unless you would change your whole identity. If I had tried to discard my whole identity in order to fit in, I would have not been true to myself and that would have shown, the students would have sensed my fraud and mistrusted me directly. I stayed real to myself and to my students, and that worked out successfully.

I formed my identity as a teacher, by adopting the Gambian culture grammar and mixing it with mine. It is up to the teacher to adjust and modify her ways of teaching in order to reach students of different cultural backgrounds.

I had to be inventive, flexible, open, calm, and have an optimistic and relaxed attitude. Being in a culture with a different idea of time my patience was tried to the maximum every day. I had to rethink a lot of things about myself, like my behaviour and my reactions, what I find logical and normal. Being in a, to me, different culture it became clear to me that you can look upon something in a thousand different ways, and they are all valid, none is the most correct one.

None of my students expressed any type of problem, related to their multiple cultural affiliation. What I noticed though, teaching in the school, was how many students struggle with the English language. And I wonder if there is a possible loss of understanding when all education is in English. The students that speak well English are proud of it and understand the future opportunities that it can bring, like getting a job or studying in another country. They don’t seem to think of it as an oppression, being forced to speak English at school. Multiple cultural affiliation might not be seen as a problem by the student as much as the teacher or society who is quick to make the assumption that it must be problematical.

I am fully aware that I, with my cultural position, have studied and analyzed individuals with a different cultural position. And whatever I do, no matter how free I think I am from preconceptions, my way of thinking is still coloured by my cultural background. Even if I knew this beforehand I still taught my students in a way that is “normal” in my culture, to focus on the individual, and I guess one can argue that I was Eurocentric in that way, thinking that my students needed to do it, that it was only good for them. But I think that it can only be healthy to learn about new or different ways of thinking, that more perspectives are enriching, both ways.
5. Bibliography

Printed references
Herlitz, Gillis (1989) *Kulturgrammatik*, Konsultförlaget AB.
Sahlström, Berit (1997) *Bildförståelse inom och mellan kulturer*, Hallgren & Fallgren Studieförlag AB.

Non-printed references
Oral presentations, 34 students, 2010-02-02.
Informal interviews with students, 2010-01 – 2010-02.

Internet references
6. Appendix 1.1

Example of questionnaire 1

Identity - Who am I?

Name: EBRIMA FATTY.

Who are you?
I am a boy and am 15 years old.

Describe yourself:
I am short and black in complexion. I have black hair, small nose and grade one.

What are you good at?
I am good at drawing.

What do you do after school?
I do have extra classes after school.

What are you afraid of?
Am afraid of wild animals.

What do you think about school?
I think school is not excellent good and it is the key to success.

Do you wish to be like someone else? Who?
Yes! I wish to be like Barrack Obama.

What do you dislike?
I dislike people who disturb when lesson is on.

Do you wish to live in another country? Why?
Yes! I do, because the course that I want to do is not in The Gambia.

What makes you cry?
I cry when there is too much of sorrow.

What profession would you like to have in the future?
A pilot.
Appendix 1.2

Example of questionnaire 2

Identity - Who am I?

Name: Mauumuna Corteh

Who are you?
I am a girl

Describe yourself: I am fair in complexion, 4 feet, 6 inches, I have
a beautiful round face with two white eyes, and long hair.

What are you good at? In school I am good at English, S.E.S, science,
but little bit good at mathematics and football, volley etc.

What do you do after school? After school I help my mother with
domestic work at home, then bath after when for my study study

What are you afraid of? Mostly I am afraid of crocodile and fighting

What do you think about school? It teaches you how to become something
and all the nation.

Do you wish to be like someone else? Who?
Yes, I wish to be the prime minister of education and also like
Queen Elizabeth of England.

What do you dislike?
I dislike being connected with bad friends

Do you wish to live in another country? Why?
Yes I because I want to have a close relationship with them

What makes you cry?
When am embraced by elders

What profession would you like to have in the future?
I want to be the government of Nigeria.
Appendix 2

Portraits of the students

01_classroom.psd  02_roundabout.psd  03_beach.psd  04_beach.psd  05_beach.psd
06_cemetary.psd  07_park.psd  08_museum.psd  09_beach.psd  10_beach.psd
11_beach.psd  12_hotel.psd  13_park.psd  14_mechanic.psd  15_mosque.psd
16_arch.psd  17_arch.psd  18_park.psd  19_museum.psd  20_gambian_flag.psd
21_hotel.psd  22_beach.psd  23_beach.psd  24_park.psd  25_park.psd
26_market.psd  27_beach.psd  28_beach.psd  29_beach.psd  30_bank.psd
31_beach.psd  32_fishing_boat.psd  33_beach.psd  34_beach.psd  35_cemetary.psd
36_harbour.psd  37_hotel.psd
Appendix 3.1

Example of lists

Name: Sainaba Bocareh
I am a student
I am a gambian
I am a african
I am a girl
I am a sister to musa
I am a daughter to Isatu manges
I am a bombara from mali.
I am a teenage
I am a person
I am a friend to all my family member.

Aminata Jeng
Identity who am I!
9 rectangle
Art / craft

I am student in st. Augustine's upper Basi' school
I am girl a tall
I am a gambian
I am a person that do not tell lie
I am a 15 years old a teenager
I am a Sister Salma Jeng
I am a brown african
I am a daughter of Salma faal
I am a Narra
I am a friend of Daddy Dunkaneh
Appendix 4.1

Example of evaluation 1

Identity Project - Evaluation

Name: Melodye Colby

Summary

- I asked you to answer questions about yourselves. Then I told you that we were to take photographic portraits of each and everyone. You were to wear your school uniform and you had to decide where you wanted the photo to be taken. We divided the class into small groups and we decided to go with one group every day after school to take the pictures.
- We took the pictures.
- I wrote different words connected to identity on the blackboard, and I asked you to make a list from 1-10, putting the most important word for you as number 1 and the least important as number 10.
- We did the presentation in small groups. The person on the picture was quiet while the other students presented the person. I gave you your own photograph.
- Evaluation.

What do you think about the Identity Project? Is there something specific that you liked or disliked?

The identity project is very good because it helps you to learn about your class.

Did you learn anything? If so, what did you learn?

Yes, I have learned a lot today. You have taught me to express myself in the first day you came in.

Why do you think that I wanted you to do the Identity Project?

Because you want to know each of us.

Do you think the Identity Project has anything to do with Arts & Craft? If so, what?

Yes, because the identity project is part of learning.

Is my way of teaching different from your other teachers? If so, in what way?

Yes, the way you teach is different from other teachers.

Is there something that you do not like with my way of teaching? If so, what?

No, I like the way you teach.

If we did the Identity Project again, what would you change to make it better?

I will try to improve myself.

What do you think about working in small groups?

It is very good, it helps us to communicate with each other.
Appendix 4.2

Example of evaluation 2

Identity Project - Evaluation

Name: ABUL FATAH SANGILRA

Summary

- I asked you to answer questions about yourselves. Then I told you that we were to take photographic portraits of each and everyone. You were to wear your school uniform and you had to decide where you wanted the photo to be taken. We divided the class into small groups and we decided to go with one group every day after school to take the pictures.
- We took the pictures.
- I wrote different words connected to identity on the blackboard, and I asked you to make a list from 1-10, putting the most important word for you as number 1 and the least important as number 10.
- We did the presentation in small groups. The person on the picture was quiet while the other students presented the person. I gave you your own photograph.
- Evaluation.

What do you think about the Identity Project? Is there something specific that you liked or disliked?

It’s a nice project that I enjoy so much that I forgot myself I like every minute of it.

Did you learn anything? If so, what did you learn?

Yes my answer is either yes or no.

Why do you think that I wanted you to do the identity Project?

I don’t know today.

Do you think the Identity Project has anything to do with Arts & Craft? If so, what?

Yes it has something to do with Art & Craft because photo is part of art.

Is my way of teaching different from your other teachers? If so, in what way?

Yes your way of teaching is different from your other teachers. We spend time on desk but I enjoy your company and have a safe journey.

Is there something that you do not like with my way of teaching? If so, what?

It’s the time I like your teaching because you have patience and Cage to help us to forget the pain that is in us.

If we did the Identity Project again, what would you change to make it better?

I really enjoy it.

What do you think about working in small groups?

It is very noise free, no problem.