

« BASTARD* »

FILM DETAILS

Title: BASTARD* (Italy, 2021, 2')

Director: Elia Moutamid

Cast: Elisabetta Aloisi, Dia Mamadou Lamine, Elena Scaramelli

Produced by: Coop. Ruah – Progetto Z.E.L.D.A.+

Synopsis: In the offices of the cooperative that deals with Italian language teaching and cultural mediation, cultural affiliations affect emotional reactions (in a chain reaction!) and may play unpleasant tricks...



SHOCK

At the coffee machine during a break from work, I found a dear colleague who was clearly in pain, pale and with eyes wet with tears. Concerned, I handed her a tissue and gently asked her what had happened and if I could do anything for her. Appearing grateful for this gesture of closeness, she confided in me with her head down: "Pota, my dog died! Disbelieving, I could not hold back a loud laugh that turned her grateful look first into resentment and then, as she ran away, into tears!

(Oumar, cultural mediator of Senegalese origin - Bergamo)

Original handwritten version of the shock:

"One day I happened to see a colleague of mine crying. I didn't know what was wrong with her. I was very worried and tried to find out what had happened to her. At one point she told me that her dog had died. I was so surprised by her answer that I started laughing. She looked at me furiously, blurted out "what are you laughing at?" and then threw a list of swear words at me that I did not expect from her."

(Oumar, cultural mediator of Senegalese origin)

SENSITIVE ZONES

The human-animal relationship;

Death;

Managing one's emotions.

SCENES' PHOTOS

ACTIVITY WITH THE GROUP

Critical incident analysis whit the greed of iceberg of culture

DIDACTIC SHEET

« BASTARD* »

TAGS (3 CATEGORIES)

Is this activity focusing on one of the 3 steps of the method or tackling a transversal challenge the facilitator may face?	Step of the method	YES	Decentering X	Discovery of the frames of references of the other X	Negotiation
	Challenge tackled	NO			

SMALL DESCRIPTION

Please explain in a short paragraph (using grammatically correct full sentences) what your activity is about, why did you create it?

This activity is an introduction to the concept of culture shock, and to the critical incident methodology.

QUICK INFO

TIME FRAME	GROUP SIZE	FACILITATION LEVEL	COMFORT ZONE	MATERIALS
45-60 min	3-18	INTERMEDIATE	CHALLENGING	FILM FACT SHEET(S) FLIPCHART MARKERS, PENS

PREPARATION NEEDED

Prepare the setting to:

1. To watch the short film;
2. For group work;
3. For the plenary with flipcharts and slides.

INSTRUCTIONS STEP BY STEP

Please give step by step instructions of your activity, including debriefing. Be direct, address the reader as a facilitator directly: eg. ask your participants to stand in a circle...

Step 1.

Presentation and viewing of the short film.

Step 2.

- Divide the group into 4 or more subgroups
- Ask two subgroups to draw the iceberg of one of the two protagonists and the other two subgroups the iceberg of the other protagonist.

- Each subgroup draws an iceberg with:
 - In the emerged part of the iceberg the objective elements observed are noted:
 - o Description of the protagonist (age, sex, profession...) and relationship with the other protagonist
 - o Context (physical, psychological...)
 - o Behaviour, emotions in the face of the shock situation

Hypotheses are formulated on the norms, values, conceptions, prejudices, ideas that may be at the origin of these behaviours and they are noted in the lower part of the iceberg.

Step 3.

- a) Plenary sharing of subgroup reports
- b) Analysis of subgroup reports for similarities and differences in the iceberg of the same protagonist
- c) make a cross comparison of the two protagonists' icebergs and note:
 - o The links between visible and invisible items on the iceberg
 - o the gap between the expected scenario and the received scenario and his consequences on the interaction of the two protagonists
 - o the 'sensitive zone' touched in this situation,
 - o ...
- d) make the participants aware that often a culture shock is caused by a misunderstanding due to an incorrect interpretation of the other person's behaviour

- e) Facilitate an exchange with the group:
 - What can you learn from this culture shock, especially in your professional context?

Step 4.

Re-elaboration of the activity with contributions on:

- a) The possible motivations behind the behaviours acted out by the characters involved (with possible reformulation of the "classification") with respect to what comes into play:
 - i. the approach to have towards those who are emotionally fragile / are suffering, which may be
 - i. of distance, so as not to accentuate the emotional phase and to let one's emotions be managed in intimacy
 - ii. of closeness, to bring one's solidarity, comfort and help in moving to a better emotional status
 - iii. ...
 - b. or the meaning attached to the death of an animal
 - i. with mourning to be processed because of the existence of an emotional bond
 - ii. with emotional detachment as an animal towards which at most a functional bond had been established
 - iii. ...
- b) The shock reaction as:
 - a. the cause of inappropriate behaviour;
 - b. Misunderstanding due of the gap between the expected scenario and the received scenario;

- c. consequence of being hit in one's own 'sensitive zone'.
- c) Sensitive zones, with a possible focus on the "man-animal" relationship through:
 - a. exemplification of how it is evolving (the increase in pets, shops dedicated to animals, etc.).
 - b. questioning participants about their relationship/connection with animals
 - c. deepening with contributions from the specific document produced in IO3

Step 5.

Conclusions with a relaunch of MCE's intercultural approach and the critical incident method with analysis of personally experienced culture shocks.

Hints for the facilitator

- Participants may not know about the concept of "cultural shock". In this way, the 'genuine' visions and interpretations of those watching the film can emerge and thus encourage the discovery of culture shock and its function as a 'resource' in the intercultural approach.
- Before doing this activity it is necessary to have already presented the metaphor of the cultural iceberg
- Go through the subgroups to help the participants to identify the norms, values, codes, in short the more or less conscious components of the frame of reference of the two protagonists. Invite them to link each visible element of the iceberg with the norms, values that could be at the origin of these behaviours

RESSOURCES (WHO INVENTED THIS ACTIVITY OR WHO INSPIRED IT?)

If you invented it, please write the name of your colleague and institution as you'd like it to be referenced
If you used ideas /activities of others please put full reference as concretely as you can

Activity developed by CBAI and RHUA team involved in ZELDA project (IO5)

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SENSITIVE ZONES

The human-animal relationship;

Death;

Managing one's emotions.

SCENES' PHOTOS

ACTIVITY WITH THE GROUP

Critical incident grid analysis

See BASTARD "Didactic sheet"

DIDACTIC SHEET

« BASTARD* »

TAGS (3 CATEGORIES)

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SMALL DESCRIPTION

Please explain in a short paragraph (using grammatically correct full sentences) what your activity is about, why did you create it?

This activity is an introduction to the concept of culture shock, which can then be explored through the critical incident methodology.

QUICK INFO

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PREPARATION NEEDED

INSTRUCTIONS STEP BY STEP

Please give step by step instructions of your activity, including debriefing. Be direct, address the reader as a facilitator directly: eg. ask your participants to stand in a circle...

Step 1.

Presentation and viewing of the short film.

Step 2.

In subgroups, fill in the appropriate form.

Step 3.

- a) Plenary sharing of subgroup reports
- b) Analysis of subgroup reports for similarities and differences.

Step 4.

Re-elaboration of the activity with contributions on:

- The possible motivations behind the behaviours acted out by the characters involved (with possible reformulation of the "classification") with respect to what comes into play:
 - o the approach to have towards those who are emotionally fragile / are suffering, which may be
 - of distance, so as not to accentuate the emotional phase and to let one's emotions be managed in intimacy
 - of closeness, to bring one's solidarity, comfort and help in moving to a better emotional status
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 - o or the meaning attached to the death of an animal
 - with mourning to be processed because of the existence of an emotional bond
 - with emotional detachment as an animal towards which at most a functional bond had been established
 - ...
- The shock reaction as:
 - o the cause of inappropriate/inappropriate behaviour;
 - o consequence of the gap between the expected scenario and the received scenario;
 - o consequence of being hit in one's own 'sensitive zone'.
- Sensitive zones, with a possible focus on the "man-animal" relationship through:
 - o exemplification of how it is evolving (the increase in pets, shops dedicated to animals, etc.).
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Step 5.

Conclusions with a relaunch of MCE's intercultural approach and the critical incident method with analysis of personally experienced culture shocks.

Hints for the facilitator

Participants may not know about the concept of "cultural shock". In this way, the 'genuine' visions and interpretations of those watching the film can emerge and thus encourage the discovery of culture shock and its function as a 'resource' in the intercultural approach.

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Activity developed by RUAH team involved in ZELDA project (IO5)

FILM FACT SHEET
For group work

Director di Elia Moutamid (Italia, 2021, 2')

Cast: Elisabetta Aloisi, Dia Mamadou Lamine, Elena Scaramelli




Produced by Coop. Ruah – Progetto Z.E.L.D.A.+



Synopsis:

Which title would you put to the film?

Describe the characters in as much detail as possible:

Character	Description
	
	
	

Describe the context in which the scene takes place:

Rank the characters involved on the basis of the appropriateness of their behaviour:

Rank	Character	Motive
1°		
2°		
3°		

What is the "moral of the story" that the short film conveys?

What "analogies" could you make with your personal/professional context?
