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**Workshop for Creative Writing
Kerschensteiner-Mittelschule
Augsburg, Germany**



**Learning Expedition
Re-interpretation of war - a Rap-workshop on creative writing**

The workshop took place seven times in January and February 2015, always on Thursday afternoon from 13.00 to 16.00. There were 3 short planning meetings with teachers and students in December 2014 and January 2015. Afterwards, in January February and March 2015, the project was realized across 8 sessions of 3 hours each. A final public presentation of the results for the rap workshop 'Kriegsprojekt' at the youth center in the neighbourhood of the school is planned.

The first 3 workshops took place in the school; workshops 4 to 7 were in the sound studio of the youth centre 20 minutes away from the school. In the school the main task was to develop associative ideas into written and performed rap texts. In this time, individual's personally-owned smartphones enabled this development of the rap texts by video interviews and the objectification of text elements by taking photos, typing text elements and sending them by Whatsapp to the students. A photo report enabled enhanced awareness of the workshop procedures. The smartphone application Whatsapp served as communication tool and as tool to connect contexts like everyday life and the world of entertainment with school learning.

The second part of the workshop was realized in the sound studio of the youth centre. Beside the necessary technology for sound production, the youth centre aimed to widen the learning context among others to enhance learning as the collaborative production of entertainment texts - respectively entertainment media. During the time in the youth centre, the leading technology was the sound studio equipment. During this phase, the function of smartphones was to take photos for the report and to provide the Whatsapp communication.

In this second part of the workshop, the relevance of the photo report and of Whatsapp diminished.

1. Target group

Students and teachers are members of the Kerschensteiner-Mittelschule in Augsburg. Because the Bavarian school system is structured in three levels, the Kerschensteiner-Mittelschule belongs to the lowest one. Students are aware of this situation e.g. at the entrance doors of the class room is a sticker which says: "Kerschensteiner Universität Augsburg. Kurs 9a. Wir haben hohe Erwartungen" (We have high expectations).

The main part of the target group consists of 15 student in "Klasse 9" / grade 9, (Klasse 9 is comparable with the British KS3). The project was accompanied by the responsible teacher of class 9a (Klassenlehrer), 1 teaching assistant and additionally at times a second teaching assistant. During the workshop a facilitator from outside of the school acted ostensibly in the role of a teacher. (In this report the facilitator appears under the label 'teacher' because for the students he acted in this way.) One of the two teaching assistant attended all workshops, one just selected some. The responsible teacher of class 9a (Klassenlehrer) was fully integrated in discussions about planning and evaluating the rap workshop, therefore the Whatsapp chat was very important. At times a freelance rap trainer worked with the two groups on lyrics and beats (music) of their rap. Temporary participants to the workshop were 1 teacher and 2 students of an asylum-seeking family in a special class for newly arrived immigrants, so called "Übergangsklassen" (transfer classes). These 2 asylum-seeking students from Afghanistan, boys, were interviewed about war by students of class 9a.

The main target group of the workshop was class 9a (Klasse 9a) which consisted of 12 boys and 3 girls of 14 or 17 years of age. Klasse 9 corresponds with grade 9. The 'a' of '9a' means that there are two Klassen / classes of grade 9 in the school. Grade 9 is the final year in the 'general school' (allgemeinbildende Schule). The main objective of these students is to get an apprenticeship contract. The school supports students explicitly and with special offers like counselling, additional training, open afternoon programmes for being successful in the final exam, the "Quali". The "Quali" is the crucial final exam, which takes place at the end of June/beginning of July. The "Quali" is an exam of the federal state of Bavaria which functions among others as prerequisite for attractive apprenticeship placements. It is comparable with the GCSE (General Certificate of Secondary Education).

Students of Klasse 9a come from German, Russian, Turkish, Croatian, Aramaic speaking families with the trend to a rather basic socio-economic status. All of them have a German passport or a valid status as permanent residents in Germany. All of them are German native speakers, some - probably the majority - are bilingual. Students in Klasse 9a are creative, very gentle, open for self-organized contributions to school and learning. Some of them, 1 girl and 4 boys, are rather timid and reluctant, but definitely not in opposition to school and not against formal learning. Two of these boys are frustrated at the moment because they may not attend the final excursion to Berlin. During the afternoon, which is the time of the workshop, and at other times, students drift away from target and product-oriented working but can easily be motivated to work.

2. Objectives of the workshop

2.1 Re-interpretation of war in the perspective and framework of youth culture and everyday life

- Selecting and discussing personally owned material about war mainly from the entertainment sector. Example: CoD = "Call of Duty" is the code name during the rap workshop for one of the two students' self-organized working groups.
- Getting in contact with issues and aspects about war in their own families and its socio-economic and traditional cultural frame as Turk, Aramaic, Croat, Russian, German. Examples are:
 - o Lenas Tagebuch / Lena's Diary,
 - o Nemezkie Faschisti, German fascists,
 - o Terrorism acts of and against the Kurds; history of the Kurds,

- War narrative of the Russian grandmother. One of the two students' self-organized groups worked on the story of the Russian grandmother and on Lena's Diary .
- Getting in a communicative contact with asylum-seeking boys from Afghanistan by interviewing them. Example: an interview with the two boys from Afghanistan; analysis and critical discussion of this video-interview; integrating the interviews into the Rap CoD / Call of Duty.

2.2 Creative writing with the focus on rap as a recent poetic form with the interdependency of lyrics, the written poetic short text, and the beat, the musical rhythm, of the rap as chant (Sprechgesang).

Self-organized collaborative knowledge building (see: Scaradamelia, Breiter 1999)¹ for writing the Rap lyrics, composing the Rap beat, and using the semi-professional studio technique of the youth centre.

Students worked over 7 Thursday afternoons, from 13.00 to 16.00 o'clock, in 2 groups and produced 2 raps with self-written lyrics (results see below). Students like the collaborative knowledge building but needed the support of the teacher to get structures, which needed to be updated regularly. The impulse and the guidance for this came from the teacher. By means of the smartphone application Whatsapp students communicated during the workshop and also in their leisure time. By Whatsapp students communicated on issues of the workshop, on other school related issues, further on personal issues of their leisure time. Obviously the Whatsapp chat became a tool to work cooperatively and to plan the activities of the next workshop. Students developed their logo for the Whatsapp chat and named the chat "Kriegsprojekt" (war project). Examples of the 6th workshop on February 12th, minutes written and sent by the teacher via Whatsapp:

Teacher:

Gestern habe wir folgenden Fahrplan besprochen:

Do 26 Feb. machen die Cod-Gruppe und die Oma-Gruppe die Raps komplett fertig. Oma-Gruppe bringt den russisch sprachigen Hook.

Studio im Kosmos ist für 13 bis 16 Uhr gebucht.

Beide Gruppen arbeiten ohne den Rap-Trainer. (Falls es eine Meinungsänderung gibt, muss ich das heute wissen!)

Schüler: Okey

Teacher

Gruppe Oma:

Chefin: J....a

D....j, A....j

Gruppe Cod:

Chef= M....l

M..k, T...o

A....j

Koordinator mit Überblick über alles ist A....j. A....j holt auch Leute von außen ins Boot: Produzent / Rapper. Herr S....r muss über Schulfremde informiert werden.

Chefin/ Chef müssen sich durchsetzen - freundlichen + eindeutig. Sie haben das Endprodukt im Auge und motivieren. Der Koordinator hat den Überblick, kontrolliert und delegiert. (Nie alles allein machen, sondern mit 'weißen Handschuhen' sagen, wo und wie es lang geht.)

Der öffentlich Abschluss-Event:

Chef-Planer ist T..o.

T..o sucht sich einen Partner / Partnerin für die Planung.

Mein Vorschlag: die Ü-Klassen einladen.

Sich in eine vorhandene Veranstaltung z. B. Jugendzentrum einklinken, um Organisationsaufwand niedrig zu halten. Es soll pressewirksam sein.

- Using privately owned smartphones with the applications of taking photos, videos and text writing for relevant phases of developing, producing and revising the multimodal text of a rap from the first associative verbalization, associative writing, discussion and revision results.

2.3 Awareness of the learning context within the dynamic of digital tools (smartphones); awareness of the collaborative learning style among others with the smartphone app "Whatsapp"; awareness of individual personal expertise in everyday life, gender and the cultural frame of their own families

Simplistically explained, awareness is reflection in relation to physical, social and digital surroundings. Context awareness results from meaning-making, which depends always on situations (see Dourish 2004)². Awareness in the sense of reflection enhanced by contexts happens either on lower or more sophisticated levels of reflection. (Examples see below.)

- Context interrelation of school, everyday life, youth culture and gender with the special reference to integrate personal expertise into the Rap-workshop by means of Whatsapp and the photo-report.
- Mobile photo portfolio, the "Foto-Reportage" (photo report, photo documentation of the workshop).
- Whatsapp communication inside and outside of the school to communicate the planning and realization of the collaborative knowledge building, to communicate about the cooperation (meta level of learning), to merge the school's learning context with the issues of everyday life.
- Self-organized collaborative knowledge building for writing the Rap lyrics, composing the Rap beat, and use of the semi-professional studio technique of the youth centre.

3. Design for learning in respect of mobile devices / smartphones; educational objectives in respect of privately owned smartphones with the applications of taking photos, videos and text writing

Feature elements of the design

- Alternation of episode (a) with main emphasis on collaborative knowledge building with students as experts and (b) of episodes with teacher guided learning especially by the rap trainer;
- Students worked mainly in 2 self-organized groups, which produce two raps with different thematic orientations
 - o workgroup (a) CoD = Call of Duty; Interview with two students from Afghanistan in the transfer class (Ü-Klasse); Workgroup
 - o (b) story of the Russian grandmother; Lena's Diary, a book written by a Russian girl during the occupation and starvation of Leningrad / St. Petersburg by the Germans in World War 2.
- Reflection by m-Portfolio in the form of a photo report, reflection by planning initiatives of the students especially by the rap experts and experts in studio technology; Whatsapp-chat of the class under the heading "Kriegsprojekt"

- Full integration of the personally owned smartphones into the school project with the applications: photo, video, integrated keyboard, WhatsApp. Leading function of smartphones during the workshop were:
 - o to develop the narration which lead to a rap; to verbalize by means of the video application and to typewrite with integrated keyboard basic outcomes of interviews (see section 3.1);
 - o for context awareness by the photo report (m-portfolio) and the context awareness as well as by widening the schools learning context by the multimodal text-based communication WhatsApp (see section 3.2).

3.1 Smartphone application in line with technology enhanced learning: Taking videos of interviews, writing with smartphone, taking photos of texts.

The steps from

- informal association, which is recognized by the photo report;
- to formal verbal discussion e.g. by interviews and their recorded videos;
- written texts.

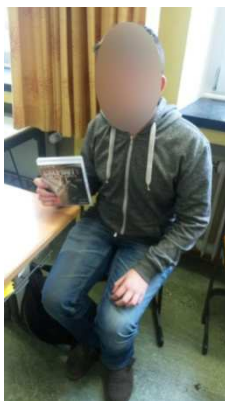
Students discussed digital war games in students' everyday life and also their family stories about war. Ideas for stories emerged associatively and were formally verbalized by video recorded interviews. Issues were

- the Russian grandmother,
- a provocatively meant statement of the boy M..k 'nemezkie faschisti',
- Kurd conflict in Turkey,
- the digital game Call of Duty-CoD.

Students verbalized associatively their experiences in everyday life and their family stories by means of video interviews. Afterwards, and assisted by the teacher, students condensed these interviews into handwritten short text fragments on posters. The teacher objectified these text fragments by taking photos and putting the photos on the Whatsapp chat. Afterwards the students' group composed the rap with these text elements and the downloaded rap beats. The used rap beats are freeware, an issue that was discussed.

First step: Informal association which was recognized by the photo report:

Taking photos about digital war games, which students brought from home into school - photos made by students for the photo report of the 'war project'



Second step: Formal verbal discussion - the video recorded interviews: Talking about own ideas about war in the family language Russian and Turkish. Students take the video with their smartphones. (Videos are in: Werkstatt (1) 8Jan15 / Sofa-Interviews 8Jan-zusammengestellt+Titel+mediaplayerformat Andreas)



Boys in the role of the interviewer and interviewees, a girl is in the distant position of an observer (awareness). Photo made by the teacher for the report.

Third step of verbalization: Written texts

In this phase, students organized themselves in 2 groups with different rap-lyrics. The male group was oriented to the "Call of Duty - CoD" with the emphasis on the two Afghan boys in the Ü-Klasse (transfer class). The interview revealed the only common issue between the interviewing 'traditional' students of the Kerschensteiner Schule and the asylum seeking Afghan boys. The common issue is the digital game "Call of Duty - CoD".

The more female oriented rap group worked under the headline 'Russian grandma'. This group followed a proposal of the perfectly Russian and German speaking girl A..a and her story about her Russian grandmother in the war. Further, A..a read also a section of the book "Lenas Tagebuch" 'Lena's Diary'. "Lenas Tagebuch" is the war diary of Lena Mucha which she wrote during the siege and starvation of Leningrad / St. Peterburg. The author Lena Mucha belongs to the generation of A..a's grandmother.

The gender orientation of the groups result in the case of the

- male orientation from the boys as experts in rap production and studio technology;
- female orientation from a girl as storyteller and reader of part of the book 'Lena's Diary'.

From hand written text fragments and interview transcripts (interview with the asylum-seeking boys from Afghanistan) to the rap lyric (creative writing) - example of the male oriented workgroup CoD

Interview am 15. Januar 2015

Ü-Schüler: Ich spielte mal als ich klein in Afghanistan, in der Türkei und bei meinem Freund Call of Duty. Mein Freund hat es mir empfohlen und erklärt. Ich hatte Spaß dran und konnte alle fertig machen.

Klasse 9a: Wie alt warst du, als du Call of Duty gespielt hast?

Ü-Schüler: Ich war 12 Jahre alt.

Klasse 9a: Durftest du alleine hinaus oder hatten deine Eltern Angst um dich?

Ü-Schüler: Ich war zu klein um mich zu erinnern, doch ich war oft mit meinen Eltern unterwegs.

Klasse 9a: Hast du Geschwister?

Ü-Schüler: Wir sind 5 Kinder (4 Brüder und 1 Schwester)

Klasse 9a: Bist du der Älteste?

Ü-Schüler: Nein das bin ich nicht

Klasse 9a: Wie alt sind deine Geschwister?

Ü-Schüler: Ich bin 15, mein Bruder ist 13, mein anderer Bruder ist fast 10, mein dritter Bruder ist 8 und meine Schwester ist 2 ½.

(Above) Interview with the boys from Afghanistan, transcribed by boy A. with smartphone.

Schon in CoD hab ich
 schon gelernt.
 Deshalb habe ich mich von der
 Realität entfernt.
 (Dadurch hab ich mein Leben auf)
 Draußen habe ich einen Schritt
 da wurde mir klar, dass ich kämpfen muss
 Das kann ich gegen meine Eltern
 und sie werden immer weiter.

Students developed first ideas for the rap lyrics. This is a written verbalization, which formalized the associative work. The photo by the teacher (above) objectifies the endeavour of the students. Student provided a first rap lyric by the Whatsapp chat "Kriegsprojekt", which is from now the official text on which the students' group work on for 5 times (across 4 hours).

Rap-Lyrics workgroup CoD

(sent by F.o)

Part 1 :

Schon in CoD hab ich
schießen gelernt.

Deshalb habe ich mich von der
Realität entfernt.

Dadurch gab ich mein leben
auf , ich schmeiße den
Controller weg und ging raus.

Draußen hörte ich einen
schuss da wurde mir klar ,
dass ich kämpfen muss. Denn
es kämpfen meine Brüder und
sie werden immer müder.

Denen zu helfen ist meine
Pflicht , würden sie sterben
verliere ich mein Gesicht.

The version of the Rap lyrics at the end of the sixth workshop, CoD-text from Feb 12th, 2015. For the group, the outline for the two parts is fully clear. They express, that the first part is about the Afghan boys in Afghanistan and 'in' the war. The second part is about living in peace in Augsburg.

Part 1:

Schon in Cod habe ich schießen gelernt,

Deshalb habe ich mich von der Realität entfernt .

Dadurch gab ich mein Leben auf, ich schmeiße den Controller weg und ging raus

Draußen höre ich einen Schuss da wurde mir klar das ich kämpfen muss.

Da wurde mir klar das ich kämpfen muss. Denn es kämpfen meine Brüder und sie werden immer müder.

Denen zu helfen ist meine Pflicht, würden sie sterben verliere ich mein Gesicht.

Manchmal stellte ich mir vor ein normaler Junge zu sein.

Kein Krieg kein Leid, niemand würde weinen.

Ich hätt einfach Spaß und ein warmes Essen.

Alles was passiert ist würde ich vergessen.

Hook:

Zu viel Krieg auf dieser Erde

Zu viel Macht in falschen Händen ---

Zu viele Leute - die einen blenden -

Bevor ich sterben werde soll der Konflikt hier enden.

Sonst werden die Toten zu legenden

Part.2:

Doch jetzt hier in Deutschland Leben ich mein Leben sorgenfrei

Und esse nebenbei Kartoffelbrei.

Ich bin in der Schule am Ball,

Und ich höre kein knall,

Wir essen Pizza,
und machen Urlaub auf Ibiza,
Ich gehe ins Fitness,
und meine Eltern sind im Business,
Ich habe einen Hund,
der ist Kunterbunt,
Hier habe ich Internet,
damit bin ich komplett.
Mit Freunden gehe ich am Wochenende in die Disco
Denn sie unterstützen mich so.
Am Freitag gehe ich in die Shisha Bar
dort fühle ich mich wie ein Super Star.

The female oriented group with the Rap about the Russian grandma and the book 'Lena's Diary'

In the second group, which deliberately started later to develop the text production as the first group, the CoD group, now a girl T..a with Turkish cultural background took a video of the story in which girl A..a with a Russian cultural background told about what she has heard from her Russian grandmother. Afterwards T...a transcribed, typed A..a's video story and published this typed text on Whatsapp. This typed text was than the basis of the further composition.

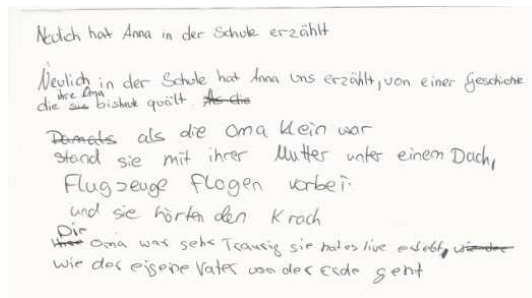


Meine Heimat im Fernsehen, Bombenkrieg
Mama weint, sie hat damals dort gespielt
Flüchten vor dem Krieg, weclare war da war
Manche meiner Freund-e haben's leider
nicht geschafft. Jeden Tag vor dem
Fenster schau ich raus

Transcript of the video interview, typed by the reporting girl on her smartphone (below):

Annas Oma - Annas Oma hat ihr erzählt das ihre Oma als sie klein war mit ihrer Mutter unter einem Dach stand. Flugzeuge flogen über ihnen und waren sehr nah. Ihre Oma hat alles mitbekommen auch wie der Vater in den Händen der Mutter gestorben ist. Sie hatten kein Essen und mussten überall suchen um wenigstens etwas zu essen. Sie hatten nur Probleme sie hätten keinen Wohnplatz. Sie durften noch in die Schule gehen.

Beginning of the creative writing of the Rap lyric



Rap lyric of the group "Russian Grandma" which was developed under the guidance of the Rap-trainer on Thursday January 29th, 2015 (workshop 4) in the youth centre *Kosmos* (see below)

Neulich in der Schule hat A..a erzählt,
eine Story die ihre Oma heut´ noch quält.
Damals stand sie mit ihrer Mutter unterm Dach,
Flieger flogen vorbei, — sie hörten den Krach.
Die Oma war sehr Traurig, hat es live erlebt,
wie der eigene Vater von der Erde geht.
nicht zu Trinken nicht zu Essen — von Hunger wie besessen,
das ganze Leben — von Sorgen zerfressen.
Kein Zuhause, keine Schule, die Familie in Not
Stundenlanges suchen — nach Wasser und Brot.

Text version from the 5th workshop (Thursday, February 5th, 2015)

Strophe1

Neulich in der Schule hat A..a erzählt,
eine Story die ihre Oma heut´ noch quält.
Damals stand sie mit ihrer Mutter unterm Dach,
Flieger flogen vorbei, — sie hörten den Krach.
Die Oma war sehr Traurig, hat es live erlebt,
wie der eigene Vater von der Erde geht.
nicht zu Trinken nicht zu Essen — von Hunger wie besessen,
das ganze Leben — von Sorgen zerfressen.
Kein Zuhause, keine Schule, die Familie in Not
Stundenlanges suchen — nach Wasser und Brot.

Refrain 2x

Wir sind gegen den Krieg, —
uns´re einzige Waffe — ist die Musik.

2x Mi protef wajni naschim jedinstinim
oruschijam jewlajetsa musika.

Strophe2

Diese Menschen wurden Zeugen einer Zeit,
da wurde weniger geredet, es gab mehr Streit.
Es fing an mit einer Meinungsverschiedenheit,
ging weiter mit Respektlosigkeit.
Zur Kommunikation fehlte die Motivation,
Deshalb kam es zur Eskalation.
Fehler sind dazu da, um aus ihnen zu lernen,
Das gilt für die Alten, so wie die Modernen.
Jetzt hier und heute —liegt es in unseren Händen,
diese Konflikte zu beenden.

Refrain

Wir sind gegen den Krieg, —
uns´re einzige Waffe —ist die Musik.

The refrain / hook will be sung in German and in Russian by the Russian speaking cohort of Klasse 9a. On the Whatsapp chat a boy and a girl discussed if the Russian and the German version complement to each other (see below section 3.2.1).

3.2 The educationally challenging issue of context awareness and context aware learning; context awareness for the formation of gender and identity in a double language situation of migrant families

The Whatsapp chat 'Kriegsprojekt' and the photo reports are the two used and rather important smartphone application. They supported the workshops' objective of

- context awareness and
- widening contexts for learning and integrating contexts to school learning.

3.2.1 Smartphone application: Whatsapp, Chat 'Kriegsprojekt', examples for the objective: awareness of language and gender, widening contexts

Example: Detailed consideration of the German and Russian versions of the refrain / hook: language awareness enhanced by the Whatsapp which binds the bilingual everyday life communication with the monolingual school.

Discussion of 2 students, boy and girl, about the relation of Russian and the German version of a sentence by means of Whatsapp on their smartphones (10th Whatsapp chat 05.02.15 16:59:37).

Shortly after the end of the 5th workshop on February 5th the students, (girl) A...a and boy A...j, both bilingual in German and Russian, discussed in detail the Russian and the German versions of the rap lyric 'Russian Grandma'. They considered if the Russian and the German version of the 'hook' of the grandma-rap complement each other. They are aware of details of their spoken and written language, but this kind of language competence and language awareness is not visible and not used within the school context and is only possible in the context of Whatsapp. The rap-workshop supports and asks for a language sensibility which the students possess. However

they can't use this sensibility within the monolingual school and its monolingual learning processes. In the widened context of the school (widened by the mobile smartphone with the language based application Whatsapp) students are enhanced to use their elaborated bilingual language competences.

The smartphone application Whatsapp links the students' bilingual standard of communication to the monolingual learning in the school's context. An additional educational question beside this one -'how can such a kind of language awareness can be enhanced'- has to be raised: 'How does get this language awareness of this short episode on Whatsapp sustainability within and by the school context?'

In respect of gender relations, it is obvious that the boy A...j and the girl A..a discussed on the same level of competence and communication (auf Augenhöhe). Both are experts for German and Russian text versions, but during the activities based on technology the boy A...j is the technology expert and therefore he is dominant.

The impulse for this communication which compares the translation of a sentence came from the teacher. The teacher did not know that the refrain / hook was written in two languages. He asked by Whatsapp:

Teacher Gibt's auch eine russische und eine türkische Strophe?

A..a. (girl): Nur ruischee

Teacher: Das ist erstklassig - ein deutsch-russischer Rap.

After this impulse the students wrote about the translation of the refrain / hook

A...j (boy): Mi protef wajni nasha jedinstwinja orschija eta musika

Teacher: A...j, mein Russisch beschränkt sich darauf, dass ich wie ein Erstklässler Kyrrillisch buchstabieren kann. Was heißt der Satz oben?

A...j: Wir sind gegen krieg , unser einzige Waffe ist Musik.

A...j: Blos was oben in der lyrik ist , ist falsh geschrieben hh

A..a: Keine sorgen das hab ich selbst übersetzt ist schon richtig! !

A..a: Jaa alsop ich das mit ruischen Buchstaben schreiben würde

A...j: Mu nie ho4im waynu , paetamu mi delaim etu musiku

Teacher: Das ist eine perfekte Aussage. Mit der sollten wir in Russisch, Türkisch und Deutsch als Überschrift verwenden.

A...j: Mu nie ho4im waynu , paetamu mi delaim etu musiku

Wir wollen kein krieg , deshalb machen wir diese Musik.

A..a: Jaa klingt besser auf ruisch

A...j: Da ist sogar ein reim drin

Jaaa

A...j: Also verwendet besser die zeile :

Mu nie ho4im waynu , paetamu mi delaim etu musiku

Wir wollen kein krieg , deshalb machen wir diese Musik.

Example: Awareness of language diversity - Integrating the family languages of the class 9a into the rap project

During the first workshop on January 8th the teacher gave the impulse to conduct the interviews in the language which is adequate to the issue. Students introduced associatively issues like Kurds in Turkey, war stories of the Russian grandma, as

provocation meant verbal statement: nemezkie faschisti. The teacher motivated the students to have the interviews in Russian and Turkish.

This awareness remains a preliminary level of gathering the different spoken language of the class 9a. This is relevant because the language Aramaic did not appear until now in the workshops. The Aramaic speaking girl could not introduce the competences of her Aramaic language context to the creative writing in school. A similar situation is for the Croatian speaking boy who did not say a word about his family language during the project time. It is possible he does not recognize this language competence as relevant. The Aramaic speaking girl describes her family language as very difficult:

J.....a: Boah nein weil des ist ne schwierige spracje.

This probably means that her family language is irrelevant for school learning. However, the other reason to keep Aramaic out of school is some social conflict between Turkish and Aramaic communities.

(10th Whatsapp chat 05.02.15 17:12:52)

Teacher: Kriegt Ihr es hin, das die türkisch Sprechenden diesen Satz auf Türkisch schreiben und auch so zurecht feilen, wie Ihr das gerade macht für Russisch - Deutsch

Gibt es in der 9a noch andere Sprachen als Türkisch, Deutsch und Russisch?

T..o: Es gibt noch kroatisch

Teacher: T..o, ist das Deine Familiensprache? Wir kriegen wir die in unser Projekt?

T..o: Nein dass ist a..x familien sprache

T..o: Wir haben auch arameisch(j...i)

Teacher: J.....a, sprichst Du noch Aramäisch?

J.....a: Ja

Teacher: Hast Du eine Idee, wie Du Aramäisch in unser 'kriegsprojekt' reinbekommst?

J.....a: Boah nein weil des ist ne schwierige spracje

05.02.15 18:19:42

3.2.2 Smartphone application: students and teacher take photos and videos of the workshop's development for a report: example of T...a's report and the report of A..a and J..... a

At the beginning of the workshop the teacher asked the students to take photos for a report of the project's proceedings. This was considered as part of the cooperative work, which included the following responsibilities (at 2. workshop)

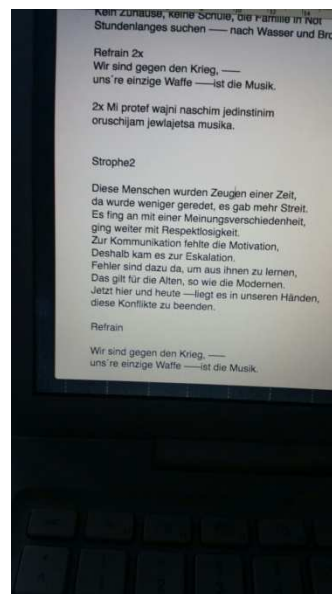
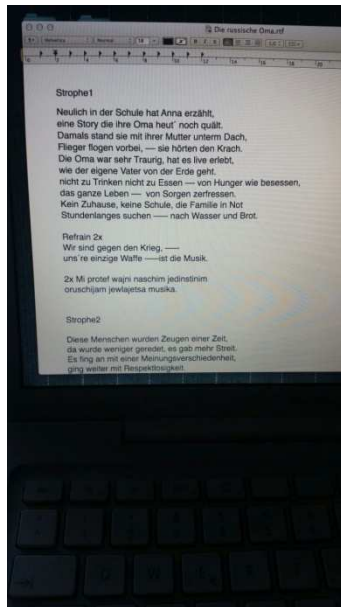
- Experte für Digitaltechnologie = F.o., A...n
- Tägliche Foto-Berichte = A.o, J.....a
- Interviews und Rap:
 - *Redakteur: A...s, Y...n, F.o
 - *Kreative: J.....a + A..a /
 - *Rapper: M..e
- Öffentlichkeitsarbeit / PR / Klassenchat : A...x, T...o
- noch nicht festgelegt: D.....j, T.....s,

Students took photos and sent it by Whatsapp, but without continuity through all workshops. The teacher had to motivate students regularly to act as photo-reporter.

For example on the 6th workshop students forgot to produce photos for the final report.

Example about enhancing awareness: Options for as objectifying view, A...a's photo report.

On the 5th workshop on Feb 5th A..a looks for today's results of the group 'Russian Grandma'. She objectifies them by photos and passes them via Whatsapp and the chat 'Kriegsprojekt' to the class mates and teachers. A..a's and also J....a's distant view on their class mates within the frame of the photo report are in contrast to J....a's view on attractive boys (see below).



Gender sensitivity: Class mates as attractive young men

The girl T...a sent her day's photos for the report by the Whatsapp chat. The photos show her class mates as attractive, focused, target-oriented working young men.



Photos in the distance view of a report. The photos of the girls A..a and J....a photos of workshop 5 on February 5th in the youth centre

These photo are taken with the distance and objectivity to the activities of the working group. They represent also the creative way to work on the rap lyric and rap beat. In contrast to the photos motivated by attractive boys of the girl T...a of the week before, now the girls A..a and J....a are just interested in the process of text production.

Of course this view in distance to people is framed by gender. Usually a distance view is attributed to maleness. The perspective of girl A..a onto the working group in the sound studio of the youth centre is on the social situation of the rap trainer who guides the working group with participating teaching assistants. It is an objective view. One can conclude that in the case of class 9a the framing of the photo taking perspective is not driven by gender, but by the girl T...g's personal theme to be interested in boys. Because the girl T...a has a Muslim family background the photo application of her smartphone and the task to report on the workshop gives her the opportunity to capture a *thematic* view of her school mates.



(above) The reporting view in distance of the girl A..a.

Also the girl J....a took photos (see below) with constellations of single persons, men and women. As well T..a, she is the girls with the photos which motivated her to concentrate on the attractive young men, sent one photo by Whatsapp which is in the distant mode of a report. It shows the rap trainer as centre of the work group (see photo below).

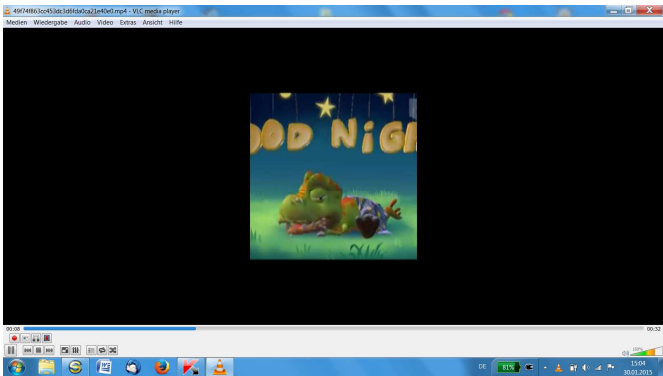


3.2.3 Whatsapp with videos: Traditional gender differences in an everyday communication for saying 'good night'; a message on Sunday evening. Widening the communication context video and entertainment platform.

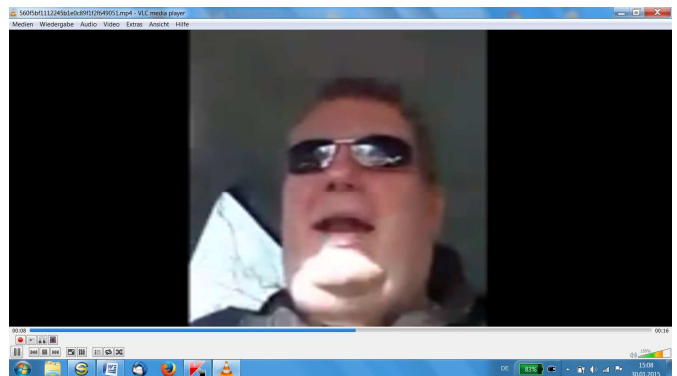
Whatsapp protocol 6, 25.01.15, 21:38:31 girls A...a; boy F.o 21:42:16:

A girl (A..a) sends a good night message as a video with a small dragon, which is made for children. The boy (F.o) reacts to this with a video, which shows a shouting lorry driver. These videos widen the students' communication context with Whatsapp to entertainment media. This context is defined by Whatsapp as a communication tool of everyday life. The girl uses the communication tool to get, probably from YouTube, a female gender connotation with references to children. The reacting boy stays within the pre-given communicative context of entertainment videos, but sets his male gender profile. This male gender profile is a shouting, misbehaving male

lorry driver who screams: "Scheiß Wochenende vorbei. Scheiß Sonntag." / "Shit weekend. Shit Sunday."



Still from the girl's video greetings on Sunday evening



Still from the video with which the boy answers to the girl.

3.2.4 Whatsapp: The issue of “foreigners”, referenced in the potentially racial term "Kanak" and broken down to a simple joke of everyday life

Whatsapp-Chat protocol 9, 2nd - 5th February before workshop 5

During the preparation of workshop 5, 5th February (Chat protocol 9) students wrote, among other things, about issues like organization in the school (e.g. an untidy cloak room) and how to organize the upcoming rap workshop. The student who is responsible for the studio activities is ill. By Whatsapp he gives relevant information e.g. where to find the files, the "kriegsprojekt ordner". Furthermore, this communication sequence shows how one feels as a "Kanak" or is a Kanak. A...j introduces the word "Kanak". In the German context 'Kanak' can mean: migrant underdogs. In the context of this Whatsapp section "Kanak" belongs to a discussion about where to go on Saturday and to have a Russian girl friends. The student A...j explains: "Also Kanak bezeichnen [call] wir ein Ausländer [foreigner], und da ich Rechtschreibfehler [spelling mistake] hatte hab ich gesagt "lass mich Ausländer sein" [let me be a foreigner] hahahahaha". Because of his spelling mistake A...j names himself a Kanak, which is a negative prejudice about foreigners, mainly people from the south, especially migrants from Turkey.

But A...j is bilingual in Russian and German. He has no writing difficulties. Because spelling mistakes on Whatsapp are rather normal, such a negative reference can't be expected in this context. Perhaps it is a kind of joke and release (Entlastung), especially in the combination with the hint to Russian girlfriends, as A...j has a Russian girl friend who is a well-accepted girl of class 9a.

Excerpt of Chat-Protocol 9, Issue: Where to go on Saturday; to be Kanak; Russian Women as girl friends

03.02.15 19:11:27:

- Läuft , ich komme
- Echt
- Ja

- Gw
- A...y bist diesen dabei
-
- Wenn ihr mich abholt komm ich auch
- Komm einfach boku 8.50
- Mal schauen
- Ich Komm auch
- Richard holl mich komplett ab am Samstag.
- *hol
- Haha
- Ja

A...j: Lass mich Kanak sein

R....d: schlimm mit 2 russischen frauen ey

T..o: Ich hin smastag nicht da

R....d: Haleyulia oder so

A...j: short verbal statement: **"sei froh dass es russische Frauen sind"**

Teacher asks: What does it mean Kanak?

Teacher: A...j, was heißt: Lass mich Kanak sei

- Hahahah

- Hahaha wie soll ich es erklären □

Teacher: Da bin ich jetzt gespannt

- Also Kanak bezeichnen wir ein Ausländer, und da ich Rechtschreibfehler hatte hab ich gesagt "lass mich Ausländer sein" hahahahaha

- Haha □

Teacher: Ich hab's fast kapiert

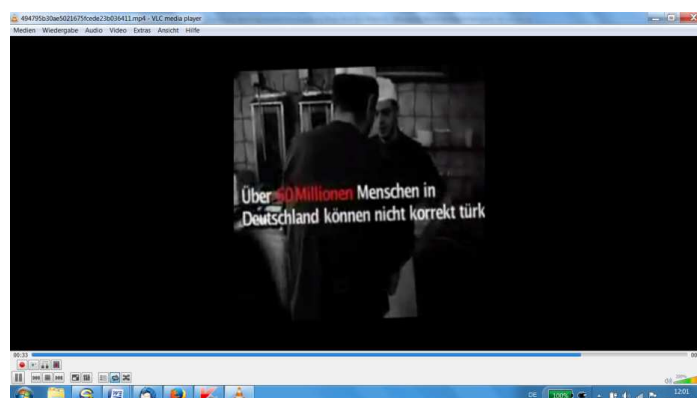
- Hahahaha

A...j: Ich erkläre es ihnen irgendwann mal persönlich □

Teacher: Das ist der einfachste Weg

The Doener shop joke on Germans. A German worker in the Doener shop who gets lost in the Turkish language; Widening the context of the issue 'foreigner' to the entertainment and media world

Video in Whatsapp protocol 8,



During this discussion of using the word "Kanak" a student has uploaded on the Whatsapp chat a Video from the TV channel Sat1. It is a short video which pretends to be a statement of an official institution for political education. The video is in German and addresses a German speaking audience. A German labourer produced

quite a mess in a Turkish Doener shop in Germany. The manager of the Doener shop says that he was not aware of the labourer's incompetence in Turkish. The video ends with the written statement "Über 60 Millionen Menschen in Deutschland können nicht korrekt türk" and the rather formally spoken, but vulgar, verbal statement: "Lern Türkisch Du Arsch!" / "Über 60 Millionen Menschen in Deutschland können nicht korrekt türk."

One conclusion is that students perceive themselves, with humour, at a distance to the normality of a kind of soft discrimination for people like them who are not '*traditional*' Germans.

3.2.5 Whatsapp: Widening and integrating contexts: bringing the expertise for planning and strategies into school

After the 3rd workshop the rap project is at a stage to have two groups, who now need a structure for collaboration in the sound studio of the youth centre.

There now exists the group *CoD* (Call of Duty) who made the interview of two students from Afghanistan in the 'transfer' class (Ü-Klasse). The other group, the Russian grandma, is about the book *Lenas Tagebuch / Lena' Diary* and stories of A..a's Russian grandmother from World War 2.

Planning by Whatsapp (chat protocol 6)

25.01.15 17:45:22

A...j: Leute wegen Donnerstag , wer will überhaupt aufnehmen den track?

Weil ich kann nicht bin erkältet!

Also besser gesagt wer will die Lyrik Rappen?

T...o: Maik

A...j: Es müssen zwei Gruppen gemacht werden weil nicht jeder kann in den Aufnahmerraum kommen da ist nicht besonders viel platz.

T...o: Y...n hatt gemeint dass ihv es machen soll von der cod gruppe

Issue: Who will raps?

A...j: Okey ich Produziere es dann.

Ich würde gerne auch die lyrik rappen aber leider erkältet.

J...i: Entscheid doch fu

Du

A...j: Ich weis ja nicht wer Aufnehmen will.

J...i: Entscheid doch einfach du

T...o und a...n rappen

Für cod

T...o: Wieso a...n der kann dass doch garnicht

J...i: Hahaha

Dann du alleine

Issue: Who is competent for what? A..j assumes the position of the competent and accepted boss. He proposes that one group writes texts, which the other one sings.

A...j: CoD Gruppe Rappen also :

A...n - T...o , produzieren: Ich , F.o , Y...n

Der rest schreibt die gesichte von oma?
Und die andere gruppe kann text schreiben

- Ja

- Perfekt

A...j: Okey 5 Leute oben das ist gut.

Dann sind wir mit CoD am Donnerstag schon wahrscheinlich fertig

- Ok

- Und die anderen schreiben text

T...o: Ok da mache ich mit

A...j: Genau , R.... d kan ihnen dann helfen.

J...i: A...y?

A...j: Ya j.i

J...i: Kann ich vielleicht was aufnehmen also cover

A... j: Schreib mir Privat für sowas an :)

Mich*

- Hahaha

R...d: Hh

A...j: Also Donnerstag wird der Cod part Recordet.

Es kommen dann ins Studio mit rein

- Anton

-Timo

-Yasin

-Flo

-Manu

-ich.

Die andern schreiben die Lyrik zuende von der Oma.

Und nach c.a 60Minuten können alle rauf kommen und es sich anhören.

Seit ihr damit einverstanden

3.2.6 Gender sensitivity: Boys try to integrate a reluctant boy, a discussion in the Whatsapp-chat, protocol 6

A...n does not like to rap but gets positive feedback for his rap presentation of the week before. The group underlines that more than one can rap at the same time

25.01.15 17:59:44

A...n: Wiso ich ?

T...o: Weil wir zwei es scho. Gepröbt haben

A...j:) Weil du es letzten Donnerstag wirklich gut gemacht hast.

A...n soll den anderen helfeb

A...n soll mit T..o Recorden.

- Wenn er nicht will

A...n: Ich verspräch mich immer andi du kannst das besser

T...o: Aber a...i is erkältet

A...j: A...n bin erkältet

Ich kann euch doppeln wene ihr wollt

A...n: Ja dann yasin oder manu was weis ich aber ich kann so was nicht
A...j: Rappen kann jeder , ich kanns dir bei bringen ☐
Nein Jungs ohne witz wenn ihr es zusammen macht , dann klingt es gut.
Noch besser ist wenn drei verschiedene stimmen sind.
A...n: (smiley)

Issue: The sound of the voices can be tuned up and down; discussion of the voice of T..o and A...n, if they are too high or low; derogatory (abwertende) comments, but also supporting comments

T...o: Und wer soll noch mit machen wir haben eine dunkle stimme und eine helle
J...i: Süß
F.o: Wer von euch beiden hat bitte die dunkle stimme
R...d: Hahahahah
T...o: Ich a...n wird beim lesen heller und deshalb is meine dann bisschen dunkler
A...n: Ne ich kann echt nicht ☐
R...d: T..o ihr beide habts kinderstimme
F.o_ Scho
A...j: Wenn ich es kann dann kannst du es auch
Ja aber a...n wird beim lesen wirklich heller
A...n: Is so
R... d: Wenn juckts
A... n: Dann passt es nicht
A... j: Ich kann ea verstellen
Jungs keine ausreden
Haha
R...d: Haha
A... n: Ihr wollt blos nicht deswegen müssen wir das dann machrn
R...d: Andy mit wenn bist alles
A...n: Also

Issue: Support - Voices can be tuned low or high

A...j Ich kann deine stimme dunkler oder heller machen♥
J...i: Die armen
A...j: Ich würde es machen bin ERKÄLTET

Issue: A...n will not rap definitely

T...o: Ich mache es ich habe kein problem aber a...n ...
A...n: Ich will einfach nicht
Weil ich das nicht kann man
T...o: Ja weil du dich immer versprichst wenn du es vor leuten machst
R...d: Leute wenn er ned will lasst ihn man kann niemanden zwingen
A...j: Was für leuten in der BUFF bist du alleine
A...n: Da werde ich vorallen behinder wenn es leute hören haha
A...j: Hh
F.o: A...n nur du bist dort
T...o: Und ich ?
A...n: Ja ihr hört es nicht an usw

**3.2.7 Gender, Sex auf Klassenfahrt, Sex zwischen Schülern und Schülerinnen.
Whatsapp am Montag 26. Januar 2015**

26.01.15 17:48:24

Student A. j uploaded to the Whatsapp chat protocol 7 the following section of a journal, which states that 7 girls came back pregnant from a school journey. One boy explicitly refers to the girl A...a that she should learn from this example. The girls don't comment on these sexist, provocative statements.



Jungs ihr wisst bescheid;)

- Hahahaha

- Hahahah

D...j: A..a nimm dir ein Beispiel an denen

A...j: Wir toppen es jungs ☐

D...j: Ja machen wir A..a 8mal schwanger

A... j: liiiii

- Hahahha

A...j: Hahaha ich antworte nie wieder keine Ahnung wenn mama fragt was ich essen will

A...j: : Hahahahaha

- Hahaha



3.2.8 Gender sensitivity: Boys as technology specialists for the sound studio are the management group, a girl comments as observer to the male management group (Thursday 29th January, Rap der Gruppe CoD)

In the sound studio of the youth centre, the non-specialist members for sound studios, boys and girls, became reactive to the specialists. They serve as assistants for the specialists, boys, A...j, Y...n and F.o, who have already organized by means of Whatsapp (see above) the structure for working in the sound studio. This group also did the communication with the head of the youth centre and booked the sound

studio. They also stood up against some disruptive boys and sent them out of the studio. The teacher supported these three technology specialists, because they realized the already agreed division of labour and responsibility. This responsibility is a result of the educational design of *Collaborative Knowledge Building*.



(Above) Photo of the sound studio and the closet of the speaker. Under the guidance of A...j (centre) students installed the microphone. A...j is a specialist of the sound studio with elaborate experiences of using the studio in the youth centre. Explicitly self-motivated, he had organized to work in the youth centre. Deliberately he offers his expertise about the new context sound studio / school.

On the left: T...o as speaker of the rap text of the group CoD.

On the right: J...a is a powerful and self-confident girl and well accepted in the class a. She is recognized as an experienced singer by class 9a.

(Below): For the Rap production J...a took the role of a critical viewer. Two of the three male technology specialists (from the left), F.o and A...j sat in the technological centre, at the mixing desk. The girl J.....a is in a discussion with Y...n, a third member of the male management team (right photo). J.....a is also a commenting observer on the whole event (left photo), The boy Y...n controls what is happening in the speaker's closet.



From time to time this deliberately planned organization structure gets out of control. Subsequently, the teacher had to intervene by supporting the management group.

References

¹ Scardamalia, M., & Bereiter, C. (1999). 'Schools as knowledge-building organizations'. In: Keating/ Hertzman (eds.): *Today's children, tomorrow's society: the developmental health and wealth of nations*. New York: Guilford, 274-289.

² Dourish, P; (2004) 'What we talk about when we talk about context.' In *Personal and Ubiquitous Computing* 8(1), . 19-30. Also available at:<http://www.ics.uci.edu/~jpd/publications/2004/PUC2004-context.pdf>