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**The Criteria of Culture: An Evaluation of Criteria Used in the Selection  
of Foreign Language Texts for C2 Research and Instruction**

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**The Criteria of Culture: An Evaluation of Criteria Used in the Selection  
of Foreign Language Texts for C2 Research and Instruction**

**by**

**Chelsea Kathlyn Sanchez, B.A.**

**Report**

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## **Dedication**

I gratefully dedicate this work to

my mother, Ginger

my grandmother, Kathye

my aunt, Rebecca,

my aunt, Mary,

my step-father, Jack,

and my cousin, Stephanie

for all the sacrifices they made and support  
they gave to help me reach this point in my life.

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## **Abstract**

# **The Criteria of Culture: An Evaluation of Criteria Used in the Selection of Foreign Language Texts for C2 Research and Instruction**

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This report discusses the history of culture instruction in the language classroom and the increasing attraction to teaching culture as a process, as championed by Byram's (1997) discussion of objectives for intercultural communicative competence (ICC), rather than as the static facts reflected in traditional “culture capsule” lessons.

Although according to Burwitz-Melzer (2001) such objectives left “teachers at a loss as to what to expect from their learners, how to structure their lessons and how to structure their lessons,” (p.31), using the recent outpouring of literature on ICC and its subfield, transcultural literacy, in this report Byram's original goals are adapted into an instructional timeline to guide teachers in encouraging the development of ICC, with evidence contradicting Byram's claims that such a process cannot be represented linearly or generalized to all language learning contexts. These goals are followed by resulting criteria for the selection of texts and supplementary tasks acting as the focal point of integrated language and culture lessons.

These criteria are then translated into a rubric to assist instructors in identifying the aspects of a text that naturally encourage ICC development and which aspects require additional support in order to be beneficial for this purpose. Finally, this rubric is used to assess three lesson plans published in peer-reviewed journals for the contexts of English, Spanish, and German as foreign languages at the university level, as well as a text for a secondary EFL classroom with an example lesson plan of efficient language and culture integration, leading to a discussion of the need for future research on the interaction of text and task in cultural instruction.

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## **Chapter One – Introduction**

Culture is the core of foreign language education; however, this label incorporates a multitude of factors, just as the acquisition of a second culture is a process composed of several mentally and emotionally trying stages. As a result, “culture,” in language research is a difficult variable to control, and intercultural communicative competence (hereafter ICC) is an ambitious goal to set for language learners.

Despite these difficulties, the importance of ICC, as expressed both by academics and potential employers, has led to increased research and pedagogical practice in developing that competence. By briefly reviewing the history of this investigation, recognizing existing patterns and practices in cultural instruction through texts from the second culture (hereafter C2), and comparing these patterns to existing research on C2 acquisition through these texts, it will be possible to provide pre-service and culturally unprepared instructors guidelines for facilitating student growth toward ICC and to plot a course for future research in this area.

Lies Sercu's (2005) research on teachers' perceptions of culture instruction reveals that even throughout the economically and linguistically networked European Union foreign language instructors do not frequently teach culture, and when they do, it is not in a manner that encourages the development of ICC. Despite more than forty years with distinct objectives for C2 students, there has been a longstanding tradition of including culture in the classroom primarily through “culture capsules,” or pre-packaged chunks of information on universal but superficial topics: holidays, food, the nuclear family, etc.

Frequently, this information is provided in a static state of fact and largely separated from language learning. In many textbooks, for example, cultural notes appear in boxes outside of the main text, and in the context of U.S. foreign language instruction, “culture days,” particularly at the beginner level, are frequently taught in the L1.

Fischer (1997) summarizes the problems inherent in this approach, including the lack of completeness and questionable representativeness of the information provided. Additionally, the information that becomes “representative” of a culture is subject to students' language proficiency, to the chance availability of sources, and to the selection criteria and/or biases of instructors, department heads, and textbook authors and publishers (qtd. in Schulz, 2007, p. 13).

In addition to reinforcing existing stereotypes and encouraging the development of new ones, as discussed in Mantle-Bromley (1992), Swaffar (1992), Scott and Huntington (2002), and Abrams (2002), culture capsules have also proven ineffective even in allowing students to recognize the importance of the information provided and apply it. In the context of university Spanish as a second language, Evans and Gonzalez (1993) explain,

“[Even] though frequent mention is made of the traditional close-knit extended family, rarely are manifestations of this value presented.... Students will continue to envision multi-generational households without realizing the consequences of being a member of this network.” (p. 41)

Although students exposed to culture capsules can regurgitate relevant information on command, they may not be able to recognize the patterns governing that

information in appropriate contexts, let alone apply it to the management of their own behavior.

Addressing this situation, in 1999 the National Standards for Foreign Language Education described objectives for students in five areas: communication, cultures, connections, comparisons, and communities. As a result, foreign language instructors have increasingly attempted to incorporate culture in the curriculum, and research studies have tried to discover the most effective ways to do so.

These efforts have not yet reached the vast majority of foreign language classrooms, primarily because instructors feel that they do not have time to include it due to the amount of language they are required to cover (Sercu, 2005, p.--). However, the innate integration of language and culture require such an approach., and through a close analysis of the current research on ICC and culture instruction, the different component skills incorporated within ICC can be identified and utilized to organize efficient integrated language-and-culture lesson plans that better promote the development of ICC without putting additional time constraints on instructors.

Before continuing, it is necessary to define a few important terms.

## **Chapter Two – Definitions**

### **1. CULTURE**

In defining culture, based on the number of citations, Kramsch's (1998) lengthy definitions appear to be quite popular, with some researchers basing this preference on her inclusion of history and therefore past, present, and continuing process, as native and non-native speakers interact with each other, with C2 productions, and with productions received by the C2, to negotiate “truth” and create meaning (Schulz, 2007; Scott & Huntington, 2002, p. 624).

While the Standards themselves do not explicitly include history in their definition, they do leave room for additional components. "The term 'culture' is generally understood to include the philosophical perspectives, the behavioral practices, and the products—both tangible and intangible—of a society," (2006, p. 47). The standards directly identified with culture include students' ability to “demonstrate an understanding of the relationship between the practices and perspectives of the culture studied,” and “to demonstrate an understanding of the relationship between the products and perspectives of the culture studied,” (p. 50-51). These abilities are commonly packaged in the terms cultural/intercultural communicative competence or ICC.

## 2. INTERCULTURAL COMMUNICATIVE COMPETENCE

According to the “Interagency Language Roundtable Skill level Descriptions for Competence in Intercultural Communication,” “competence in intercultural communication is the ability to take part effectively in a given social context by understanding what is being communicated and by employing appropriate language and behavior to convey an intended message,” (2011, p. 2). ICC is considered an umbrella term including cross-cultural communication and transcultural literacy (Urlaub, 2011). The difference between these terms largely lies in the inclusion in transcultural literacy of a third space existing between the C1 and C2—the culture of second-language users including aspects of both cultures. This is an integral aspect of language and culture instruction, particularly in legitimizing classroom and lower-level language use, and it also reflects the cultural learning process described below. However, ICC is used here because it also encompasses language learning for instrumental reasons, in situations where C1 influences may be less appropriate, and better reflects a measurable goal for assessment.

ICC is almost exclusively defined in terms of instructional and learning objectives. Both Byram (1997, pp. 10-16) and Schulz (2007, pp. 14-16) summarize lists of objectives for ICC from numerous authors, revealing an increasing complexity over the years in order to provide instructors tangible, measurable goals. These goals are most thoroughly detailed in Bryam's *Teaching and Assessing Intercultural Communicative Competence* (1997, See Appendix A). For the purpose of a working definition of ICC, however, these objectives appear most concisely in Seelye's 1997 “supergoal:” “All



students will develop the cultural understandings, attitudes, and performance skills needed to function appropriately within a segment of another society and to communicate with people socialized in that culture,” (p. 100). This definition incorporates the many aspects of behavior and interaction that are influenced by culture.

As in van Ek's (1986) breakdown of ICC into linguistic competence, sociolinguistic competence, discourse competence, strategic competence, sociocultural competence, and social competence, this goal actually reveals the relationship between culture and each of the 5 Cs set forth in the National Standards. This is important to note because gaining “knowledge and information” about another culture entails the cultural capsules we have already endured, and demonstrating “an understanding of the relationship” between practices, products, and perspectives in another culture might include the ever-desired critical thinking skills most students today sadly lack, but it does not include actual application of understanding.

Both Communication and Communities, of course, require students to “engage in conversations,” including the vocal and written exchange of information with native and non-native speaker groups across multiple subjects and across the three interpretive modes, interpersonal, interpretive, and presentational. These modes, as Schulz (2007) explains, respectively imply “culturally appropriate interaction.... sufficient knowledge of the target culture to understand culture-specific meanings.... and selection of culture-appropriate contents and use of style and register,” (p. 10). Similarly, under Comparisons, students are not only explicitly expected to be able to compare the first and second culture, but to be able to compare the L1 and L2, again requiring recognition of

differences in discourse structure, register, culture-specific connotations of vocabulary, as well as the variability of these traits among different intracultural groups and different L2-speaking cultures.

While, Connections also require interaction with authentic texts and native speakers, the fulfillment of Standard 3.2 in particular suggests an empathetic or culturally relativistic worldview: “Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures,” (p. 56). As I will discuss below, most researchers and instructors involved in SLA have stressed cultural relativism as a necessity for the development of ICC.

### **3. CULTURAL PRODUCTS, TEXTS AND REALIA**

In order to promote the development of ICC in the classroom, the literature has primarily focused on the use of texts. Kramsch (1998) defines a similar word, “product” within her definition of culture, laying out a broad outline that includes a culture's “technological achievements, its monuments, its works of art, its popular culture,” (p. 10). Every cultural product presents possibilities for both language and culture instruction, but I have set aside the word “text” as a subcategory of cultural products with innate linguistic components, such as written works, song, and film.

Hammer (2008) summarizes (and further investigates) the usefulness of film for cross-cultural understanding as discussed in articles by Stephens (2001), Joiner (1990), and Rose (2005). These include films' provision of “visual and acoustic clues to different styles of language use,” and “ethical boundaries, conceptual frameworks, national memory, and identity, and access to the cultural forces and attitudes that shape the civilization,” (Hammer, 2008, p.4; Stephens, 2001, p.22, qtd. in Hammer, 2008, p.4). Similarly, Scott and Huntington (2002) support the use of literature for cultural study. “[L]iterary texts are codified, interpretative lenses that construct meanings from cultural signs and references. Literature does not provide one-to-one definitions of cultural phenomena; instead, it presents nuanced interpretations of reality,” (p.624). This reasoning can easily apply to all texts, particularly those that, unlike canonical literature, target a larger cross-section of C2 society, such as blockbuster films.

Another term that falls under cultural products is “realia.” Gallein (1998, p. 157) explains that realia can include items such as train timetables, menus, and tax forms,

while a more general definition seems to encompass any product that can be brought into the classroom. The products Gallein mentions, however, are utilitarian documents meant to be interpretable by an even larger group of people than those products included in my definition of “text,” perhaps due to the fact that non-native speakers must frequently read menus and timetables.

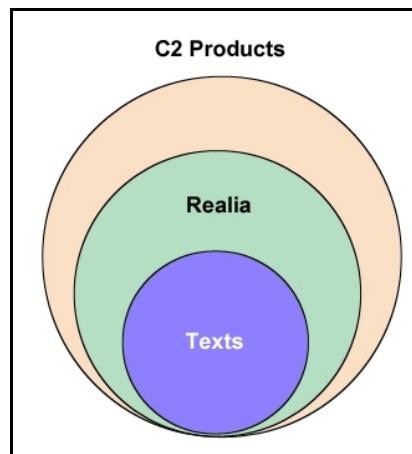
Due to their conciseness, these forms of realia are likely to be more helpful if used as products supporting the understanding of a more detailed text or for noticing small details because of the lesser presence of linguistic and contextual clues for cultural interpretation inherent in the item. A train timetable, for example, may hint toward the importance of public transportation in a region, depending on the complexity of the system, but a story taking place in enormous cities like Moscow and New York is more likely to help students recognize how C2 members feel about the system, any of the sociocultural associations natives make between use of the train or particular regions around stops, or whether or not locals expect the timetable to reflect actual arrival times.

As a result of this difference between text and realia, I have further situated “text” as a subcategory of “realia,” where “texts” are cultural products that can be brought into the classroom and which strongly exhibit linguistic and cultural embeddedness. (See Figure 3.1). Cultural products that would not be included under realia, therefore, would include anything that cannot fit into the classroom.

For example, it is not permitted to take pictures in Lenin's tomb, so students would be required to travel to Red Square to witness how Russians behave around this important site (rather than hearing stories that have been filtered through the regional and

individual culture of the storyteller). It can also be argued, for sites that *can* be photographed, that an important building and *pictures* of the building are separate products in and of themselves because reality is manipulated by the photographer when they decide the angle of the shot and what to include or exclude. The final product embodies their perception of importance, or simply their own interests, again reflecting native and individual culture influences.

*Figure 2.1. The Position of Texts within Cultural Products*



Even despite these categorizations, there is clearly some gray area between the realia/text distinction. While it is tempting to instead visualize these on a continuum of increasing linguistic complexity, this is complicated by the density of extremely short texts, such as plaques on monuments, but the high level of grammatical and lexical knowledge necessary for decoding long texts. Oh (2001) shows that longer texts, including more linguistic and contextual clues, are usually more comprehensible to language learners, and these clues are necessarily embedded in the shared culture of

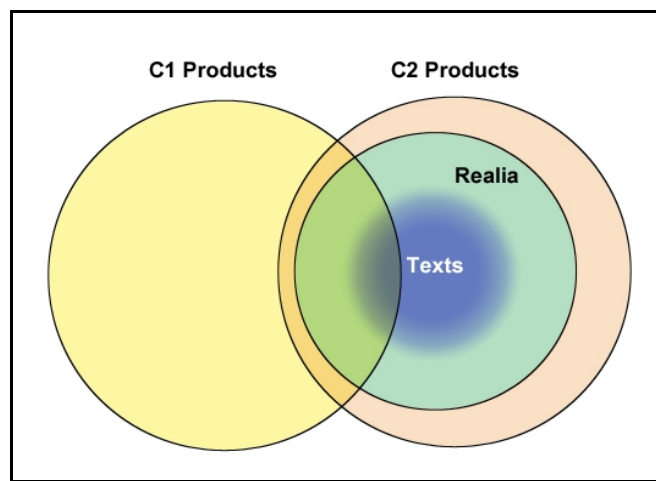
acceptable use and interpretation for the author's intended C2 audience. However, it also seems arbitrary to correlate the applicability of products for ICC instruction by organizing them according to the length of the language samples they include. A Venn diagram properly reflects the relationships among the respective traits of each category.

A final complicating factor is the fact that some conceptions of culture include within the C2 products from the C1, particularly in the case of native English speakers learning a foreign language (Lee Zoreda, 2006, p.65-66). Although it is true that many English-language products have a place in other cultures, strong examples of this influence will therefore be evident in authentic materials originating within the C2. The Russian movie *Luna Park* (1991), for example, features a conversation between young skinheads about Arnold Schwarzenegger, and numerous products around the world provide C2 interpretations of religious texts originating in different cultures.

Another area of overlap, however, is evident in remakes, including film and Internet “fanfiction,” stories written by primarily fans of shows and movies. To some extent, both take stories originating in another culture and filter them through the C2 lens of interpretation. The vast majority of these feature authentic language use and altered story lines which better reflect the C2, but there are less authentic examples, for example, the 1981 Russian television series *Sherlock Holmes*, based on the works of British author Sir Arthur Conan Doyle, which takes place in the originally dictated settings and makes use of dated rather than modern Russian.

Finally, I have included an area of overlap between only the C1 and C2 products to reflect live storytelling by C2 members about C1 products, which, if not recorded, cannot be brought into the class. For these reasons, a final representation of the definitions related to C2 cultural products can be visualized as represented in Figure 3.2.

*Figure 2.2. The Position of Texts within Cultural Products with C1-C2 Interaction*



In summary, while in the classroom, student comprehension of texts may require the investigation of additional cultural products characterized by a sparsity or absence of linguistic components, and while these cultural products may be from the target culture or from international influences on the target culture, in order to integrate and facilitate L2 and C2 acquisition, target texts should be authentic C2 productions with linguistic components.

## **Chapter Three – Text Selection**

Despite the specificity of “texts” categorization, it is clear from studies and lesson plans targeting ICC that there remain numerous criteria guiding text selection. These reflect the understanding that intercultural communicative competence is a learning process.

### **1. ICC AS A LEARNING PROCESS**

Like culture itself, the path toward C2 acquisition is viewed as “a process that is dynamic, developmental, and ongoing,” (Schulz, 2007, p. 12). According to Paige (1993), Robinson-Stuart and Nocon (1996), and Byon (2007), among others, this a process by which “learners first become aware of their own native cultural perspectives and then learn to appreciate different cultural perspectives,” (Byron, 2007, p. 74), eventually integrating aspects of that culture into their own. As a process, cultural learning is marked by specific objectives—students achievements required for culturally appropriate management of verbal and non-verbal L2 interactions.

Although Byram (1997) argues extensively against the possibility both of ordering objectives temporally and of identifying processes generalizable across multiple contexts, an examination of the literature suggests that there is an observable trend that can be directed to all students while still remaining interpretable to different contexts. In fact, the trend presented below resembles in many respects Milton Bennett's (1993) six-step Developmental Model of Intercultural Sensitivity.



In Table 3.1, The Timeline of Instructional Progression Toward ICC (TIPTICC), many but not all of Byram's objectives have been ordered into reduced goals for teachers to realize and assess in the classroom. (Reasons for the exclusion of others is included in Subsection 3.) While each of the cognitive traits and skills listed continues to interact and develop with others after its initial introduction, that introduction and interaction is necessary for the subsequent goal to be completed successfully.

*Table 3.1. Timeline of Instructional Progression Toward ICC (TIPTICC)*

**Timeline of Instructional Progression Toward ICC (TIPTICC)**

1. Develop students' affective and cultural awareness
2. Develop students' skills for critical thinking and analysis.
3. Develop students' empathy toward the C2 and their cognitive flexibility.
4. Encourage students' active participation in and contribution to the C2.
5. Develop students' independent ability to appropriately apply culture-specific patterns to new interpretative contexts.

It is tempting to believe that at least the first three goals will be easily transferable to all future concepts in the C2 after initial instruction; however, new discoveries contrasting sharply with students' beliefs or expectations can cause them to regress, requiring additional activities to reinforce a comfort level in which students can maintain cultural relativism.

Summarizing Hanvey's (1975) four levels of acculturation, Mantle-Bromley (1992) explains such a regression,

Throughout the acculturation process... the learner will necessarily fluctuate between levels. As new expressions of the culture are introduced, he is more likely to return to Level Two, where he will deal with the frustration of his culture-bound behaviors in relation to the new cultural

event. As the event seems more and more believable, and the student establishes a new set of behaviors, he will progress again to Level Three of [cognitive flexibility]. (p. 118)

Although the introduction of new material may hinder cultural development for a time, it is necessary that students be introduced to these aspects of the C2 in order to develop ICC in such situations. For example, while American female students may have no problem accepting regional differences in educational styles, they may find it much more difficult to accommodate sex-based differences, such as appropriate interlocutors and register, involved in the same or different contexts. Nonetheless, failing to use such registers could be seen as disrespect and reduce the effectiveness of students' interaction.

On the other side of this coin, the process of ICC development also equips students with the qualities and skills necessary to analyze any other culture and act within it. As Byram (1997, pp.20-21) explains, there are four great advantages to presenting culture as a learning and creating process rather than as static fact. The latter three advantages stem from the first, that culture as process gives students the analytical tools to understand and evaluate any culture with which they come in contact. These skills result in increased access to L2 materials (which can be used to form a more representative mosaic of the C2 by incorporating the numerous subcultures it contains); better understanding of the nature of students' C1 group memberships and exclusions, how they are formed by the dominant culture, and how this influences interaction among the subcultures; and the opportunity to become active and equal participants under the larger C2 umbrella (ICC) by representing a third-space subculture of L2 speakers with a separate shared history of C1 and C2 beliefs and experiences (transcultural literacy).

Each of the steps in this process toward ICC is supported by research, as detailed below, in addition to brief notes of how each step can be executed in the classroom. Following, is a reflection on the TIPTICC and a model describing the interaction of these objectives.

## **2. SUPPORT FOR THE CULTURAL TIMELINE**

### **Developing Students' Affective and Cultural Awareness**

Affective awareness, as explained by Scott and Huntington (2002), denotes consciousness of personal feelings about the Other, which increases students' ability to alter these feelings to develop empathy for them. Scott and Huntington argue that affective awareness, along with cognitive flexibility, is an essential component of ICC development (p.624). Both Byram (1997) and Wright (2000) argue that the benefit of affective awareness for cultural competence lies in its relief of the psychological stress associated with encountering the unfamiliar. “Students given the opportunity to consider their personal experiences, attitudes, and values in relation to various ideas presented about the target culture, seem more likely to respond positively to people and situations that are unfamiliar or 'other,’” (Wright, 2000, p. 337). As suggested by Wright, this development also best occurs in comparison of the C1 with the C2.

As previously mentioned, cultural awareness is frequently interpreted as strict knowledge of the C2 and the recognition of similarities and differences between the C1 and C2. Cultural awareness here includes both cultural comparisons and an understanding of how cultures develop, how they are maintained, and how they influence perceptions of the self and the Other.

A good starting point for developing cultural awareness is to develop a classroom definition of culture. This is important because it shows students and instructors where they are starting, providing a benchmark for growth throughout students' language and

culture learning careers, while also encouraging students to consider the many components contributing to cultural differences.

In a study to determine the influence of text type on ICC development, Scott and Huntington (2002) use pre- and post-treatment questionnaires that include questions eliciting definitions and conceptions of culture in general and of the French dominant culture and the French-speaking culture of the Côte d'Ivoire. Many students in the treatment group expanded their definition of culture to include a people's history and intercultural interactions. Similarly, Wright (2000) also has students provide their “current” definition of culture in their portfolios, which “[help] students elucidate the complexities involved in culture *and* assess learner progress,” (p. 335).

Instructors can elicit the different factors that comprise culture to expand students' initial understandings by, for example, asking if people of different socioeconomic classes react to situations the same way. Or, instructors can have students refer back to their definitions and update them according to what they learn as they encounter and analyze more cultural differences.

Cross-cultural comparisons are extremely easy to elicit but can also reinforce a divisive mindset and lead to generalizations that ignore the multitude of intracultural experiences in every culture (Abrams, 2002, p.142). For this reason, they are at the beginning of the instructional process. Further discussed below, using the familiar as a starting point by comparing the differences and similarities between two cultures students can become aware of the factors associated with cultural differences, thus expanding their classroom definition of culture (Ortuno, 1991; Leblanc et al., 1990).

Garcia (1991) describes a thematic unit based on three authentic texts selected from Hispanic newspapers. These announcements center on global life events: birth, marriage, and death, allowing students to reflect on their personal experiences with such announcements and events in their own lives. Students compare these announcements to those they are accustomed to seeing to make cross-cultural comparisons. Garcia also chose these texts because of their reflection of the importance of religion in Hispanic culture; therefore, if students have not already included religion in their definition of culture, they should do so after completing these lessons.

The most important aspect of this stage is to encourage reflection on the C1. McKay (2002) argues that this “helps establish a sphere of interculturality,” (p.100). That is, as students recognize how the C2 and C1 differ, they will be tempted to draw broad inferences from what they see. However, they should be encouraged to first consider to what extent they are involved in the C1 practices under scrutiny, how those practices reflect on them personally, and how they might be misinterpreted by another society.

For example, Garcia's (1991) students infer from five birth announcements that “births are important not only for a family but for the entire community,” (p.517), but this implies that this situation is universal for Hispanic people, while in the U.S., births are never of community importance anywhere. In addition to the the plethora of birth announcements from Hollywood, however, the increasing use of the Internet for the building of trans- and international communities and the sharing of community news shows that this is not the case.

Such practice in turn can foster discussion on how culture is developed as a source of group social identity and reinforced with such broad, divisive categorization.

As Byram explains,

If an individual knows about the ways in which their social identities have been acquired, how they are a prism through which other members of their group are perceived, and how they in turn perceive their interlocutors from another group, that awareness provides a basis for successful interaction. (1997, p. 36).

This success becomes possible because after students recognize how their cultural identity influences their perceptions, they can use analysis to attempt interpreting events in the differing cultural context in which they take place.

Finally, cultural awareness includes students' awareness of common C2 stereotypes or perceptions of the C1. In addition to encouraging reflection on the validity and implications of C1 stereotypes of other cultures, it also allows students to prepare for the predispositions of C2 interlocutors and for the negotiation of possible misunderstandings.

### **Developing Students' Skills for Critical Thinking and Analysis**

Critical thinking allows students to synthesize multiple clues, identify patterns in linguistic and cultural practices, and analyze them through an emic perspective in order to understand their importance and arrive at an appropriate interpretation of them. Byram (1997) promotes “equipping learners with the means of accessing and analysing any cultural practices they encounter, whatever their status in a society,” (p. 19).

Wright (2000) shows that students taught according to constructivist theories, which require inductive learning, measurably increased in cross-cultural adaptability, as measured by the Cross-Cultural Adaptability Inventory (CCAI), and this inductive learning requires significant skills in critical thinking. In fact Wright's goals for the treatment group in his study included higher-order cognitive learning (p.332).

Critical thinking, however, is an extremely broad term made up of a numerous sub-skills, including drawing recognizing when authors imply information, analyzing how word choice and other rhetorical clues reflect personal opinion, supporting inferences with evidence, drawing connections between similar situations and organizing relevant information together, and using those perceived patterns to make inferences. The latter two in this list have been expanded into separate stages altogether, but the importance of each sub-skill should not be underestimated.

While students in Hammer's (2008) study frequently draw broad and often erroneous conclusions about German culture based on their observations of episodes of a soap opera, they make the same conclusions about American culture, both positive and negative. The instructor helps students develop their critical thinking skills by providing questions that help them qualify their ideas or recognize their shaky logic. Similarly, as one of the five goals in Schulz (2007) lists as a foundation for ICC is “Students recognize stereotypes or generalizations about the home and target cultures and evaluate them in terms of the amount of substantiating evidence,” (p.17).

As a result of his study comparing constructive learning to instructive learning, Wright (2000) proposes a teaching model that includes both encouraging students to



attempt solving problems their own way and to express their reasoning “by sharing opinions, solutions, and strategies with the teacher and other students,” (p.335).

For example, commenting on Swaffar's criticism of cultural fact sheets, Scott and Huntington mention the learning dichotomy of encoding and decoding information, describing decoding as a “this equals that” situation and encoding as a “this changes or affects something else” situation that “promotes the development of cognitive flexibility,” by requiring students to recognize patterns inductively (p.624). This is evident in Hammer's (2008) study on the usefulness of the television series *Lindenstraße* in students' development of ICC. According to the results, students who participate more in discussions, particularly those fostering open (rather than guided) conversation, show a measurable increase in ICC, as measure by episode response papers graded with the Scale for Assessing Students' Cultural Horizon (SASCH) rubric.

Similarly, in Scott and Huntington (2002), while one group read a poem, the other read a fact sheet, which “essentially answer[ed]...questions the subjects had not asked,” (p.629). This group was less interested in discussing the text and exhibited no indications of growth toward ICC (p.626-629).

### **Develop Students' Empathy and Cognitive Flexibility**

Cognitive flexibility, as explained by Scott and Huntington (2002) “involves acknowledgment of multiple views, tolerance of ambiguity, and nonjudgmental evaluation of the Other,” (p. 624). This is important because individual culture and interest can lead to misinterpretation of texts (Omaggio,1986, p. 101). Schulz (2007)

argues that cultural relativity “implies critical thinking in attempting to see the logic of a pattern in its own cultural context,” (p. 15), which is why I have placed it in this position. In addition to avoiding judgment of a culture according to the standards of the C1, developing students' ability to recognize culture-specific patterns and the relevance of those patterns in context is the primary goal of this stage. As the “Interagency Language Roundtable Skill level Descriptions for Competence in Intercultural Communication” explain, “[Any] successful communication, but particularly intercultural communication, is generally dependent on interpersonal skills, disposition, tolerance for ambiguity, and social flexibility,” (2011, p.4).

I have included the development of empathy as a precursor to the development of cognitive flexibility. With the exception of Lafayette and Schulz (1997) and perhaps other, the vast majority of goal lists for cultural competence and its assessment include sections on students' attitudes. While I am certain that interculturally competent students who do not empathize with the C2 exist, research by Scott and Huntington (2002) suggests that it does *facilitate* the acquisition of ICC. In addition some of the curricula described below include activities which consciously or unconsciously work to promote empathy in order to develop cognitive flexibility.

According to the *Standards* “American students need to...learn about the contributions of other cultures to the world at large and the solutions they offer to the common problems of humankind,” (p.43). Paige and Martin (1996) summarize the totality of a respectable history of research from many spheres, including business, the military, and, of course, anthropology, showing that cognitive flexibility correlates with

individuals' ability to “cross cultural boundaries efficiently,” (qtd. in Wright, 2000, p. 331). Recognizing the actions of another culture as contributions and considering aspects of them more legitimate than one's own requires cognitive flexibility. For this reason, cognitive flexibility is stressed “as a predisposition for interculturality,” by Kramsch (1993), Byram (1991), and Bredella (2003), as noted by Lee Zoreda (2006, p.65).

Byram agrees that cognitive flexibility is a necessity for the development of ICC. “Even the exchange of information is dependent upon understanding how what one says or writes will be perceived and interpreted in another cultural context; it depends on the ability to decentre and take up the perspective of the listener or reader,” (Byram, 1997, p.3). Although he, like Lafayette and Schulz (1975; 1997), expresses concern as to the right of the university to assess psychological traits as opposed to skills and concludes that assessment may only be applicable to some components of ICC, (1997, p. 9), Byram also cites the breakdown of processes for intercultural and intracultural communication, which Gudykunst (1994) and Christensen (1994) suggest are the same. Because federal and state governments increasingly encourage diverse classrooms and a well-rounded education, such a model creates a strong argument for developing *and* assessing cognitive flexibility.

The first three goals should be required objective in all language learning contexts, and while most language teachers, myself included, would prefer to progress to the final three objectives in all contexts, constraints in time and motivation restrict these objectives primarily to language majors.

## **Encourage Students' Active Participation in the C2**

Interaction with members of the C2 does not require native-C2 performance, and although more experiences with the C2 will encourage growth toward such a mark, truly native performance in all aspects of interaction is both an unfeasible goal and, as argued by proponents of the “third space” such as Kramersch and Byram, often an unattractive goal. Byram (1997) explains that native performance as a final objective discredits students' progress and the benefit of the C1 knowledge and experiences students carry with themselves, and he argues instead for assessment of students as “intercultural speakers” who can bring their own “cultural capital” to interactions and refuse to assimilate to aspects of C2 culture if they negotiate those differences with interlocutors.

A colleague of mine, for example, in conversation with me and a native Russian chose to use the phrases *chyorniye lyudiy* and *afrikanskiye amerikantsi* to refer to African Americans. Although our interlocutor explained that this is not how Russians refer to people of color, he explained that the Russian term sounded too similar to a racial slur, and he was not comfortable using it. After this negotiation, his phrases became appropriate in the context of our conversation.

However, students need not be proficient in order to interact with members of the C2, especially given the access many language learners now have to the Internet. Initial usage of inappropriate forms will in many cases provide students with feedback, whether their meaning does not come across or their interlocutor explicitly points out their mistake. This feedback acts as useful input that will allow them to continue to develop linguistically and culturally to expand their ICC across more contexts.

## **Develop Students' Independent Ability to Appropriately Apply C2 Patterns to New C2 Contexts**

In addition to the appropriate performative application of patterns mentioned above, students should also be able to apply C2 patterns to the interpretation of new C2 texts. As an advanced stage of cognitive flexibility and critical analysis, this objective gives students access to additional materials with a decreased need (or a complete absence of need) for the help of more proficient C2 members or participants, or the help of supplementary information. Bernhardt (2011) argues, “The key toward...enabling learners to become sophisticated comprehenders of whichever language they choose—is in creating independence on the part of the learner,” (p.78). This objective is separated from cognitive flexibility and critical analysis both because of its focus on autonomous learning and because of its focus on specifically C2 patterns and texts as opposed to the ability to perceive and learn patterns from any text.

As Corbett (2010) explains, in order to achieve this goal students must be exposed to an great quantity and variety of texts:

“Learners need to be exposed gradually to an ever-increasing range of... genres, each of which serves a particular purpose for the community of speakers and writers that uses it. Many genres are governed by a relatively stable set of linguistic conventions which are appropriate for their cultural purpose.... As learners become familiar and confident with the conventions governing different genres, their communicative repertoire expands,” (p.3).

By increasing students' ability to manage comprehension of multiple types of texts and interact with them, instructors can foster their ability to apply perceived cultural patterns by understanding or producing new discourse in context-appropriate styles.

### **3. REFLECTION ON TIPTICC**

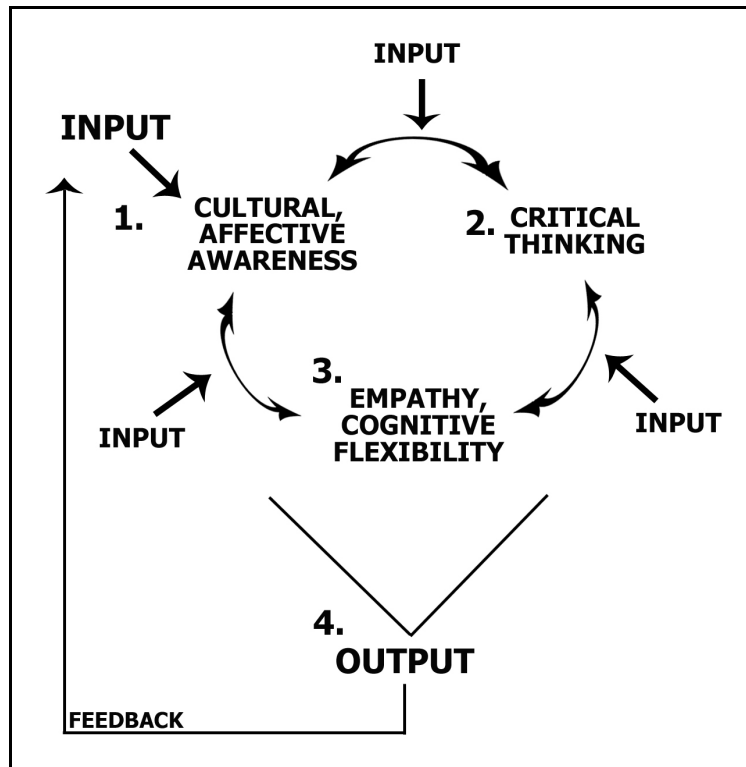
At this point in time, this model (represented visually in Figure 4.1) can be imagined as cooking without a recipe. The instructor knows the ingredients and begins to mix them together, and as the ingredients mix, they interact, enhancing each others' tastes. Regression can be seen as accidentally adding another ingredient that turns the batter sour, but if you add enough of the other ingredients, incorporating this ingredient isn't difficult. In other words, as always in FLE, sufficient input (and input from output) is key for eventual success.

For that reason, although Byram's (1997) model incorporates goals relating to knowledge of the C1 and C2, this model focuses specifically on students' abilities to engage with texts in a way that will foster learning about the C2 and learning about how to participate in the C2. Each context will place different demands on students in terms of knowledge, but as Byram also extensively argues, cognitive flexibility is a goal valuable for all students regardless of their context. Acquiring knowledge about the C1 and C2, therefore, is embodied throughout as “input.” What knowledge comprises this input remains context-bound and at the discretion of departmental and program directors, as well as individual instructors.

Similarly, Byram (1997) incorporates additional psychological-affective qualities, such as “interest” in the C2 and “readiness” to engage with the C2. As these overlap with the realms of motivation and anxiety, some will argue that these qualities “can be sparked but not imposed from without,” (Rivers, 1990, p. 282). I will argue below that texts

which incorporate certain criteria encourage students along the same trajectory as originally envisioned by Byram.

*Figure 3.1. Model of First-Stage ICC Development*



Finally, although I initially listed as a final objective the development of students' ability to perform appropriately in different C2 concepts, I feel that this is instead a principle that pervades the entire timeline as the purpose of engaging in cultural instruction to begin with. Instead, of including it here, I believe the timeline as broken up into objectives for language majors and non-language majors reflects a skeleton similar, but not identical, to the recently re-developed "Interagency Language Roundtable Skill

level Descriptions for Competence in Intercultural Communication,” which include contexts at each level.

“Below Level 3, common everyday situations and interactions provide the primary content and context domains, including use of voicemail, email and social media.

At Level 3, the Descriptions expand to include the domains of business and other professional settings. At Level 4 and above, successful participation in the full range of social, professional and cultural interactions is achieved.” (2011, p. 4)

While the new ILR criteria also include a more straightforward development of cultural awareness, ethnorelativism, and cultural knowledge, the contextual criteria above may not reflect the principle of moving from the familiar to the unfamiliar in terms of cultural knowledge and ability or linguistic complexity for all students, particularly for older students who may be more comfortable in and motivated by the professional sphere than by “social media.” A parallel example would be the strict progression of grammatical forms in instruction, which severely limits students' ability to communicate, as opposed to the cyclical teaching of forms now encouraged. Similarly, the professional sphere is likely to include more regulated, standardized language, while social media are subject to more difficult colloquial language. Instead, I feel that the concurrent development of skills in each of these areas better incorporates students' interests and background knowledge, and that the TIPTICC model represents a better skeleton for the development of official grading criteria for ICC.

The following chapter discusses a possible list of criteria for selecting texts and a rubric for determining additional support students may need to properly engage with a text for the purpose of developing ICC in integrated language-and-culture classrooms.



#### 4. CRITERIA FOR TEXT SELECTION

Table 3.2 summarizes the criteria for text selection. These criteria are largely informed by Byram's (1997) goals for the development of ICC, as well as by additional consideration of ICC and language pedagogy in general. Swaffar and Arens (2005) in particular include a useful discussion of many of these criteria with a focus on reading comprehension. The importance of each criterion for ICC is expanded below, followed by a review articles focusing on the development of ICC through texts in terms of the criteria listed. These are key not only for opening the door to integrated language-culture classrooms, but to streamlining the process of lesson planning for such classrooms.

*Table 3.2. Summary of Criteria for Text Selection*

<b>Summary of Criteria for Text Selection</b>	
1.	Authenticity
2.	Depiction of Consideration of Intercultural Encounters
1.	Intercultural Differences
2.	Intracultural Differences
3.	Stereotypes
3.	Relevance to the C2
1.	Current and Historical Events
2.	Portrayal of Important Aspects of the C2
3.	Reception of the Work
4.	Relevance to the C1
1.	Current Events
2.	Cross-Cultural Similarities
5.	Accessibility
1.	Personal Relevance
2.	Linguistic Accessibility
3.	Affective Accessibility
4.	Cultural Accessibility

## **Authenticity**

Authenticity has increasingly become a requirement for all classroom materials, although there were initially some questions as to what qualifies as an authentic text, and how well lower-level students could comprehend them. Gallien (1998) provides a definition of authentic texts in the form of two questions:

- (i) Has the material been produced without a foreign language learning aim in mind?
  - (ii) If not, was the material in any way contrived, controlled or modified in order to highlight or eliminate certain linguistic features?
- If the answer is 'yes' to the first question or 'no' to both, then one could say that the materials produced do exhibit authentic features. (p.158)

This definition includes prompted conversations, particularly those directed toward language instructors, which were excluded from previous definitions.

How well students manage authentic texts related to a variety of factors, including their language level, interest and motivation, and other criteria discussed below. A study by Scott (2004) suggests that authentic texts are more motivating, as participants achieved higher comprehension scores on a text when they believed it was authentic, regardless of whether or not that was the case, possibly due to increased attention. In terms of language level, as stated above, simplified texts have been shown to be less conducive to learner comprehension than authentic texts, which are usually longer and more complicated, (Oh, 2001). Swaffar and Arens (2005) explain,

“Short texts, particularly those from popular newspapers or magazines, often combine several topics into a single paragraph, because they know their readers are familiar with them, and so the texts can jump around through various topics. They become unreadable to groups who do not know those topics or who have not been following the discussion,” (p. 59).

Similarly, Authentic texts are more likely to expose C2 practices and perspectives, naturally encoded in phrasing, reference, and structure choices, which are frequently altered or excluded in teacher-made documents due to the perceived processing difficulties they represent.

Demonstrating student ability to manage authentic texts, instructors and researchers have frequently reported successful learner decoding abilities in such situations, (Allen et al., 1988; Kienbalm, Russell & Welty, 1986; Young, 1991; qtd. in Gallien, 1998, p. 163). In Scott and Huntington's study on the development of ICC with introductory learners of French in a university setting, an authentic poem of about 60 words was chosen for its “linguistic accessibility to introductory students,” (p.625). Far from simple, this brevity made them extremely dense, as both texts were discussed in a 20-minute time frame, requiring length to factor into the selection criteria. However, the students' successes in decoding led the authors to assert, “novice students are able to read short but challenging literary texts and engaging in serious discussion,” (p.629).

Even despite these positive results, due to those studies that do report declines in comprehension or motivation with authentic texts, it is necessary to recognize the importance of gradually increasing the complexity of texts and/or of our expectations of student comprehension to manage “language shock” and the “gap” between lower-level language classes, rife with simplified texts, and upper-level language classes that make use only of authentic texts, frequently high literature. As a result, instructors should choose texts according to the age and linguistic level of their students.

## **Depiction or Consideration of Intercultural Encounter**

### *Intercultural and Intracultural Differences and Stereotypes*

One of the five goals Schulz (2007) lists as a foundation for ICC is that “students recognize stereotypes or generalizations about the home and target cultures and evaluate them in terms of the amount of substantiating evidence,” (p.17). Stereotypes reflect both how members of the stereotyping group feel about the stereotyped, and how they represent their own culture in contrast to these stereotypes. As a result, texts including stereotypes give students the opportunity to learn about the cultures features and to reflect on the use and possible implications of stereotypes used in the C1. This benefit of this criterion is further discussed below in the evaluation of Lee Zoreda's (2006) article “Intercultural Moments in Teaching English through Film” (Chapter 5.3).

It is important to point out, however, that just as multiple perspectives from within a culture can help dispel stereotypes, students should also consider that within the C2, there are multiple subcultures. As Byram explains, “It has been the tradition of FLT to analyse in terms of national divisions and national identity, tacitly accepting the fact that this is also above all the analysis of the culture of a dominant elite. Is this tradition justified?” (1997, p.19). He argues that, in fact, it is not justified and gives more cultural collateral to a politically and economically dominant fraction of the population, a population that is even sometimes in the minority, as if increasingly the case in regions of the United States with a higher population of those of Hispanic origin, and in the European Union, of those of Turkish origin.

I have been using the term second culture in parallel with second language, and as a result, it is clear that this usage does not simply reflect national or ethnic boundaries. Depending on students' learning contexts, including intracultural differences in the curriculum could range from having students compare concert reviews in magazines devoted to two different music genres or targeting two different age groups, or they could feature stories written by Ukrainian speakers of Russian, rather than ethnic Russians, particularly if students intend to travel to Ukraine rather than Russia.

### **Relevance to the C2**

#### *Current and Historical Events, Portrayal of Important Aspects of the C2, Reception of the Work*

As mentioned above, Byram included in his objectives for ICC knowledge of historical events, important figures, relationships between countries, geography, and institutions or processes of socialization. These are all objectives that can be obtained by selecting texts that take place during or reference important current and historical events. Reflection on these events from the C1 perspective can also highlight cross-cultural differences.

Similarly, while important C2 practices and perspectives can be gleaned from any text through critical analysis, to ensure understanding of particular aspects of the C2 instructors can choose texts involving these features. For example, in Sandra Rosengrant's textbook *Russian in Use*, students study Russian geography, education, politics, ecology, and Russian communities in Russia through largely authentic texts.

(They have been glossed and altered for length). Although the book does not include activities that encourage reflection on the cultural implications of information gained from the texts, such activities can be developed by the instructor, and this knowledge does provide a foundation of knowledge for the interpretation of additional texts dealing with these subjects.

Another important aspect of these texts to consider is how they are received by their target audience and by additional C2 and international audiences for whom the text may not have been intended. For example, an investigation of the Occupy Wall Street movement includes protestors' expressions of outrage, primarily against the government's management of the recession, such as unprofessional commentary at protest movements or on the Internet, some of which is targeted to like-minded individuals, and some of which explains the movement or aims to persuade others to agree with it. At the opposite end of the spectrum presidential candidates at the Las Vegas Republican debate have analyzed and justified or denounced the event with an aim to appeal to voters.

In addition to representing multiple intracultural differences, this web of information highlights the fact that this is an important event to contemporary American culture, regardless of how one feels about it. Although presidential candidates have also mentioned issues such as returning to the gold standard, the amount of information on this topic in comparison to the Occupy Wall Street movement suggests that it is not as important. Whether or not the movement continues to remain an important issue in the future will affect whether or not using texts related to it would be appropriate in the ESL/EFL classroom.

Balanced against the importance of providing multiple intracultural voices, this criterion relates strongly to the use of canon in the classroom. In a study on compensatory processing theory in reading, for example, Bernhardt (2011) measured the influence of C2 knowledge acquired through the L1 on L2 reading abilities. The L1 texts chosen were the German canon classics Kafka's *Metamorphosis*, Goethe's *Faust*, Rilke's *Advice to a Young Poet*, and Wagner's opera *The Flying Dutchman*. The L2 texts included another story by Kafka, *Vor dem Gesetz*.

While this canon is representative of the dominant German culture, it would be equally important to consider what texts are the most popular or well-received by subcultures, as members of the target culture have clearly identified with these particular texts for a reason. While Twain, Steinbeck, Faulkner, and Hemingway are some of the biggest names in American literature, this canon has recently begun to undergo changes, incorporating, for example, texts representative of African American, homosexual, and immigrant subcultures of different historical periods. The reception of these works within the subculture determines their relevance.

## **Relevance to the C1**

### *Current and Historical Events*

C2 reactions to international events and events taking place primarily in the C1 can be beneficial for cross-cultural comparisons. For example, on the Russian news site Gazeta.ru, an article reporting President Obama's raising the debt ceiling resulted in an outpouring of sarcastic comments both against the decision and against the reporter's

choice to paint it as one that “should deliver the world from default and financial crisis,” (my translation; “Obama signs law...”). Such an article both highlights the relevance of C1 events around the world and allows students to compare and analyze C1 and C2 reactions. A less America-centric example could be the effects of the 2010 eruptions of Icelandic volcano Eyjafjallajökull on air quality and travel across much of Europe.

Helping students recognize connections between the C1 and C2, particularly at an early stage can give students a solid backdrop against which they can compare the cultures and can foster cognitive flexibility. Students can realize the impact of C1 events internationally, particularly in the American context, and therefore the importance of interaction with and consideration of other countries and cultures. Knowledge of C1 events is also important during this interaction because, as Byram (1997) notes, students may act as representatives of the C1 for C2 members, regardless of whether or not it is intended. Lack of knowledge or failure to represent it accurately could reflect poorly on the individual and the C1 as a whole. Similarly, C2 texts depicting events important to the C1 are likely to reflect the history of the relationship between the C1 and C2.

### **Accessibility**

*Personal Relevance, Linguistic Accessibility, Cultural Accessibility, Affective Accessibility*

Personal relevance to the student is a huge motivating factor, whether texts relate to students' future professional goals, their everyday hobbies, or universal emotions. According to Kramsch (1993), making cultural development personally relevant is



necessary in order for students to decenter and examine a cultural according to its own standards. Students' interests can be elicited by discussion or questionnaire at the beginning of a course, or students can select texts, perhaps from a set provided by the instructor. In a study conducted with a third-semester Russian course, Zachoval (2011) shows that students reading target language texts of their choice in an area of personal interest, rather than reading from the course textbook, results in a measurable increase in reading comprehension.

Linguistic accessibility refers to the agreement between the language level used in the text and that which students can understand. The Interagency Language Roundtable Skill Descriptions for ICC actually have the five levels of cultural competence correspond to those of linguistic competence, because differences in either skill “may impact the effectiveness of intercultural communication,” (“Interagency,” 2011, p.3). According to Bernhardt's compensatory processing theory, 30 percent of comprehension ability relates to L2 language knowledge, including grammar and vocabulary knowledge (2011, p. 35). Summarizing Nassaji (2003), Bernhardt also asserts, “automatic word recognition skills are critical for comprehension to occur in second-language text processing,” (2011, p.53). This requires a broad and deep lexical inventory and, as Bernhardt later notes, an ability to recognize abstract uses of words.

Swaffar and Arens (2005) also highlight other aspects of a text that can make them more linguistically and culturally accessible. In addition to the use of images, mentioned above, aspects of a text that can foster comprehension of and interaction with the text include a consistent point of view, the concreteness of the issues discussed (as

opposed to abstract ideas), coherent transition across main points or events, and the layout of the text on the page (p. 60). For example, students may be confused by texts with an omniscient narrator because information must be tied to multiple different characters, while a first-person narrative would be easier to understand.

Similarly, texts such as Andrei Bely's *Petersburg* are difficult for many students to understand even in the L1 because chapters or sectioned events are frequently less than a page in length. Some scenes consist only of unattributed thoughts, and characters are intentionally vague because many of them are involved in revolutionary activities. Texts with labeled section headers, on the other hand, such as those in the Strugatskiy Brothers' novella *Road to Amalthea*, give a one-line description of everything students can expect to encounter in the following chapter, providing a text frame through which students can access contextually appropriate vocabulary.

A more universal example is the accessibility of new vocabulary students can expect by reading familiar formats like Wikipedia articles. Students will can flip back and forth between L1 and L2 versions of many pages, but they are also likely familiar with the summarized information available in columns on the right hand side of the page. When reading about a film, for example, students can expect to find the date of its release, the language of the film, the genre, the director, etc.

Similarly, cultural accessibility includes the distance between cultural perspectives and practices in the C1 and C2. This distance can result from numerous factors, including the differences in cultural practices and writing styles. Steffensen et al. (1979) reported that students' expectations in terms of the events that take place during a

wedding caused them to misinterpret texts describing such events in a C2 in which they differ. Differences in the discourse structure used in persuasive papers, for example, may cause students to misinterpret a text or give up trying to understand it. As a result of a study during which students engaged with a German soap opera, Hammer (2008), suggests that female participants may have developed less in terms of cognitive flexibility due to their familiarity with the American version of the genre, as their appreciation of the texts exceeded that of male participants, who showed greater cultural development (p. 135-136).

One way of supporting cultural and affective accessibility is to choose texts that encourage empathy, by relating to events that are common to most people, or texts that employ humor to connect with the audience. Lee Zoreda's (2006) description of a film used in her classroom, *Barcelona*, paints a picture of a divisive text that would foster negative attitudes toward both the C1 and C2 due to the powerfully negative stereotypes it features. However, Lee Zoreda argues that students usually engage well with this text because it is humorous. Similarly, Evans and Gonzalez (1993) choose the text "Los envios" by Juan Gossain as a classroom text, noting that it is "humoristic and true to life," describing how Hispanic friends and family stay in touch internationally by sending packages with travelers (p. 40).

Another aspect of cultural accessibility is the principle of progressing from familiar to unfamiliar situations in text selection and task development by, for example, allowing students to consider parallel situations in the C1 to compare with the C2. According to Byram (1997), Leblanc et al. (1990) recommend that "learners' awareness

of cultures and cultural identities should begin with their own but be gradually extended outwards, to the regional, provincial, national and international,” (p. 24). Similarly, students will manage more easily with texts following a discourse structure closer to that of the C1 (depending on L1 literacy skills), than those

## 5. RUBRIC FOR THE EVALUATION OF TEXTS FOR ICC (ETICC)

This criteria for text selection embodies the majority of the objectives for the development for ICC, but some of the objectives, particularly developing critical analysis skills, requires additional tasks in conjunction with the text to be achieved. Before discussing suggestions for task development that promotes ICC, however, it is important to recognize which objectives selected texts address, and which need supplementation. The rubric featured in Table 3.3 can be used by instructors for this purpose.

*Table 3.3. Rubric for the Evaluation of Texts for ICC*

<b>Evaluation of Texts for ICC (ETICC)</b>	
Grade each statement on a scale from zero to two. Two stands for absolute agreement with the statement, and zero stands for absolute disagreement. A one stands for agreement but the possible need for supplementary tasks.	
For subsections so marked, take the highest score from among the statements in that subsection and generalize them to the entire subsection. Otherwise, all statements which do not score a two must be addressed through supplementary tasks.	
<b>Criteria</b>	<b>Grade 0-2</b>
<b>I - AUTHENTICITY</b> (All statements should be graded 2.)	
1. The text was not written or significantly altered for pedagogical purposes.	
2. The text was written by a member of the cultural community of focus, or targets this community as an audience.	
3. The text was written by a native or near-native speaker for native or near-native speakers.	

Table 3.3. (Continued)

<b>II - DEPICTION OR CONSIDERATION OF INTERCULTURAL ENCOUNTERS</b>		
	<b>Intercultural and/or Intracultural Differences, Stereotypes</b>	
	1. The text depicts intercultural, intracultural encounters and/or perspectives on other cultures	
<b>III - RELEVANCE TO THE C2</b>		
	<b>Current and Historical Events</b>	
	1. The text depicts, references, or takes place during current or historical events important to the C2.	
	<b>Portrayal of Important Aspects of the C2, Reception of the work (Take the highest score.)</b>	
	2. The text involves either the dominant culture of the wider target language community in general, or a cultural community with which students are likely to interact in the target language and/or in their native language.	
	3. The text depicts, references, or embodies important C2 perspectives.	
	4. The text depicts, references, or embodies important C2 practices.	
	5. This text or its author is widely recognized as canonically or fundamentally necessary for students of this language or this people's literature.	
<b>IV - RELEVANCE TO THE C1</b>		
	<b>Current or Historical Events</b>	
	1. The text depicts, references, or takes place during current or historical events important to the C1.	
<b>V - ACCESSIBILITY</b>		
	<b>Personal Relevance (Take the highest score.)</b>	
	1. The cultural communities featured in the text are of interest to students.	
	2. The text features information or perspectives of professional importance to students.	
	3. The text features language usage of professional importance to students.	

Table 3.3. (Continued)

<b>Linguistic Accessibility</b>		
4.	The students have the grammatical knowledge necessary to understand the text on a literal level for discussion and/or analysis.	
5.	The students have the breadth and depth of receptive vocabulary necessary to understand the text on a literal level for discussion and/or analysis.	
<b>Affective Accessibility</b> (Take the highest score.)		
6.	The students are reasonably comfortable with the subject matter from prior exposure or low C1-C2 difference.	
7.	The text employs softening techniques, such as humor.	
<b>Cultural Accessibility</b>		
8.	The text gives students the opportunity to apply cultural patterns they have recognized before.	
9.	The students are familiar with the cultural community of focus from classroom discussion or other exposure.	
10.	The students have the background knowledge necessary to draw cultural insights from this text.	
11.	The students have the critical thinking and analysis skills to interpret the text in a culturally appropriate way.	

After using the ETICC rubric to determine weak ICC points in a text and supplementing them with appropriate tasks, as discussed in the following chapter, instructors can evaluate student performance in each area using Hammer's (2008) Scale for Assessing Students' Cultural Horizons (SASCH), discussed in Chapter 5.3 and/or Burwitz-Melzer's (2001) table Learner Objectives and Observed Behavior, included in Appendix B. This table also discusses task as related to ICC objectives but narrows these objectives so extremely from Byram's comprehensive list (for the purpose of literary

instruction) that they cannot be generalized to multiple contexts, as I have attempted to do in both this chapter and the following chapter.



## Chapter Four – Task Criteria

It is important to recognize that students' ability to manage texts depends as much on the nature of the tasks involving the text as on the nature of the text itself. “[T]he difficulty or the length of the document is not the issue,” Gallien (1998, p. 162) explains, “as the task can be graded according to the learners' level and the aim is to provide the learners with strategies to cope with any type of document they may encounter.” For this reason, in this chapter, a list of different task types is provided in addition to their usefulness in the progression toward ICC.

Corbett's (2010) *Intercultural Language Activities* provides a range of ideas for opportunities to help students develop ICC. These activities are organized according to different contexts of interaction, although Corbett's description of each section's purpose suggests a focus first on developing cultural awareness and relativism in the C1, followed by cyclical work in critically analyzing and engaging with C2 perspectives in an increasingly contentious subjects. These activities are adaptable for different languages and language levels. For this reason, they are not tied to particular texts, but many can be altered to specifically target areas of authentic texts which were graded weakly in particular areas of the above rubric.

The most comprehensive source discussing tasks designed to unlock authentic texts for students is Swaffar and Arens' (2005) *Remapping the Foreign Language Curriculum: An Approach through Multiple Literacies*, which provides a detailed explanation for designing curricula that progress naturally from novice to advanced language levels both linguistically and culturally. Another source with collections of

lessons devoted to ICC is *Developing Intercultural Competence in Practice* (2001), edited by Byram, Nichols, and Stevens.

Once again, an overarching principle in task design is to progress from the familiar to the unfamiliar by, for example, encouraging students to engage in daily tasks like discussion or writing dialogues from the perspectives of different characters. Later tasks for more advanced students may include essays, articles, or short stories written with the proper application of C2 conventions, role-playing activities of unfamiliar situations, and impromptu live or electronic chats or cooperative activities with native speakers.

Another area of concern is that, instructors' task design will necessarily focus student attention on particular aspects of the text that are viewed as the most important culturally or for comprehension. Just as in the selection of texts, this gives the instructor power to shape students' perceptions of the culture of focus. The inclusion of multiple discussion activities or activities in which students acquire additional information from outside sources on issues brought up in the text will help reduce this influence. Hammer (2008), for example, suggests that discussion sessions following that are open (with only minimal teacher facilitation) encourage more cultural development than teacher-guided discussions.

Similarly, Hall (2002) summarizes research showing that the IRE format of teacher-student interaction—instructor initiation (I), student response (R), and instructor evaluation (E)—asserts the teacher's control over the lesson and over the material, reducing the perceived value of students' responses and therefore their level of

participation. The IRF format, on the other hand, where F stands for instances where the instructor “follows up” by “asking them to expand their thinking, justify or clarify their opinions, or make connections to their own experiences,” (p.92) encouraged participation and the development of language and critical thinking skills.

## **1. AUTHENTICITY**

There is little that can be done to make a text more authentic, particularly if it was not written by a member of the C2. However, many important texts about other cultures do exist in L1s and C1s, and, as will be discussed below, this information may still be important for student comprehension of authentic texts. For that reason, instructors may consider tasks which incorporate the use of unauthentic texts for the purpose of supporting linguistic of cultural accessibility.

However, the sections below will show that grading tasks to students' levels will enable them instead to glean similar information from truly authentic texts without this go-between. Nonetheless, unauthentic texts may also be useful for activities involving the comparison of C1 and C2 perspectives, particularly in the area of current events, when students can be asked to compare a news article in the L1 and L2 to analyze both the amount of information provided, similarities and differences in formatting and word choice, the angle from which the issue is presented, and (for online articles) the public response to this portrayal.

## 2. INTERCULTURAL AND/OR INTRACULTURAL DIFFERENCES, STEREOTYPES

Not every text that is useful in the language classroom will contain intercultural encounters in terms of involving people from different countries or even subcultures, but keeping in mind the classroom definition of culture, which should also include social class, most fictional texts will still fulfill this objective by providing hints at cultural perspectives and identity. However, expository texts share this quality to some extent by focusing the reader's attention on specific information.

Three Wikipedia articles, for example, “Government of Ukraine,” “Ukraine,” and the Russian-language article “Ukraina,” express an unbiased account of how President Viktor Yanukovich, the head of a political party focused on changing the Ukrainian Constitution to decrease the power of the executive branch, annulled these changes upon coming to power in a move contested by the Constitutional Court. While Americans with a cultural history generally opposing centralized power may be alarmed by such facts, and while it is clear Yanukovich has encountered *some* opposition, an investigation into how Ukrainians feel about these developments would be necessary before jumping to any conclusions about general trends in political preferences.

The most obvious task to implement to enhance the presence of interculturality is online discussion with members of the C2 on topics from the text. Corbett (2010) provides numerous such activities, including one in which students watch a movie from the C2, look up reviews of the film, and discuss C2 movies with members of the C2 to have them explain parts of the movie that they found surprising or confusing (p. 27). While the initial viewing of the movie provides intercultural encounters in that students

can compare characters' behavior in certain situations and aspects of the environment to their own, students can also glean from film reviews whether or not the general population feels that the film accurately depicts their culture, and discussion with specific members of the C2 via an Internet forum gives students the same information from multiple intracultural perspectives.

For example, while the American film *Crash*, involving racism in America, won the 2005 Oscar for Best Picture over *Brokeback Mountain*, many people cropped up after this event, both criticizing *Crash* for its reinforcement of negative stereotypes—despite an earlier 76 percent approval rating on the review website Rotten Tomatoes (“Crash”), and criticizing America for its continuing stigma against homosexuality, the central conflict of the latter film. These commentaries are evident from the reactions to Tom O’Neil’s early 2006 prediction of the Oscar results and Kenneth Turan’s post-Academy-Award review (“Help me!”; “Breaking no ground”). The issue of progress in human rights issues in these articles also draws attention to the fact that this generation of C2 members differs from previous generations, providing further intracultural complexity. Students can better understand these differences by comparing contemporary C2 texts with historical texts with similar themes.

As intercultural encounters are also a criterion for text selection due to their usefulness for encouraging reflection on the C1, this field can also be enhanced through activities requiring reflection. Corbett (2010) suggests having learners keep a journal of their intercultural discussions, including questions about the topic of discussion, the student’s affective reaction to it, how others might think or feel about it, and how it

influenced their curiosity about other issues (p.28-29). This task would clearly foster affective and cultural awareness.

Reflection is also a key element in the most popular form of ICC assessment—portfolios. Supported by Byram (1997), Wright (2000), Abrams (2002), and Schulz (2007), to name a few, portfolios require students to keep examples of their work from a given semester (to give evidence of progress), and often require additional activities or responses to activities. Students who have just watched a C2 film, for example, might complete Tasks V from Schulz's (2007) portfolio template, which has students compare perspectives on a the film in the C1 and C2 through print or digital sources and determine the implications of those perspectives.

To focus on understanding the intercultural perspectives of one text, however, one can also employ the precis, suggested by Swaffar and Arens (2005). Initially, instructors fill out the left-hand column of this grid with evidence from the text and have students interpret the evidence in context. Later, students identify important evidence on their own and write interpretations, effectively creating a reverse outline of the text that assists comprehension and interpretation of sections of the work and the work as a whole. To identify cultural perspectives, students can write examples from the text in which the word choice or behavior of the characters or the author reflect their perspectives on themselves or others. Table 4.1 represents such a precis based on Turan's article “Breaking no ground.”

Table 4.1. *Precis for “Breaking no ground” (Turan, 2006)*

Evidence of Opinions	Interpretation
“Why 'Crash' won, why 'Brokeback' lost and how the academy chose to play it safe.”	The author believes <i>Crash</i> didn't deserve to win because the subject matter of <i>Brokeback Mountain</i> is more controversial.
“nothing has proved what a powerful, taboo-breaking, necessary film "Brokeback Mountain" was more than its loss Sunday night to "Crash"”	The author believes <i>Brokeback Mountain</i> is an important film because it violated the taboo of showing homosexual romance, but its loss shows that more movies like this need to be made so the subject is no longer taboo.
“Despite all the magazine covers it graced, despite all the red-state theaters it made good money in...”	Even though the movie involved a subject commonly regarded as taboo, it was very successful nationally and in conservative areas.

As can be seen from this precis, such an activity is also valuable for developing critical thinking skills, maintaining an accurate text frame for comprehension, and recognizing C2 patterns of perspectives and behavior as evidenced in the text.



### 3. C2 RELEVANCE

As described under the section on intercultural encounters, texts that do not include specific reference to current events in the C2 or that do not take place in current settings can be enhanced in this respect by analyzing the reception of the work with C2 audiences, discussing the work with the C2 in regards to its perceived importance today, or examining current articles regarding the work, which may offer interpretations of it through a modern lens. The well-received Aubrey-Maturin series, for example, written by the twentieth century English author Patrick O'Brian, takes place during the Napoleonic Wars and was made into the 2003 Hollywood film *Master and Commander*, dealing with the dichotomies of obedience versus humanity, and tradition versus a new scientific age during a time of war. These issues are obviously just as relevant to modern Americans debating the invasions of Afghanistan and Iraq in 2001 and 2003 as they were when O'Brian wrote the series during the Cold War.

Similarly, all authentic texts have a historical context. As Brenes Garcia (2000) argues, “A literary text cannot be studied in isolation, but rather is intimately connected to its social and historical context,” (p. 422). Although not every text will contain evidence of this, it can be illuminated by supplementary texts or inquisitions using students' global background knowledge to draw connections.

When reading the lyrics of a song, students can discuss what was happening in the writer's country at the time the song was produced, the writer's socioeconomic background, and common themes and perspectives of the genre. They could look up this information on the L2 version of Wikipedia as a web quest, or the instructor could have

students read an expository text on the period and/or song, then have students draw connections between them.

Following this model, students could re-write the song from the perspective of a different subculture from the same period, translate the song into a different music genre or discourse style, or compare the song to one in the C1 with a similar message. In a Russian EFL classroom, for example, students can compare the works of the British band Muse with that of the Perestroika-period Russian group Kino, both demanding change and both extremely popular in their contemporary times of economic recession.

While not all texts will explicitly reference important C2 practices, authentic texts, filtered through the C2 lens, will almost always reference important C2 perspectives, as mentioned in the discussion of expository articles on the Ukrainian government. Once again, precis can be used to organize evidence from the text that hints toward these perspectives, just as it can be used to encourage students to notice different forms of interaction in different contexts.

Students who watch a talk show or news broadcast, for example, can make note of how the host introduces and greets their guests, and how they politely wrap up conversations for commercial breaks or other transitions. Similarly, although the main character of the 1997 Russian movie *Brother* is a skilled ex-soldier, reactions to his poor social skills highlight what other characters consider appropriate C2 behavior.

*Brother* was a very well-received film in Russia and abroad. Evidence of such reception of texts can be found, as mentioned above, by engaging members of the C2 in conversation or by reading reviews of the text. Language departments or university

libraries frequently have collections of films and novels imbued with canonical importance; however, these are not always the same texts that are actually popular in the C2. The films *Russian Ark* and *2001: A Space Odyssey*, for example are both generally considered artistically and symbolically significant, but neither could be considered a thriller on the top ten list of the *average* Russian or American. Texts that are not well-received by one population, even by their intended audience, may still shed light on intracultural differences or perspectives. Use of such works in the classroom should include both in-depth analysis of the texts' symbolism and C2 reactions to it.

#### **4. C1 RELEVANCE**

As mentioned in a few sections above, if texts do not include explicit reference to the C1 relevance of events, students can consider how the events depicted might be relevant to the C1, ask other members of the C1 about the events to see if they are familiar with them or have strong opinions about them, or look for texts in the L1 about those events, as suggested by Swaffar and Arens (2005). The latter decision relates more closely to the section on intercultural encounters, but students can scan L1 sources specifically for information as to why the author is interested in this topic or how they understand the global importance of events and how that global scale influences the C1.

For example, while Russian students in an EFL context might not immediately recognize how an expository account of the colonization of Australia is important to them, students can both draw C1-C2 comparisons by discussing how this is a parallel to Russia's history of exporting criminals to Siberia to tame wild areas, and consider similarities between the difficulty of life today in Siberia and the Outback. Historically, students might also consider the colonization of Australia in the context of the Age of Exploration, its influence on the acquisition of land, wealth, and resources by different countries, and how Russia's navy influenced its history and interaction with the C1, which can easily be illustrated with colonization games like *Settlers of Catan*.

## 5. ACCESSIBILITY

### Affective Accessibility and Personal Relevance

Texts generally include several small details of global relevance because they deal with human nature, as discussed above. However, while students may easily recognize superficial relevance on the global scale, such as how texts about the social structure of another culture compares to the society in which they live, this doesn't necessarily mean they will be interested enough in the text to engage with it.

One solution is to allow students to find their own text on a more personally relevant topic or choose a text from a set provided by the instructor. In addition to the portfolios mentioned above that include unconnected tasks, other portfolio projects, such as those suggested by Wright (2000) and Abrams (2002) involve one topic that is researched through the L1 and L2 over the duration of the course. The topic of this research could be the student's choice (again with the option of providing a selection to choose from), and either students can find texts related to their topic, as in Zachoval (2011), or instructors can suggest appropriate texts on the topic students select.

However, it is also possible to have students complete a personally relevant portfolio project or individual task revolving around an explicitly teacher-selected text by implementing tasks that appeal to students' affective responses. Swaffar and Arens (2005, p.54) explain that Kafka's *Metamorphosis* can be made more accessible if students are encouraged to connect the story to their own lives, situations, and interactions by having them explain, for example, when they have felt like an insect. This narrows the lens of C2 relevance to an individual level.

Similarly, in order to make difficult subjects personally and culturally accessible, instructors can provide images related to the subject or common themes of the text to spur discussion about affective responses and personal interpretations. In her presentation “Art Images in ESOL,” for example, Irene Gracia (2011) demonstrates different ways instructors could use images and works of art, such as Martin Puryear’s “Ladder for Booker T. Washington,” to open the door to reading Washington’s autobiography *Up From Slavery* and discuss the history of institutionalized slavery in America and today’s worldwide battle against human trafficking. According to Gracia’s progression, students may mention a number of details about a picture of this sculpture: that the ladder isn’t straight up; that it’s enclosed by dark, cement walls; that you can’t see what lies on the other side of the wall; and that the ladder isn’t touching the ground. After students have made personalized interpretations, they can be introduced to the subject matter and interpret the image from the context of American slavery before reading the text.

Finally, instructors can allow students to personalize or negotiate the tasks which they will complete and/or the rubric by which they will be graded on those tasks (as in the treatment group in Wright, 2000) in order to work on the skills which they feel will be the most important for them in the future, or which they feel require the most focus on their part. A class-wide goal for the reading of a text may therefore be general comprehension, while students who want to concentrate on speaking skills can record an impromptu or planned discussion of the text (depending on their level) and upload it to a site like Voice Thread, where peers or native speakers can offer comments or critique.

Similarly, students who *need* to work on writing can become more familiar with what “good” writing entails in the C2 by first using teacher-made rubrics, then gradually progressing through completing rubrics containing blanks to creating their own rubrics from scratch, as Irene Gracia notes in her 2011 presentation “Empowering, Engaging Evaluations.” With such rubrics, students who know their weak point is using complex sentences can include this as a criterion under grammar and weigh it more heavily than other areas, while students who need work crafting a paper that flows can give more weight to transitions and organization.

While such activities may not necessarily focus the student's attention on the cultural information in the text, depending on the task and rubric, they may help more instrumentally-motivated students see the worth of texts that expose them to important cultural information. Involving students in the rubric creation process has been shown to increase performance on the task being assessed and on overall student autonomy (Ross, 2006; Davis, 2009).

### Linguistic Accessibility

According to William Grabe (2009), reading an extended text fluently requires readers to know 98-99 percent of the words in a text (p.311). Perhaps even greater than cultural context, vocabulary knowledge is the greatest challenge faced by students of a second language when engaging with authentic texts. Therefore, the majority of the discussion below describes tasks and other supplements that can focus students on the core issues of the text or illuminate important word meanings for them.

The most obvious of these supplements is word glossing, but multiple glosses of key words are required for them to be remembered. This type of support is desirable overall if texts are chosen as a supplement to a unit with thematic vocabulary, or locally for words that are crucial to the understanding of the text or subject, but such a method can encourage over-reliance on dictionaries for words that are not glossed.

One different support would be to choose texts on a topic with a familiar theme or activity, which Pulido (2002, 2004) reports facilitates vocabulary learning. When topic familiarity is not an option, additional exposure to words through questions involving the word or multiple glosses of a single word, they are extremely unlikely to be remembered.

As an example of this, if students are reading Jay Heinrich's (2007) article "How to Teach a Child to Argue," the idea of passive aggressive behavior in America is an important part of the author's argument for rhetoric. However, little linguistic or contextual information is present that could help them decode this oxymoron, and a dictionary definition could be distracting by taking up a lot of margin space, or even more confusing than the word itself. In such a case, instructors can assign a comprehension worksheet, containing paragraph-long scenarios, images, or a combination through comics to illustrate the meaning of the word as models for students to make sentences with the word. These three extended exposure periods increase the likelihood that students will remember this word and be able to use it more readily in future discussions of the text or topic.

Similarly, students can discuss the topic in the L1 prior to engaging with the text and predict words that will be important to understanding it. Students can then look up



this vocabulary and will be more likely to recognize the word as familiar if they encounter it in the text. This would be a second exposure, likely followed up by a third, if students verify the meaning of the word in the dictionary, and finally a fourth exposure would occur when students discuss the success of their predictions.

The use of the L1 in the classroom has been met with much opposition, but is slowly reestablishing its place, at least through the research, as is evident in Glen Levine's (2011) book *Code Choice in the Language Classroom* and Bernhardt's compensatory processing theory, further supported in her book *Understanding Advanced Second-Language Reading* (2011), which includes a study in which students identified similar themes and tropes across a small number of L1 and L2 texts despite the fact that the L2 texts were intentionally above their level.

Similarly, as mentioned above, Hammer's (2008) dissertation shows that students who discussed C2 texts in their L1 performed better on a rubric measuring ICC development than their peers who discussed the same text in the L2, likely due to a decreased cognitive load. These discussions allowed students to voice their opinions on the materials, reflecting their affective awareness, without having to filter their message through the L2 or alter it based on their limited language ability. Using the L1 also encouraged feedback on student opinions via contrasting opinions or evidence supplied by classmates and the instructor. For these reasons, use of the L1 to introduce, compare, or reflect on L2 material can be extremely beneficial, particularly for lower levels.

Returning to specific tasks and supplements, Swaffar and Arens argue strongly against the use of glossing, as it “tempts novice readers to translate rather than read,

making the process of reading laborious (because it slows them down, while creating the impression that the linear sequence of words is the only way to understand a text's structure," (2005, p.63).

In place of heavy glossing, they suggest the use of precis, as mentioned above, to direct student attention to the most important parts of the text. "Even readers with minimal command of the FL," they argue (p. 88), "will be able to use the matrix to understand a given passage's conceptual fundamentals and to supplement the gaps in their understanding of details about facts or language." The structure of an example precis for Anderson Imbert's story "La muerte," reveals an outline of the scenes of the text and elements that will be familiar to students. They are only required to supply information in a third column on what they encountered in these scenes that was "unexpected," (p.87).

Students can also be exposed or focused to smaller portions of the text through pre-reading skimming and scanning exercises. By skimming, students can identify the genre, sections, images, and topic of a text to create the proper text frame for comprehension, which instructors can verify with a short discussion. By scanning, students can skip difficult portions of the text and identify information from questions. If students are asked to identify how long the leader of a country serves, they can scan the text for a number and work on decoding a single sentence. Instructors can help students through a text with worksheet questions that encourage scanning.

### Cultural Accessibility

The simplest suggestion for overcoming this difficulty is, as mentioned in Swaffar

and Arens (2005, p.62), to warn students about the possibility of misunderstanding the text, which will encourage students' skepticism toward early text and situation frames and increase their attention to detail.

Swaffar and Arens also suggest comparing the discourse structure of parallel C1 and C2 texts to identify differences and reduce future misunderstandings that result from them, including related pictures in the text or drawing attention to those that are present. “[P]ictures can add points of view—specific cultural references—that must be understood as their own systems of meaning. Thus paintings from an era will help readers comprehend texts from that era,” (p.62).

Students reading an article on the Russian-language Wikipedia, can identify the topic of a section with a header containing unknown vocabulary by looking at the section's pictures or recognize cultural-historical shifts through changes in artwork, as they progress from Orthodox icons to the geometric designs of the Futurists. More advanced students, on the other hand, can tie the subject matter of the pictures to intracultural opinions of events, as evident in the painting “Ivan the Terrible and His Son” by Ilya Repin, which features the sixteenth century tsar cradling the son he killed, but was created in reference to the nineteenth century murder of Tsar Alexander II.

In addition, the precis discussed above can be geared toward cultural information, as Swaffar and Arens (2005, p.45) demonstrate by providing a precis discussing aspects of culture in *Pride and Prejudice*, reproduced below in Table 4.2.

Similarly, as mentioned above, texts can be made more culturally accessible through the use of reflection tasks or interaction with members of the C2. In Byram,

Nichols, and Stevens' 2001 collection of lessons *Developing Intercultural Competence in Practice*, Carol Morgan describes her “International Partnership Project,” in which students from France and England work in their individual classes to produce materials on the same theme but from the perspective of their own culture for members of the other culture. Although both classes made materials revolving around the law, these materials revealed differing opinions about police officers, what constituted age-appropriate materials, and the purpose of school uniforms.

*Table 4.2. Abstract Social Typologies and Their Instantiated Tokens in Pride and Prejudice*

<i>Social Function Valued in the Era</i>	<i>Specific Manifestation</i>
Pleasure and enjoyment	Dinners, card playing, balls, conversations, being invited, being admired
Pain and suffering	Lack of parties, loss of social status
Social rituals	Men decide, women complain and manipulate; breeding reveals real class
Governance (who's in charge); class structures	People of noble birth, wealth and leisure, good breeding.
Manners, etiquette	Breeding, enforced by legitimacy of title and bloodline
Sustenance-survival needs	Provided by others, presupposes independent wealth

Swaffar and Arens (2005, p. 45)

The possible tasks that can be used to supplement weak areas of the ETICC rubric are summarized below in Table 4.3? organized by the criterion they support. Additional tasks are definitely possible but should always be considered in terms of how they influence the other criteria. In the following section, example applications are provided.

Table 4.3. Summary of Supplementary Activities by Criterion

<b>Supplementary Activities by Criterion</b>		
<b>Criteria</b>	<b>Activities</b>	
<b>I – AUTHENTICITY</b>		
1. The text was not written or significantly altered for pedagogical purposes.	<ul style="list-style-type: none"> <li>• Compare the text to authentic texts on a similar matter.</li> <li>• Identify or elicit authentic responses to this text or on a theme in the text from native speakers. (i.e. film reviews, comments on articles, forum or IRC chat).</li> </ul>	
2. The text was written by a member of the cultural community of focus, or targets this community as an audience.		
3. The text was written by a native or near-native speaker for native or near-native speakers.		
<b>II - DEPICTION OR CONSIDERATION OF INTERCULTURAL ENCOUNTERS</b>		
<b>Intercultural and/or Intracultural Differences, Stereotypes</b>		
1. The text depicts intercultural, intracultural encounters and/or perspectives on other cultures	<ul style="list-style-type: none"> <li>• Identify or elicit authentic responses to this text or on a theme in the text from C2 native speakers.</li> <li>• Identify or elicit authentic responses to this text or on a theme in the text from members of other cultures.</li> <li>• Evidence grids (precis) for C1-C2 comparison</li> <li>• Reflection for C1-C2 comparison</li> </ul>	
<b>III - RELEVANCE TO THE C2</b>		
<b>Current and Historical Events</b>		
1. The text depicts, references, or takes place during current or historical events important to the C2.	<ul style="list-style-type: none"> <li>• Explore the embedded context of the text through the use of evidence grids.</li> <li>• Explore the historical context of the text through the L2 Wikipedia.</li> </ul>	
<b>Portrayal of Important Aspects of the C2, Reception of the work</b>		
2. The text involves either the dominant culture of the wider target language community in general, or a cultural community with which students are likely to interact in the target language and/or in their native language.	<ul style="list-style-type: none"> <li>• Identify or elicit authentic responses to this text or on a theme in the text from C2 native speakers.</li> <li>• Use evidence grids and/or discussion to identify important perspectives, and/or to justify interpretations.</li> </ul>	
3. The text depicts, references, or embodies important C2 perspectives.		

Table 4.3 (Continued)

	4. The text depicts, references, or embodies important C2 practices.	
	5. This text or its author is widely recognized as canonically or fundamentally necessary for students of this language or this people's literature.	<ul style="list-style-type: none"> <li>• Discuss possible influences of canonical work on the author. (i.e. Compare the power metal writing style to Ancient Greek epic storytelling.)</li> </ul>

#### IV - RELEVANCE TO THE C1

<b>Current or Historical Events</b>		
	1. The text depicts, references, or takes place during current or historical events important to the C1.	<ul style="list-style-type: none"> <li>• Discuss how depicted events may be relevant to the C1.</li> <li>• Ask other members of the C1 about these events to determine whether or not they have more information or a strong opinion about it. (ethnography)</li> <li>• Locate texts on the same topic in the L1.</li> </ul>

#### V - ACCESSIBILITY

<b>Personal Relevance</b>		
	1. The cultural communities in the text are of interest to students.	<ul style="list-style-type: none"> <li>• Allow students to choose their text.</li> <li>• Focus on eliciting affective responses to textual themes.</li> </ul>
	2. The text features information or perspectives of professional importance to students.	<ul style="list-style-type: none"> <li>• Foster curiosity through interpretive pre-engagement activities (Art in ESOL).</li> </ul>
	3. The text features language usage of professional importance to students.	<ul style="list-style-type: none"> <li>• Allow students to create, choose, or weight different aspects of post-engagement activities to stress personal interests or needs.</li> </ul>

<b>Linguistic Accessibility</b>		
	4. The students have the grammatical knowledge necessary to understand the text on a literal level for discussion and/or analysis.	<ul style="list-style-type: none"> <li>• Provide comprehension worksheets that restate part of the problem text in simpler grammar while asking a question about it.</li> <li>• Use evidence grids to have students decipher the main ideas of the text to either work around the grammar or act as a contextualized foundation for grammar instruction.</li> <li>• Use a precis with some examples filled in to help students focus on what they can understand from the text.</li> </ul>

Table 4.3 (Continued)

	<p>5. The students have the breadth and depth of receptive vocabulary necessary to understand the text on a literal level for discussion and/or analysis.</p>	<ul style="list-style-type: none"> <li>• Provide word glosses</li> <li>• Provide comprehension worksheets with additional scenarios of the word being used in context to help students get a feel for its meaning and/or provide explanatory images with captions.</li> <li>• Have students discuss and/or read about the main themes in the text in the L1 and then predict and look up important vocabulary in the L2 associated with these terms.</li> <li>• Use a precis with some examples filled in to help students focus on what they can understand from the text.</li> </ul>
<b>Affective Accessibility</b>		
	<p>6. The students are reasonably comfortable with the subject matter from prior exposure or low C1-C2 difference.</p>	<ul style="list-style-type: none"> <li>• Give students some choice in the text they engage with.</li> <li>• Foster positive attitudes through interpretive pre-engagement activities (Art in ESOL).</li> <li>• Use softening techniques:               <ul style="list-style-type: none"> <li>• Translation of activity into fictional or hypothetical scenarios with humorous elements.</li> <li>• Allow students to discuss the issue in small groups of friends before hand.</li> <li>• Allow teacher-centered discussion based on collection of anonymous comments.</li> </ul> </li> </ul>
	<p>7. The text employs softening techniques, such as humor.</p>	
<b>Cultural Accessibility</b>		
	<p>8. The text gives students the opportunity to apply cultural patterns they have recognized before.</p>	<ul style="list-style-type: none"> <li>• Provide a precis with a pattern for students to observe.</li> <li>• Provide a comprehension worksheet with questions that focus students' attention on areas of the text that contain evidence of an important C2 pattern.</li> <li>• Pose questions that have students compare evidence from the text to other examples of C2 behavior they have seen to determine whether or not the text examples are typical.</li> </ul>

Table 4.3 (Continued)

<p>9. The students are familiar with the cultural community of focus from classroom discussion or other exposure.</p>	<ul style="list-style-type: none"> <li>• Have students reflect on what they know about this community from prior exposure (classroom, personal interaction, film, etc.)</li> <li>• Assign pre-engagement activities that require students to become familiar with the culture of focus:             <ul style="list-style-type: none"> <li>• Have students write questions they would ask a native speaker from the community.</li> <li>• Have students read about the community in the L1.</li> <li>• Have students do a web search on the community of focus and read just the headlines that pop up.</li> </ul> </li> </ul>
<p>10. The students have the background knowledge necessary to draw cultural insights from this text.</p>	<ul style="list-style-type: none"> <li>• Encourage students to be skeptical of their interpretations at the beginning of a text and be open to other interpretations.</li> <li>• Model and encourage reading skills:             <ul style="list-style-type: none"> <li>• Looking at section headers</li> <li>• Skimming for clues on the genre, skimming for the main idea</li> <li>• Using pictures, captions, and tables to aid comprehension.</li> <li>• Highlight key words and phrases.</li> </ul> </li> <li>• Model reverse outlining to help students recognize the organizational structure of the genre in the C2.</li> </ul>
<p>11. The students have the critical thinking and analysis skills to interpret the text in a culturally appropriate way.</p>	<ul style="list-style-type: none"> <li>• Provide precis with increasingly fewer elements provided to model and encourage students to find evidence in the text and use it to make interpretations.</li> <li>• Include numerous student-centered activities that require negotiation to encourage debate and reflection on textual evidence.</li> <li>• Provide activities requiring explicit concentration on and interpretation of aspects of the text.</li> <li>• To address faulty or ethnocentric reasoning, provide opportunities for students to elaborate on or justify their statements. Do not provide explicitly evaluative remarks.</li> </ul>



## **Chapter Five – Evaluation of Text and Task Interaction in Current Literature**

In this chapter, I have included thorough reviews of three articles reflecting the different levels of interaction between the text and task criteria discussed above. These include two articles with a strictly pedagogical approach—Margaret Lee Zoreda's (2006) “Intercultural Moments in Teaching English through Film” and Carmen Garcia's 1991 “Using Authentic Reading Texts to Discover Underlying Sociocultural Information”—as well as one research study conducted in a classroom setting, Judith Hammer's 2008 “Culture via Television: Investigating the Effects of a German Television Serial on the Perceptions of Fourth-Semester German Language Classes.” They are organized according to the effectiveness of the interaction between text and task criteria. In areas of weaker interaction in terms of developing ICC, I have provided recommendations for improvement.

## **1. “USING AUTHENTIC READING TEXTS TO DISCOVER UNDERLYING SOCIOCULTURAL INFORMATION”**

In her 1991 article “Using Authentic Reading Texts to Discover Underlying Sociocultural Information,” Carmen Garcia describes second-year university Spanish lessons revolving around birth and wedding announcements and obituaries in Hispanic newspapers. An immediate area of concern is the extremely short length of such texts, which, as discussed above, increases the difficulty of decoding. However, Garcia acknowledges this difficulty and incorporates numerous pre-reading, reading, and post-reading tasks designed to help students cope with the texts.

As a pre-reading task, Garcia has students move from the familiar to the unfamiliar and build the proper text frame by examining similar English-language ads from C1 newspapers, focusing on key words, structures, and content (p. 516). Reading texts included the use of grids to scan for specific information to foster comprehension, and post-reading tasks encouraged identification of patterns through discussion and application of those patterns in the creation of similar C2 texts.

These are all tasks suggested above; however, Garcia admits that students did not incorporate many stressed aspects of the culture in the production stage and showed little creativity or experimentation, (p.522). There are a few factors that may provide an explanation for this. First, while birth, marriage, and death are issues relevant to all cultures, American students averaging at 20 years of age just might not be interested in these; for many of them, these are occurrences of the distant future. In other words, neither the texts nor tasks did anything to foster students' personal interest. To address

this, the instructor could have asked students to see if anyone in their family had newspaper announcements of family births, marriages, or deaths, or asked students how their families communicate these important events to each other. Today, many use Facebook, gossip networks, or even family newsletters.

Second, the task design was extremely structured. While the discussion encouraged some interpretation and reflection, this was always in contrast to the C1, while comparing the differences among C2 examples and what those differences may imply not only reduces the possibility of stereotyping, which I have already discussed in terms of this article, but emphasizes the different options available to students during the production stage. In fact, it is difficult to see where Garcia believed her students had the ability to produce an original announcement, when she provided all the information (name, age, etc.) to be included in the ad. Instead, students could have written a serious or humorous obituary or birth or death announcement for their future selves or a character from a story familiar to the class. Students could have then compiled their ads into a newspaper and performed role-plays of reading and discussing the newspaper in different contexts. For example, what would parents do if the newspaper misprinted a baby's name in a birth announcement, leading family members to buy clothing and toys for boys instead of girls?

## 2. “CULTURE VIA TELEVISION: INVESTIGATING THE EFFECTS OF A GERMAN TELEVISION SERIAL ON THE PERCEPTIONS OF FOURTH-SEMESTER GERMAN LANGUAGE CLASSES”

In her 2008 dissertation “Culture via Television: Investigating the Effects of a German Television Serial on the Perceptions of Fourth-Semester German Language Classes,” Judith Hammer investigates how lesson plans revolving around the German television serial *Lindenstraße* affect students' development of ICC. The participants are 69 German students, 26 female and 48 male, across four classes. During the semester, these students watched four episodes of the serial. Prior to each viewing, students read characters' biographies. For homework, students wrote a reflection paper on each episode, and discussion sessions on it were held the following class day.

The purposes of this study, as expressed by Hammer, include examining whether or not students can identify “broad indices of 'German' culture,” “particular historical, ritualistic, and discursive practices and expectations... as national, regional, or local,” and similarities and differences between these patterns and those they are familiar with in their C1 (p. 8). This, of course, shows attention to the identification of patterns and cross-cultural comparisons but does not necessarily fulfill the criteria for those objectives, as I will discuss below.

As the primary text of this study, *Lindenstraße* shows a lot of promise for ICC development. Hammer gives several reasons for having chosen this particular serial, including its great popularity in Germany and “emphasis on everyday life in Germany,” (p. 6). In addition to the C2 relevance this shows, the episodes chosen were current, increasing that relevance. *Lindenstraße* also follows the stories of multiple characters

from a large cross-section of German society, even including immigrants. This variety of perspectives allows students to see the constant interaction of different subcultural groups, limiting stereotyping of all Germans. Finally, because the “goal of the program is to appeal to as broad of an audience as possible,” (Valentin, 1992, qtd. In Hammer, 2008, p. 38), students interest in the material is more likely than it would have been for a narrower or more specialized program.

Before each viewing, students also engage with character biographies. Although these were originally authentic texts from the show's website, they were altered to be more linguistically accessible. A different approach that would have given students more exposure to authentic text would have been to provide a worksheet, possibly a web quest to encourage students to go to the show's site themselves and decode the relevant parts of the text when they got there. Worksheet questions direct students' attention to what the instructor perceives to be important, encouraging them to skip over sections that are difficult to comprehend if they don't contain information they might need to formulate an answer.

The homework assignment accompanying these texts easily would have acted as such a worksheet, asking students to summarize the biographies by providing the following in bullet points: where and when the characters were born, their profession, current issues in their lives, their acquaintances and/or family members, and any other important information. Not only is summarization a useful strategy for students to learn for reading and for written and spoken discourse, but familiarity with the characters also helps them build the correct text and situation frames of understanding while viewing the

episode. Without this activity, the long history of the show would have made it difficult for students to follow some storylines.

These bullet points were recreated on the board on viewing days to act as an advance organizer while students watched the episode. In addition, prior to viewing the episode in full, instructors previewed the first 1-2 minutes of each storyline, for each case asking students who is in the scene, what the atmosphere of the situation and the mood of the characters is, and what the overall problem or topic is (p. 151). Students also discuss the meaning of episode titles. By discussing these items beforehand, the instructor preps students' minds for the vocabulary they are likely to encounter in this sequence, and quickly clears up any misinterpretations leading students to build the wrong text/situation frames and fail to comprehend the scene. In addition, students use the information they gather throughout the first pre-viewing activities to make connections by using evidence when determining the content of short scenes and the meaning of the episode title, giving them practice using critical thinking skills.

Another possible problem with the pre-viewing activities is that instructors are encouraged in Hammer's lesson plans to give a lot of background and cultural information, to the point that the interpretation of text is heavily influenced by the instructor. At some points, the video even seems little more than a contextualized representation of a “cultural capsule” lesson, such as when the instructor is asked to provide half a page worth of details on the differences between Gymnasium and Realschule (p. 153), when Hammer herself specifically states that she “did not want to influence students' observations of what they deemed to be noteworthy cultural features,”

(p.52). This clearly shows that students should have been provided with at least two viewings of each episode, one perhaps with guiding questions or supplementary reading for comprehension, and another for seamless viewing, additional exposure to new vocabulary, and, most importantly, noticing cultural patterns and the contexts surrounding them. However, Hammer notes that no more class time was able to be expended on this research, as it already comprised 18 percent of the course (pp. 47, 55).

For the post-viewing response papers, typed in German, students were asked first to provide no more than five sentences summarizing the plot of the episode, then to provide at least five more paragraphs identifying cultural topics and issues featured in the episode, cultural patterns, and cultural similarities and differences. In addition, students were asked to give their personal reactions to the episode, including how it did or did not reflect their expectations of German culture and why, and whether or not the episode made them understand or like German culture more, (p. 175). These exercises respectively allow the instructor and researcher to evaluate students' ability to build appropriate text and situation frames, their current perceptions of what qualifies as "culture," their ability to identify patterns, and their attitude toward the C2, including their ability to empathize and their cognitive flexibility.

Students' growth toward ICC was measured according to a custom-made rubric, the SASCH or Scale for Assessing Students' Cultural Horizons, which assigns a score of 1 to 3 (Ambiguous/unclear /not present, partially unambiguous/clear/present, or unambiguous/clear/present) in the four sections and subsections as seen in Table 5.1.

Table 5.1. *Parts of the Scale for Assessing Students' Cultural Horizons (SASCH)*

**Parts of the Scale for Assessing Students' Cultural Horizons (SASCH)**

1. Argument construction and rhetorical organization
  1. Focus/topic for the overall essay indicated, stating major argument
  2. Sections of the essay each related to that major argument (includes issues like topic sentences for new paragraphs)
  3. Transitions between phases of argument marked
  4. Details from source text subsumed to (sections of) the argument
2. Content referentiality (textually verifiable reference to content)
  1. Major issues/facts/situations/details from the source text accurately recounted
  2. Sequences/chronology/events from source text respected/replicated
  3. Relation of major/minor issues/facts/situations/details in source text accurately represented. (This is weighting as accurate reflection of source)
  4. Major issues/facts/situation/details named/labeled as in the source text (This is to get around stereotype/inference issue—writer has to see what it is, before evaluating.)
  5. Inferences made
  6. Perception of genre as characteristic on content
3. Point of view and comparative cultural competence
  1. Source and target cultures clearly differentiated, where appropriate (e.g. class or gender markers different across cultures)
  2. Source and target cultures clearly equated, where appropriate (e.g. German and US social structures in parallel, capitalism, etc.)
  3. Writer clearly positioned within target culture (= awareness of stereotypes from own culture)
  4. Source text clearly positioned within source culture (= awareness of stereotypes from text culture)
4. Interpretive substance
  1. Draws conclusions beyond description of parallels (= inferences, elaborations)
  2. Interrogates clichés/stereotypes in source text (=multicultural awareness)
  3. Interrogates clichés/stereotypes in own thinking (=multicultural awareness)



*Table 5.1 (Continued)*

4. Hypothesizes how single case fits into more general pattern of comparison (=integration of specific into larger knowledge base of culture)

Hammer, 2008, p. 241-242

There are a few cons and many pros to this scale, which I relate to to the instructional goals listed in Chapters 4, 5, and 6. This evaluation is based on Hammer's explanation of the SASCH rubric (p. 109-120), as well the study's results. The first section on rhetorical organization is not particularly useful for determining students' cultural progress with a few exceptions. Under the second subtopic, students' use of transitions can indicate how they rate the importance of different issues. The last subsection, requiring evidence from the text for rhetorical reasons, judges how students use critical thinking skills in forming opinions and interpretations, but its purpose here is in evaluation writing skill.

While many university students are sadly lacking in writing skills, as evidenced by the addition of required undergraduate studies signature courses at the University of Texas, focusing on analytical reading and writing and oral presentation. However, not only is it questionable to suggest that cultural competence depends on good writing skills, but what constitutes good writing varies from culture to culture. Therefore, at more advanced levels, students' writing would need to be judged by C2 standards, which would better justify this section. The directions for writing the response papers, however, do not

indicate whether or not students at this level know how such papers differ as a C2 discourse style, and do not forbid students from using a C1 format.

The second section again evaluates general comprehension, whether or not students recognize important events and how they are connected, whether or not students elaborate on important events with qualifying details (i.e. specifying “circumcision” over “ritual”), and whether or not students support inferences and interpretations with relevant evidence from the text. Increasing recognition of what is important in the C2 reveals an increase in students' ability to identify and apply patterns, while the use of evidence reveals critical analysis. The fourth and fifth sub-sections in addition evaluates semantic choices to determine relativism. Describing a ritual as “immoral,” which Hammer uses as an example, would reveal cognitive inflexibility in this context (p. 112). The final sub-section identifies how students qualify their inferences in terms of the soap opera genre, the higher scores reflecting critical thinking in that students recognize what they see is not reality but what some members of the C2 choose to display and choose to watch.

The third section deals with students' appropriate recognition of cross-cultural similarities and differences in the first two subsections. Hammer also specifies that these comparisons (this is cleaner/dirtier than in America) must be qualified with accurate examples that take into account, for example, region, class, and/or other intracultural differences (p.115). The third subsection, determining whether or not the student is “positioned within the target culture,” evaluates students' cognitive flexibility, but Hammer's inclusion of “awareness of stereotypes from own culture” also suggests the evaluation of affective awareness and its growth. However, the final subsection,

measuring awareness of C2 stereotypes allows for students to exist in a third space.

Rather than assimilating to agree with C2 stereotypes rather than C1 stereotypes, students are encouraged to maintain cultural relativity and recognize intracultural differences by empathizing with both the dominant subculture and other minority subcultures.

The final section, interpretive substance, evaluates students' how students make inferences based on their evidence and comparisons. Where the last section evaluated cultural relativity through the awareness of C1 and C2 stereotypes, this section does so by examining how students “interrogate” or evaluate those clichés and stereotypes. The final subsection also evaluates how students compare patterns they recognize to their expectations and how they determine whether or not these patterns should be applied to their larger understanding of German culture based on the amount and quality of evidence present. This again pertains to the realm of critical analysis.

It is clear based on this rubric that Hammer aims for students to reach at least the fifth level of the instructional goals set forth here, while the sixth level of applying perceived patterns to understanding new contexts may be applicable due to recurring themes in the text. While growth did occur, it was primarily for males and actually shows relatively little growth in some sections. Hammer provides the first and final response paper scores 16 students, 8 males and 8 females. While the scores are not broken down by subsection, the highest growth according to the averages was 3.3 points in the second section, Content References, and the highest individual growth was 8 points by a male,

also under Content References. Average growth in the View Point and Interpretive Substance sections was respectively 1.9 and 1.2 points.

Out of 18 total points possible for Content References, students originally averaged 11.5 points, or about 2 points per question, and later increased those scores to the maximum 3 for about half of the subsections. In View Points, however, they originally averaged 6.9 points out of a total of 12, or mostly 2s with a few 1s. Their final average of 8.8 shows the majority of questions received 2s. Finally, in Interpretive Substance, students originally averaged 6.6 points out of a total of 12, and their final average was 7.8, showing a majority of 2s with the occasional 1 among students.

Contextualizing these results is difficult without a breakdown of results into subsections. They suggest, however, that students clearly show critical analysis skills through the use of evidence to support their claims, but proof of their affective awareness and cultural relativism remains only “partially unambiguous/clear/present” after one semester.

There are two possible reasons for this related to text selection, analysis methods, and task structure. First, Hammer not only selected non-consecutive episodes for students to view—some separated by as much as a month of storyline that likely expanded on the same issues featured in the first episode viewed—but these episodes dealt with very different cultural issues. As previously mentioned, it is possible for students' development toward ICC to regress with the introduction of new information that strongly contrasts with their beliefs or expectations, so students may be developing ICC in numerous

aspects of the culture simultaneously and progress in some areas while regressing in others due to new or troubling input.

The second issue has to do with structure of post-viewing discussions, which included the variable of occurring all in English in two classes and all in German in the other two. Discussion days began with students discussing in small groups what they wrote about, followed by regrouping to list topics on the board and group them into categories. Students then went back into small groups to discuss one topic of their choice to later present to the whole class. Using small groups in theory maximized student speaking time. Hammer cites the research of Fritschner (2000) among others, which suggests “students' active participation in the classroom has a positive impact on their overall success in a class and fosters analytical thinking,” (p.134). It is interesting to note that increased opportunities for expression seem to have correlated to higher SASCH scores, but these opportunities varied according to the language of discussion and gender.

The English-language sections outperformed the German-language sections, and Hammer hypothesizes that using English lowered students' cognitive load, enabling them to concentrate more on their perceptions (p.133). Similarly, males outperformed females. While males spoke two to three times as frequently as females (p.134), this corresponds roughly to the gender ratios of the classes, it does not completely explain the difference (p.50). An additional gender-based factor that Hammer highlights is that males expressed more skepticism toward the topics discussed and the usefulness of the serial for cultural learning. Therefore, they may have been more likely to defend their positions or to have learned more by having their arguments dissected or evaluated by others.

In addition, despite the detailed guidelines Hammer provided instructors, teacher variables may have affected students' opportunities for expression. Comparing the discussion sections by language, Hammer said the English-language groups “were characterized by open conversation and minimal teacher talk,” (p.93), while the German-language groups “had a more structured approach... because the instructor introduced and guided most ideas explored,” (p.95), resulting in a 60-70 percent level of teacher talk (p.98) despite the inclusion of small group discussions.

In fact, the number of students who actively partook in classroom conversation increased only to “about half the class,” and those students mostly answered questions with short phrases and rarely asked the instructor questions, as seen in the samples of classroom dialogue Hammer provides, (pp. 97-99; pp. 190-218). Perhaps most importantly, however, Hammer notes, “The German discussions led to far fewer attempts to clarify cultural background facts,” (p. 99). However, because one instructor taught both German-language sections, more research is required to confirm a correlation between language use, participation, and cultural growth.

### 3. “INTERCULTURAL MOMENTS IN TEACHING ENGLISH THROUGH FILM”

In her 2006 article “Intercultural Moments in Teaching English through Film,” Margaret Lee Zoreda describes a course designed to help students at a university in Mexico City increase their communicative competence by becoming aware and appreciative of Anglophone cultural history. Lee Zoreda explains her reasoning for choosing film as the cultural medium, arguing that “encounters of imaginative immersion” allow the audience to experience and share authors' and characters' points of view (p. 65). In this way, films encourage cognitive flexibility and development toward a culturally relativistic worldview.

Lee Zoreda also advocates the use of film because of its influence on both the C2 and the C1, particularly in the case of Anglophone films, which are consumed world-wide and as a result alter perceptions of different cultures world-wide. “[B]y critically examining anglophone film,” Lee Zoreda argues (p.66), “EFL students can uncover how English-speaking societies view their own social groups and those outside their cultures, and at the same time, students can ponder their own creation of identities within their country.” Through these justifications, we can see that Lee Zoreda also perceives cultural awareness and cultural relativism as necessary steps toward ICC.

These steps are again identified in Lee Zoreda's justification of her film choices. For example, Lee Zoreda mentions the song “America” in *West Side Story*, which encourages students to ponder their own opinions on the pros and cons of immigrating to the U.S. or staying in Mexico (p.70). In addition to encouraging these two stages of development, however, Lee Zoreda's discussion of the films reveals additional selection

criteria: authenticity, intercultural encounters (including stereotyping) and relevance to the C1 or C2, which includes history, intracultural differences, global relevance, and relevance to the students themselves (accessibility).

All the films are authentic, having been produced by English-speaking countries in English as a source of entertainment, and all feature encounters between two or more cultures. The table below details the presence of the other criteria for each film selected.

*Table 5.2. Criteria for Text Selection in Lee Zoreda (2006)*

<b>Film Title</b>	<b>Criteria</b>	<b>Evidence</b>
<i>Barcelona</i>	Intercultural Encounters	Spanish and Americans in Barcelona, Spain, 1980s.  <b>Stereotyping:</b> Both American and Spanish characters stereotype each others' cultures and "sexual and political attitudes," (Lee Zoreda, 2006, p.67).
	C1/C2 Relevance	<b>History:</b> Anti-American political movement in Spain toward the end of the Cold War  <b>Accessibility:</b> According to Lee Zoreda (p.68) the presence of humor makes students "react favorably" to questions about intercultural conflicts and portrayals.
<i>Witness</i>	Intercultural Encounters	Contrasts "American urban culture and that of the pastoral, strict, patriarchal Amish community," (p.68).
	C1/C2 Relevance	<b>Intracultural Differences, Accessibility:</b> Lee Zoreda suggests that students can compare these C2 intracultural differences to the Mexican subcultures evident in Mennonite, native, and small town communities (p.68)
<i>Black Robe</i>	Intercultural Encounters	A French Jesuit missionary lives with native tribes in Canada while attempting to convert them.



Table 5.2 (Continued)

	C1/C2 Relevance	<p><b>History:</b> The film depicts the French exploration and settlement of Canada and the “predominant character” of Canadian identity—survival (Atwood 1996, qtd. In Lee Zoreda, 2006, p.68).</p> <p><b>Accessibility:</b> The story is comparable to the history of Spanish missionaries in Mexico, and the missionary's initially “self-righteous and condescending” behavior towards the natives encourages students to reflect on their attitudes about the native population in their own country (p.68).</p> <p><b>Global Relevance:</b> Encourages student discussion on the rights of any missionaries to interfere with others' cultures.</p>
<i>Iron &amp; Silk</i>	Intercultural Encounters	A Yale-educated American becomes an EFL teacher in rural China, where he also falls in love and studies calligraphy and Tai Chi. Student identification with the American allows them to “[reflect] on China through both American and Mexican lens,” (p.69).
	C1/C2 Relevance	<p><b>History:</b> Takes place in the 1980s “just when the country was opening itself to the outside world.</p> <p><b>Accessibility:</b> Students are able to reflect on their own experience becoming familiar with a second culture through their identification with the American, as mentioned above.</p>
<i>The Treasure of the Sierra Madre</i>	Intercultural Encounters	<p>Two Americans join an elderly Mexican in prospecting for gold in the Sierra Madre mountains.</p> <p><b>Stereotypes:</b> The film features exaggerated Mexican bandits, who Lee Zoreda call the “American stereotype of all time,” and misrepresents Mexican indigenous tribes as “a uniform type, child-like, with complacent women,” (p. 69)</p>
	C1/C2 Relevance	<p><b>History:</b> The film “is based on the novel by B. Travern, an author who is a mysterious legend in Mexico and who died there,” (p.69). It takes place in 1920 when the post-revolution government relied on a new police force to dispose of gangs of criminals in remote areas.</p> <p><b>Accessibility:</b> Students can easily see the misrepresentations of the land and people, especially the misplaced trust in the federal police; however Zoreda suggests that the film's stereotypes can lead to a discussion about Mexican stereotypes of the C2 (p.69).</p>

Table 5.2 (Continued)

<i>The Searchers</i>	Intercultural Encounters	An American travels through Texas and Mexico to find and kill his niece, who was kidnapped by a Comanche chief and married him.  <b>Stereotypes:</b> Mexican women are portrayed as sensuous and sexualized, particularly toward the American hero, although he is firmly against miscegenation. The music and dancing culture of Northern Mexico is also misrepresented.
	C1/C2 Relevance	<b>Accessibility:</b> The topic allows students to consider their attitudes toward indigenous peoples in Mexico and miscegenation.
<i>Lone Star</i>	Intercultural Encounters	In a town on the border, an Anglo sheriff discovers he is the half-brother of a Pilar, the daughter of an illegal immigrant who now reports on illegals. The story also includes African Americans, Native Americans, and Mexicans in Mexico.
	C1/C2 Relevance	<b>Intracultural Differences:</b> The story provides multiple perspectives from different English-speakers living in America, emphasizing the inability to generalize people through stereotypes.
<i>West Side Story</i>	Intercultural Encounters	Adapted from Shakespeare's <i>Rome and Juliet</i> , a work known practically worldwide, the story takes place in New York City in the 1950s and follows the romance of a Puerto Rican girl with the leader of a white working-class gang.
	C1/C2 Relevance	<b>Intracultural Differences:</b> Set in possibly the most multicultural of all American cities, the film highlights distinctly different American experiences and the cultural heritage behind them, as reflected in the costumes, choreography, and characterization. The gray areas between these experiences is also evident in the mixing of the two lovers.  <b>Accessibility:</b> Lee Zoreda suggests that this film allows students to reflect on the creation of these cultures (as perceived by the filmmakers) through the decisions made in their portrayal. She also emphasizes the use of the song "America" for discussion on their perceptions of the pros and cons of staying in Mexico or immigrating to America, as well as discussing guns and violence in American life (p. 69).
<i>A Passage to India</i>	Intercultural Encounters	Set during the 1920s when the British occupied India, the film follows the stories of multiple Indian and British characters and how they interact with each other.

Table 5.2 (Continued)

	C1/C2 Relevance	<p><b>History:</b> The film teaches students about the British colonization of India, set in a time during growing movements for Indian independence.</p> <p><b>Intracultural Differences:</b> In addition to showing different levels of British interaction and affinity with Indian characters, it also draws attention to the importance of Indians as native speakers of their own dialect of English, although Lee Zoreda does not touch upon this point.</p> <p><b>Accessibility:</b> Students are able to witness both the benefits of intercultural experiences but also the psychological difficulties it presents, enabling them to reflect on their own experiences with the English-language C2.</p>
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In addition to these film traits that encourage ICC, Lee Zoreda also reports a few instances of other facilitative factors that are perhaps byproducts of her instructional context. *Iron and Silk*, for example, easily encouraged empathy with the Other because students become the Other by “identifying with an American in his adventures, and subsequent personal growth, in what is truly a foreign culture for most Mexican students—China,” (pp. 68-69). Because the main character is a recent graduate, these university students may identify with him both because of their age and their interaction with a foreign culture in the language classroom.

Lee Zoreda's supplementary tasks include film guides, class discussion, and written reflection. Although no examples or elaboration are given on the first two, we can draw two conclusions from their inclusion. First, that Lee Zoreda recognizes the importance of comprehension for interpretation, likely including notes or questions to make the film more linguistically accessible. Second, we can see that some aspects of the class are more learner-centered.

However, Lee Zoreda also frequently describes parts of activities as the instructor “leading” the student to notice or discover something. After viewing *Black Robe*, for example, “[S]tudents are led to reflect on other film versions that they may have seen that treat the 'civilized' white man coming into contact with the 'savage' indigenous peoples, such as *The Mission*, *Dances with Wolves*, and *Cabeza de Vaca*,” (p.68). Such phrasing may or may not be indicative of an increased influence of Lee Zoreda's own interpretations and culture on students' interpretations. In this particular case, it would be important to compare the outcomes of these three films and discuss both how the filmmakers intended to portray the different cultures involved and how that reflects on their personal interpretation of their own culture.

Lee Zoreda concludes her course with a required short essay assignment, the topics for which include “evaluating the intercultural encounters in two or more films, analyzing which film made the students reflect more on their own culture, and criticizing film reviews based on their own perspectives,” (p.67). Lee Zoreda suggests that reflections on the films she selected provides additional support in encouraging cultural relativism by encouraging students to relate the representations of other cultures in C2 texts, which they sometimes find in these films erroneous, to the representations of the Other in C1 texts, enabling them to question long-standing stereotypes and their own prior perceptions of the C2 (p.70).

This final essay also reveals Lee Zoreda's recognition of students' participation in the C2, as they evaluate C1 texts in the L1 but from their personal point of view.

## Chapter Six – Pedagogical Implications

Communication is comprised of both language and culture. For years we have known that vocabulary instruction must be contextualized to form meaningful networks of memory (----), and here I have argued that culture also requires contextualization through the consideration of numerous factors, including language ability. Although this is reflected in the “Interagency Language Roundtable Skill Level Descriptions” for ICC, current curricula largely do not reflect the need for integration of these two spheres in the language classroom.

For this reason, as reflected in Sercu's (2005) study in *Foreign Language Teachers and Intercultural Competence: An International Investigation*, language instructors on the whole do not teach culture very often. In terms of the balance of language and culture teaching, the majority of instructors who participated in Sercu's (2005) study reported either that 80 or 60 percent of class time was dedicated to language, with the remainder dedicated to culture (p.29). Among the reasons for this, teachers mentioned that the required curriculum left little time for culture, that exams didn't test culture, and textbooks either do not adequately cover culture or provide cliches and stereotypes (Sercu, 2005, p. 32, 36-37).

Regardless, when instructors do deign to teach culture, this instruction only vaguely reflects the recommendations of the Standards and current research in ICC. Having elicited teachers' perspectives on cultural instruction, Sercu (2005, p.20) discovered that they unsurprisingly focused on conveying knowledge about the C2, while

the objective of least focus was to develop students' awareness of self-identity in the C1. Similarly, the Standard for comparing the C1 and C2 is fulfilled primarily through familiarizing students with aspects of the C2, not reflecting on the practices and perspectives of the C1 (p.26).

The ETICC Rubric provides guidelines for the proper consideration of culture in the classroom and helps instructors choose texts that will maximize classroom efficiency by integrating the language instruction demanded by national and institutional curricula with culture instruction. Although Sercu (2005) reported that teachers felt there simply wasn't enough time to teach culture (p. 32), a few supplementary tasks or changes in text selection informed by this rubric will ensure that students receive all the different types of input they need to develop not just the ability to produce the language, but to make that language meaningful by producing it in culturally and contextually appropriate ways.

To assist instructors with this process, in this chapter I have included an example of such an effort, including a description of the process of evaluating a text and the development of supplementary activities to provide a cohesive one-day lesson plan. It took less than a week to develop the materials for a five-day unit incorporating different aspects of this lesson.

The section concludes with recommendations for future research and a plan for such a study investigating the interaction of text and task in language-and-culture lessons as well as the validity of the ETICC Rubric for the development of ICC.

## 1. AN INTEGRATED LANGUAGE-AND-CULTURE LESSON

The following table provides an evaluation of the 2009 song “Uprising” by the British rock band Muse and the corresponding music video, produced by the American collective Hydra, for the purpose of an integrated language-and-culture lesson in an imagined high intermediate to low advanced EFL classroom. My personal evaluation is from the context of teenage and young adult native speakers of Russian, and other contexts may elicit different evaluations in the areas of personal, affective, linguistic, and cultural accessibility. To better reflect the first evaluation, I have not yet conducted this lesson. Erring on the side of possibly over-preparing students for the text, I could skip, shorten, or otherwise alter activities based on their performance.

The table below is followed by a discussion of each section of the evaluation. See Appendix C for a one-day lesson plan based on this evaluation, including the song's lyrics and a link to the official video. This lesson will comfortably fit for a class an hour and a half long, but for shorter classes, the remainder of student presentations can be completed the following class.

*Table 6.1. ETICC Rubric for “Uprising,” (Muse, 2009)*

### **Evaluation of Texts for ICC (ETICC)**

Grade each statement on a scale from zero to two. Two stands for absolute agreement with the statement, and zero stands for absolute disagreement. A one stands for agreement but the possible need for supplementary tasks.

For subsections so marked, take the highest score from among the statements in that subsection and generalize them to the entire subsection. Otherwise, all statements which do not score a two must be addressed through supplementary tasks.

Table 6.1 (Continued)

Criteria		Grade 0-2
<b>I - AUTHENTICITY</b>		
(All statements should be graded 2.)		
	4. The text was not written or significantly altered for pedagogical purposes.	2
	5. The text was written by a member of the cultural community of focus, or targets this community as an audience.	2
	6. The text was written by a native or near-native speaker for native or near-native speakers.	2
<b>II - DEPICTION OR CONSIDERATION OF INTERCULTURAL ENCOUNTERS</b>		
	<b>Intercultural and/or Intracultural Differences, Stereotypes</b>	
	2. The text depicts intercultural, intracultural encounters and/or perspectives on other cultures	1
<b>III - RELEVANCE TO THE C2</b>		
	<b>Current and Historical Events</b>	
	1. The text depicts, references, or takes place during current or historical events important to the C2.	1
	<b>Portrayal of Important Aspects of the C2, Reception of the work</b> (Take the highest score.)	
	6. The text involves either the dominant culture of the wider target language community in general, or a cultural community with which students are likely to interact in the target language and/or in their native language.	2
	7. The text depicts, references, or embodies important C2 perspectives.	2
	8. The text depicts, references, or embodies important C2 practices.	2
	9. This text or its author is widely recognized as canonically or fundamentally necessary for students of this language or this people's literature.	0
<b>IV - RELEVANCE TO THE C1</b>		
	<b>Current or Historical Events</b>	
	2. The text depicts, references, or takes place during current or historical events important to the C1.	1



Table 6.1 (Continued)

<b>V - ACCESSIBILITY</b>	
<b>Personal Relevance</b> (Take the highest score.)	
12. The cultural communities featured in the text are of interest to students.	2
13. The text features information or perspectives of professional importance to students.	2
14. The text features language usage of professional importance to students.	1
<b>Linguistic Accessibility</b>	
15. The students have the grammatical knowledge necessary to understand the text on a literal level for discussion and/or analysis.	2
16. The students have the breadth and depth of receptive vocabulary necessary to understand the text on a literal level for discussion and/or analysis.	1
<b>Affective Accessibility</b> (Take the highest score.)	
17. The students are reasonably comfortable with the subject matter from prior exposure or low C1-C2 difference.	2
18. The text employs softening techniques, such as humor.	1
<b>Cultural Accessibility</b>	
19. The text gives students the opportunity to apply cultural patterns they have recognized before.	1
20. The students are familiar with the cultural community of focus from classroom discussion or other exposure.	1
21. The students have the background knowledge necessary to draw cultural insights from this text.	1
22. The students have the critical thinking and analysis skills to interpret the text in a culturally appropriate way.	1

## **Section I – Authenticity      Grade: 2**

As stated above, both the song and music video are authentic texts. The song was written by the British rock group Muse under an American record label for entertainment purposes. Although there are obvious political messages in the text, which may be interpreted as instructive, this is a quality typical of English-language protest music. Similarly, although Muse tours worldwide, neither the song nor the music video obviously target non-L1 audiences or alter their lyrics to make it easier for non-native speakers to understand.

## **Section II – Depiction or Consideration of Intercultural Encounters      Grade: 1**

While the song itself suggests dichotomies between the rich and poor, and those who trust people in power and those who do not, these dichotomies are more clearly represented in the music video, which features plastic dolls and teddy bears that can be interpreted respectively as the rich in power or the gullible commoners, and the poor and mistreated that rise up to rebel. Featuring a bonfire of burning teddy bears and the final destruction of a city by giant teddy bears, the video draws attention to the violent interaction between these two parties less obviously suggested in the song, with lines such as “It’s time the fat cats had a heart attack” and “we should never be afraid to die,” (Bellamy, 2009).

However, the largely economic nature of these dichotomies is heavily embedded in colloquial language, such as “fat cats” and “green belts.” Although the setting of the video contains more clues toward this interpretation, such as going out of business signs

and identification of the teddy bears with the work force, additional activities will be necessary to ensure students notice these features and their importance. The planned activities that address this criterion are directed attention to the doll-teddy bear dichotomy, questions in a reading worksheet to be completed with a partner (requiring negotiation and discussion), and class presentation and discussion about the answers to these questions.

### **Section III – Relevance to the C2**

#### **Current and Historical Events**

*The text depicts, references, or takes place during current or historical events important to the C2.*

*Grade: 1*

The use of the second person in the lyrics places the song in contemporary events, but, as mentioned above, the context are ties up in colloquial language that may make it difficult for students to recognize the events being referenced. While the video might have made these references more obvious by using existing news or film clips, the fictional setting and use of teddy bears and other less prevalent symbols will probably require additional attention for interpretation. The activities that address this criterion are questions that guide students to reflect on the relationship between aspects of the song and the current political and socioeconomic atmosphere in their area and in America and Britain, both through pre-engagement discussion and post-engagement partner work on a reading worksheet. Students interested in these events also have the option to read and comment on an article related to the message of the song for homework.

## **Portrayal of Important Aspects of the C2, Reception of the Work**

Although I suggest in the rubric to take the highest score from this section, for the purpose of better illustrating my conception of each field, I discuss it below in relation to this text. However, in reference to the final subsection, the song is obviously not considered a canonical work of English-language literature.

*The text involves either the dominant culture of the wider target language community or a cultural community with which students are likely to interact*      *Grade: 2*

I chose to give the text a “2” in this sub-section for a few reasons. First, although America has the largest number of native English speakers in the world, at about 215 million (Shin, 2003, p.4)—versus 58 million in the United Kingdom (Crystal 2004)—British English was and in some schools still seems to be the preferred form of English instructed in Russia, which may come as a result of the vicinity of the U.K. to the more populated region of Russia, west of the Ural Mountains.

Although the band is British, there are no examples in the text of language that would be interpreted in vastly different ways by Americans with one exception—“green belts.” While the song suggests Bellamy's negative opinion of green belts, which, as a buffer against urban sprawl, can be interpreted as a segregating force between the rich and poor, while in America the green belts in Austin and on Staten Island are surrounded by city, allowing both rich and poor to take advantage of them. The term “green belt” is explicitly defined in English in the post-engagement reading worksheet, while students are asked to reflect on the possible impact green belts have socially and economically.

This song is extremely popular in much of the English-speaking world, native and otherwise, having placed at least reasonable well on singles charts in America, Australia, Britain, Canada, New Zealand, throughout Europe and Scandinavia, and in Japan. At least for English-speakers, this can *cautiously* be interpreted as at least some level of affiliation with the band's ideals, due to the pervasive nature of similar political language throughout their work.

This importance, while it may not be readily observable from the text, may be obvious to students based on the prevalent use of the song in movies and TV shows. To better ensure students can recognize the representativeness of the work, however, I suggest a comparison of the sense of political and economic frustration embedded in the lyrics with the concurrent outcry against the management of the financial crisis. This sentiment continues to be expressed through the recent riots in London and the ongoing Occupy Wall Street movement and has become one of many platforms during the 2012 presidential primary debates. Differing opinions on the Occupy Wall Street movement roughly correlate to the political and economic divisions suggested in “Uprising.”

In addition, this song references common C2 perspectives, in particular suspicion of government and elitist conspiracies that involve lying to and manipulating the general public through carefully crafted laws (“red tape,” “green belts”), propaganda (“PR transmissions,” “packaged lie”), and even the use of drugs. This is reflected strongly in popular and classical American and British literary and film productions, including *Fahrenheit 451*, *1984*, *V for Vendetta*, *Equilibrium*, and the television series *24*. In the

music video, these conspiracy theories even take on a Nazi-esque flavor with huge bonfires burning in the streets and cities built on mass graves of the working class.

Students are prepped for this interpretation through the pre-engagement discussion, during which they consider how rock music is used as political commentary and how students think people in America and the U.K. feel about their governments. This criterion is further addressed through the post-engagement reading activity, which includes questions focusing students' attention on modern events, other media with similar messages, possible problems with criminal courts, etc.

*The text depicts, references, or embodies important C2 practices*

*Grade: 2*

While the western practice of protest through artistic performance has roots in satirical poetry and prose dating back before Chaucer's *Canterbury Tales* in Middle English to Ancient Greek theater, its passage into contemporary English-language popular culture exploded with protest music against the Vietnam War in America in the '60s and '70s, and the protest against social expectation and requirement with the punk movement in the U.K. This is especially important to the American constitutionalized protection of freedom of speech.

“Uprising” not only takes its place among the ever-expanding pool of political protest music, the music video also depicts more active protest, as the band rides through town sharing their message from the back of an old truck. Again, students may consider the history of protest music when discussing beforehand how musicians comment on politics and how people in America and the U.K. feel about their governments.

## **Section IV – Relevance to the C1**

*The text depicts, references, or takes place during current or historical events important to the C1*

*Grade: 1*

Here, the relevance of the text to the C1, Russia, is the same as in the C2, Britain and America, as the entire world suffered and continues to suffer from the same economic recession. In fact, the divide between the social classes in Russia is even more extreme than in America. However, as mentioned under C2 relevance, the C1 relevance is similarly embedded in details and colloquial language that will require additional attention, critical thinking and analysis to identify.

Students are asked in a few sections of the post-engagement reading worksheet to consider how they personally feel about situations in their country: whether or not they think green belts are a good idea for their area, who the fat cats in their country are, etc. While students may not be willing to put subversive opinions to paper, they may discuss them with their partner or the class. Students also have the opportunity to write a response to an article relating the song to current events. This homework assignment requires them to choose a side (whether or not extreme changes are necessary to regain economic stability), explain their opinion, and try to persuade others to agree. This will likely encourage them to draw on experiences from their own situation.

## **Section V – Accessibility**

### **Personal Relevance**

In this section, keep in mind that grades are based on pre-decoding motivation associated with the text, that is, the inherent *presence* (“features”) of each criterion in the text, and

the extent to which students will recognize the importance of those features to themselves. Other areas of accessibility determine the extent to which students will recognize those items without additional help.

*The cultural communities featured in the text are of interest to students*                      *Grade: 2*

Here, this high level of personal relevance is largely due to the age of the students, which gives them greater openness and accessibility to foreign popular culture through the Internet. The album *Resistance*, featuring “Uprising,” went gold in Russia, and that calculation likely doesn't include illegal downloads (“Resistance”). That said, not everyone will like it, and not everyone will be interested in the political and socio-economical issues at work in the song, regardless of how much they apply to them. However, they will have some opinion about the material, and concentrating on those opinions can increase personal relevance for those students who are not interested in popular culture.

For example, a pre-reading activity might have students chat or Skype with native speakers about how they feel about the idea of government conspiracies in their country and in Russia, look at pictures of peaceful protests and riots, or compare their own opinions about conspiracy and rebellion in class or to the opinions of family members.

The pre-reading activity actually included in the lesson plan is much simpler and has students in small groups discuss how rock musicians comment on politics in the students' country and in the U.K. and America.



*The text features information or perspectives of professional importance to students*

*Grade: 2*

The “important C2 perspectives” mentioned above may be of professional importance to students, particularly in political, social, and economic spheres. Students in all fields will also benefit from an analysis of the persuasive language being used; however, they may be more motivated if asked to specifically relate the issues discussed in the song to their field. For example, students interested in eventually teaching language—whether the L1 or the L2 could argue that foreign language study could reduce the likelihood of government brainwashing because language study increases critical thinking skills, and L2 speakers can access information from L2 sources. Students in petroleum and natural gas, on the other hand, can discuss the possible influences of these political, social, and economic factors on the industry.

Students are asked at the beginning of the lesson to discuss their personal feelings about the current political situation in their own and other countries. If students are at the point in their lives where their occupation is already a concern, economic and field-specific factors are likely to arise in conversation.

*The text features language usage of professional importance to students*

*Grade: 2*

In terms of vocabulary, the verb “unify” and the colloquialisms “red tape,” “fat cat,” and “it’s time (call for action)” are likely to be extremely helpful when decoding additional political, social, and economic texts. While there are other useful phrases, such as “package a lie,” the metaphorical use of the word “seed,” and the word “push” for

“force/encourage,” these are less important for professional language.

In terms of grammar, the text has passive participles in both pre-noun adjectival (“packaged lie”) and post-stative-verb complementary positions (“keep us all dumbed down”), allowing an easy introduction to or reinforcement of this structure. The sentences are mostly simple, with the exception of one if/then construction, and follow the standard order of English grammar.

In terms of genre and writing style, this is a persuasive piece. Although it relies only on the use of pathos, the use of currently relevant images, such as “going out of business” signs and historically jarring images, such as the Nazi-esque factors mentioned above, makes this argument extremely well-constructed.

### **Linguistic Accessibility**

*The students have the grammatical knowledge necessary to understand the text on a literal level for discussion and/or analysis*

*Grade: 2*

Students at this language level should be very comfortable with the simple sentence structures and the if/then construction. Passive participles are easily accessed in English by students already familiar with the past tense, but students should still be guided to analyze and determine the proper use of this form.

To assist with grammatical instruction, while completing the reading worksheet, one group examines the use of passive participles in the text and can receive help while others work on their sections, so during their presentation to the rest of the class, they will act as the instructor and explain this structure and how it is used to their peers.

*The students have the breadth and depth of receptive vocabulary necessary to understand the text on a literal level for discussion and/or analysis.* Grade: 1

Students will likely require guidance activities or discussion to decode colloquial language, but the following words are also examples that they probably won't be familiar with and will not be able to figure out from context: P.R., transmission, packaged, wrapped, confine, degrade, and victorious. While for such a short song this represents an enormous amount of important vocabulary, discussion and noticing activities can help students figure out the meaning, and glosses always work as a last resort.

In the reading worksheet, students are sometimes given explicit definitions of difficult words in English, sometimes given examples of contextualized use, and sometimes given hints to encourage a deeper analysis of how the term is used in the text.

### **Affective Accessibility**

*The students are reasonably comfortable with the subject matter from prior exposure or low C1-C2 difference.* Grade: 2

Students are likely to be familiar with protest music both from exposure to C2 music as well as from examples in the C1. The extremely popular Perestroika-era band Kino, for example, produced music with themes of change and liberty. In addition, because the press in Russia is well-known for presenting persuasive rather than unbiased opinions (Rosengrant, 2007, p. 34), the public is naturally more suspicious of this public discourse. As a result, they may be understanding of the idea of governmental conspiracies in the C2. Russians are also likely to sympathize with the expressed frustration over the world economy. However, some students may not be comfortable

discussing such a topic.

For this reason, the approach to the material is softened by giving students a choice in how they engage with the material every step of the way. Students choose how they discuss the topic with their groups, which assignment they wish to complete while viewing (one focusing on their personal affective responses and the other focusing on more distanced analysis of symbols), which questions they want to answer on the reading worksheet (even purely grammatical ones), and which homework assignment they would like to complete.

*The text employs softening techniques, such as humor*

*Grade: 1*

The song strongly suggests violent revolution, and the only real softening technique used are the music video translation of this message to a fictional setting and the town's destruction by giant teddy bears. For this reason, the softening technique of giving students different options is employed.

### **Cultural Accessibility**

*The text gives students the opportunity to apply cultural patterns they have recognized before*

*Grade: 1*

Students who have studied rhetoric in the L1 can more easily recognize its use in this text, but, due to their relatively low language level, guidance activities will probably also be required to shift the cognitive load to this aspect of the text rather than only the language use.

Students will probably have noticed by this time that members of the C2 do not

always speak in complete sentences and frequently leave optional elements (such as “that” to introduce relative clauses). Students will have the opportunity to notice these elements in the song. The English and American practices of vocal protest are also a cultural pattern students are likely to notice without needing additional support, but additional activities will help them explore different C2 perspectives on this practice, particularly through direct comments on this text and through commentary on parallel events like the Occupy Wall Street Movement.

Students' attention is focused on the nature of protest songs in the C1 and C2 and to consider what can be inferred about the C2 from this music. In the reading worksheet, they consider the implications of different statements, such as how the author thinks that the common people are being “degraded.” Students are also directed to analyze the symbols in the video in both options for during-engagement activities, as well as one option for a homework assignment. They are also encouraged in all homework assignments to use some form of persuasive writing, whether it is supporting their interpretation of the video's symbols, or it is in arguing a particular political viewpoint.

*The students are familiar with the cultural community of focus from classroom discussion or other exposure*

*Grade: 1*

Students will be familiar with English and American culture in general. They will be familiar with the genre of mainstream rock music and the general perceptions of people who associate themselves with it, as these will be similar to perceptions in the C1.

Students will probably be less familiar with economically and politically poor

people of either country, as they have less access to global media, but more importantly, they may have different C1 perceptions on poverty and politics than those expressed by various subcultures of the C2. Once again, careful analysis of this song and responses to it and similar arguments will be necessary to promote a better understanding of American and English perspectives on poverty and political power.

Two crucial points that will require attention, for example, include how the idea of the rhetorical structure of the American Dream frequently places blame on the unemployed for their situations, and arguments similar to the song expressing paranoia about Russia's general preference for a strong, central government. While these could be considered in extended versions of this lesson plan, the featured one-day lesson plan encourages students to consider the community both in the pre-engagement discussion and while analyzing the symbols from the music video.

*The students have the background knowledge necessary to draw cultural insights from this text*

*Grade: 1*

The students are likely to be familiar with the worldwide situations of social unrest and may have experienced protest movements in their own areas. The low linguistic level of the students may restrict access to that background knowledge; however, there are many understandable key words and phrases that hint toward the text frame students should use for interpretation, such as “paranoia,” “hope that we will never see the truth around,” “they will not force us,” “revolution,” and “rise up and take the power back.”

That said, students may need additional guidance to relate these lyrics specifically to contemporary events. A few questions direct students' attention to the possible relationships between the song and contemporary events in both the C1 and C2. For example, students consider how “red tape” can “keep the truth confined” during criminal trials, and recent events that the author would react strongly to and how they think he would react.

*The students have the critical thinking and analysis skills to interpret the text in a culturally appropriate way.*

*Grade: 1*

By this point in their academic careers, students should have impressive critical thinking skills. Unfortunately, if the pattern evident in U.S. universities translates abroad, the teacher-centered format of the foreign language classroom does not encourage the use of these skills in interpreting the C2/L2. For this reason, tasks will need to be structured in a student-centered way that facilitates group or whole class discussion about the themes presented in the text, and the instructor should refrain from interrupting with evaluative or factual statements.

To guide discussion, instead the instructor should ask questions that encourage students to justify or elaborate on their claims by paying attention to details. Once again, the proper frame of interpretation can also be promoted through pre-engagement activities or follow up activities that draw attention to, for example, differing C2 opinions about the work.

In the lesson provided, students discuss protest music and the government of the

dominant C1 and C2 to build the correct text frame for interpretation. They also answer questions in the during-engagement worksheets and numerous sections of the reading worksheet that require them to analyze details and patterns to support their answer with evidence from the song, the video, or real life events. In addition, before viewing the entire video, students watch a short segment and make predictions based on the available evidence.



## **2. RECOMMENDATIONS FOR FUTURE RESEARCH**

Future research on ICC should evaluate the texts and tasks used in class from instructor, researcher, and student perspectives in conjunction with evaluations of students' progress. In addition, although instruction through cultural capsules is not recommended, student progress should be monitored according to thematic cultural units due to the possibility of regression because of negative reactions to particularly jarring practices or beliefs. Student progress in three different themes, for example, should be evaluated separately.

With these guidelines in mind, I have developed a study, comprised of three parts, to be conducted in the near future. These parts include text and task evaluation, student incoming ICC evaluation, and evaluation of students' ICC development.

### *Subjects*

For my particular study, participants will include first- and second-year students of Russian at the University of Texas at Austin. In addition to the primary focus of this study, comparison will also be made between results from both Intensive and regularly-paced courses, as well as between more and less experienced language instructors to evaluate the usability of this rubric.

### *Methods and Analysis*

Instructors and the researcher will evaluate the texts with which students will engage according to the ETICC rubric prior to their use and determine where these texts

require additional support to facilitate ICC development. Tasks will be structured to specifically target the areas where the text scored weakly.

Students' will take the Cross-Cultural Adaptability Inventory (CCAI), developed by Kelley and Meyers (1995), to determine the beginning nature of their affect toward the target culture in addition to their cultural awareness and cognitive flexibility. As a post-reading/engagement activity, students will have the opportunity to complete an evaluation of the text in order to provide an exact picture of its personal relevance to them and whether or not they recognized the aspects of the text that we considered innately useful for ICC development. Students will receive similar short evaluations to complete for each task related to these texts.

As a post-engagement activity for each text, students will write an essay according to the requirements outlined in Hammer's (2008) study. That is, a brief summary of the text, followed by five or more paragraphs about the social and cultural topics and issues or other aspects of culture depicted, their personal reactions to these, comparisons of depictions with their expectations, evaluations of those comparisons in terms of the likeability of the C2, and cultural similarities and differences to the C1 students recognized.

These essays will be evaluated according to a modified version of Hammer's SASCH rubric that excludes essay-writing abilities from the score and breaks down the analysis of each subsection to enable an evaluation of specific student difficulties and how they can be addressed. Students can include essays in their portfolios, a mid-term and final assessment tool used in Intensive classes in the Russian department, or, in non-

Intensive classes, complete them as homework assignments. Students ICC will be re-evaluated at the end of the semester with the CCAI for comparison with their initial scores.

Evaluations will examine improvement according to specific skills and specific cultural themes in comparison to the appropriateness of the text-task combination as judged by students, instructors, and the researcher.

### *Possible Problems*

Students will be aware of the cultural orientation of the study. Although they will not be informed that our goal is to assess their acquisition of a culturally relativistic mindset or other aspects of the ICC, this goal may be inferred from some of the questions on the CCAI and evaluations they will complete. While a reasonable concern is the possibility of students answering according to what they believe the instructor and/or researcher desire, Hammer's (2008) study shows little evidence of this being the case, possibly due to the fact that the students were not aware of the components of culture or how they were being evaluated in their writing. In addition, as argued above, the ability to feign cultural relativism should also be considered progress. If students alter their essays to appear less ethnocentric, this will require them to reflect on their personal feelings toward the subject (affective awareness), how their language is interpreted (critical analysis), and what language will convey a more culturally relativistic point of view.

## **Chapter Seven – Conclusion**

As Byram (1997) notes, “Educational institutions... have a responsibility, and a need to demonstrate their ability to fulfill it, to show they are accountable. Evaluation of their general efficacy, and assessment of the individuals in their charge are part of that accountability...,” (p. 2). Byram's work was and is a huge step in fostering accountability and efficacy in students' development of ICC and all language skills, which, as I have shown, are intimately related to culture.

However, while Byram argues against the applicability of these criteria to all instructional contexts or to an observable instructional order, the past decade of research in this area fortunately suggests otherwise. As a result, the TIPTICC model and ETICC rubric adapted from the work of Byram and others provides instructors, particularly beginning instructors, with a resource enabling them to preemptively prepare students for interactions with lengthy texts imbedded in another culture.

Verifying the usefulness of this rubric through research will translate Byram's work into an accessible and efficient model for teacher and student success in the classroom and in real-world interactions with members of the target culture and any culture with which they come in contact.

## Appendix A

### Byram's (1997) 29 goals as summarized by Schulz (2007, pp. 19-20)

**Attitudes:** curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own.

Objectives:

- a. willingness to seek out or take up opportunities to engage with otherness in a relationship of equality, distinct from seeking out the exotic or the profitable....
- b. interest in discovering other perspectives on interpretation of familiar and unfamiliar phenomena both in one's own and in other cultures and cultural practices....
- c. willingness to question the values and presuppositions in cultural practices and products in one's own environment....
- d. readiness to experience the different stages of adaptation to and interaction with another culture during a period of residence....
- e. readiness to engage with the conventions and rites of verbal and non-verbal communication and interaction....

Knowledge: of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction.

Objectives (knowledge of/about):

- a. historical and contemporary relationships between one's own and one's interlocutor's countries....
- b. the means of achieving contact with interlocutors from another country (at a distance or in proximity), of travel to and from, and the institutions which facilitate contact or help resolve problems....
- c. the types of cause and process of misunderstanding between interlocutors of different cultural origins....
- d. the national memory of one's own country and how its events are related to and seen from the perspective of other countries....
- e. the national memory of one's interlocutor's country and the perspective on them from one's own country....
- f. the national definitions of geographical space in one's own country, and how these are perceived from the perspective of other countries....
- g. the national definitions of geographical space in one's interlocutor's country and the perspective on them from one's own....
- h. the processes and institutions of socialization in one's own and one's interlocutor's country....

- i. social distinctions and their principal markers, in one's own country and one's interlocutor's....
- j. institutions, and perceptions of them, which impinge on daily life within one's own and one's interlocutor's country and which conduct and influence relationships between them....
- k. the processes of social interaction in one's interlocutor's country....

**Skills of interpreting and relating:** ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one's own.

Objectives (ability to):

- a. identify ethnocentric perspectives in a document or event and explain their origins....
- b. identify areas of misunderstanding and dysfunction in an interaction and explain them in terms of each of the cultural systems present....
- c. mediate between conflicting interpretations of phenomena....

**Skills of discovery and interaction:** ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction.

Objectives (ability to):

- a. elicit from an interlocutor the concepts and values of documents or events and develop an explanatory system susceptible of application to other phenomena....
- b. identify significant references within and across cultures and elicit their significance and connotations....
- c. identify similar and dissimilar processes of interaction, verbal and non-verbal, and negotiate an appropriate use of them in specific circumstances....
- d. use in real-time an appropriate combination of knowledge, skills and attitudes to interact with interlocutors from a different country and culture taking into consideration the degree of one's existing familiarity with the country, culture and language and the extent of difference between one's own and the other....
- e. identify contemporary and past relationships between one's own and the other culture and society....
- f. identify and make use of public and private institutions which facilitate contact with other countries and cultures....
- g. use in real-time knowledge, skills and attitudes for mediation between interlocutors of one's own and a foreign culture....

**Critical cultural awareness/political education:** an ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries.

Objectives (ability to):

- a. identify and interpret explicit or implicit values in documents and events in one's own and other cultures....
- b. make an evaluative analysis of the documents and events which refers to an explicit perspective and criteria....
- c. interact and mediate in intercultural exchanges in accordance with explicit criteria, negotiating where necessary a degree of acceptance of those exchanges by drawing upon one's knowledge, skills and attitudes.... (pp. 57-64)

## Appendix B

Table A2.1 Burwitz-Melzer's (2001) Objectives and Observed Behavior

<i>Objects: the learners...</i>	<i>Observed behaviour: the learners...</i>
1. can identify and recognise elements from foreign cultures in the literary text	name these elements and relate them to various cultures; they also discuss their decisions
2. can identify a conflict / misunderstanding / dichotomy between cultures in the literary text	name and explain the conflict / misunderstanding / dichotomy and its (culturally determined) causes
3. understand the fictional characters in the literary text	talk about the fictional characters, their living conditions, their situation and their problems, taking into consideration their different cultural origin, if necessary
4. express their own feelings about the fictional characters	<ul style="list-style-type: none"> <li>• identify their own feelings towards the fictional characters in the text</li> <li>• reflect upon their own feelings towards these characters or their understanding or lack of understanding of the characters and their actions and decisions</li> <li>• reflect upon their own empathy with the fictional characters</li> </ul>
5. identify national stereotypes, culturally based prejudice and overgeneralisations in the text	name these stereotypes, culturally based prejudices and overgeneralisations and explain them
6. compare their own culturally determined opinions and attitudes towards the text and its fictional characters with that of other learners in their class; if the learners are of different cultural origins, they take this fact into consideration	Compare their different opinions and attitudes about the text and the characters, looking for culturally determined reasons ('You as a Turk have a problem with the behaviour of this girl, while for me her behaviour seems absolutely normal. But...'); they discuss their differing attitudes
7. write their own short fictional texts / scenes / title or adaptations according to the creative task that was proposed	according to the task, the learners <ul style="list-style-type: none"> <li>• write their own short prose texts</li> <li>• suggest a title for the literary text</li> <li>• write a poem</li> <li>• write a new scene. etc.</li> </ul>



	taking the model text and its characters with their specific culturally determined behaviour into consideration
<p>8. use different perspectives while writing the new text, scenes, etc.; they can</p> <ul style="list-style-type: none"> <li>• use their own cultural perspective, which looks at the text and its characters 'from the outside'</li> <li>• coordinate their own perspectives with that of the fictional character in the model text, thus arriving at both an insider's and an outsider's point of view</li> <li>• take over the perspective of a character belonging to a different culture, thus sharing his/her view 'from inside'</li> </ul>	<p>for various creative tasks the learners choose</p> <ul style="list-style-type: none"> <li>• suitable personal pronouns and verbs</li> <li>• emotions and actions for their fictional characters that correspond with their emotions and actions in the model text</li> <li>• a suitable sociolect or dialect, if necessary</li> <li>• suitable proxemic and non-verbal behavior</li> <li>• a suitable situation</li> <li>• a suitable location</li> <li>• a suitable background</li> <li>• a suitable (historical) period</li> <li>• suitable costumes</li> </ul>
<p>9. discuss the texts, scenes, titles, etc. written by the class taking into account cultural differences between the model text, their own texts and their own cultural origin</p>	<p>comment</p> <ul style="list-style-type: none"> <li>• on their own texts in relation to the model text</li> <li>• on texts by other pupils and the model text</li> <li>• on differences, especially culturally determined differences, between their own and the other pupils' achievements</li> </ul>

Burwitz-Melzer (2001)

## Appendix C – One Day Integrated Language-and-Culture Lesson

Activity	Materials	Min
<p>Introduction – Small Groups</p> <ol style="list-style-type: none"> <li>1. How do popular musicians in your country, America, and the U.K. talk about the government?</li> <li>2. How do you feel about the government / current events in your home country? In other countries?</li> <li>3. How do you think Americans / the English feel about their governments?</li> </ol>	<p>Questions as a handout to guide talk</p>	<p>10</p>
<p>Listening Preview – Full Class</p> <ol style="list-style-type: none"> <li>1. Preview to first chorus</li> <li>2. Try to understand as much as possible               <ol style="list-style-type: none"> <li>1. Make notes of what you understand / don't understand</li> </ol> </li> </ol>	<p>“Uprising,” Muse, 2009</p>	<p>2</p>
<p>Discussion – Full Class</p> <ol style="list-style-type: none"> <li>1. How do they like it? Heard it before?</li> <li>2. How much did they understand?</li> <li>3. Prediction: What's the song about?</li> </ol> <p>-Have they seen it in any movies / ads that might help with the prediction?</p>		<p>3</p>
<p>Video Viewing 1</p> <ol style="list-style-type: none"> <li>A. Make notes on how different parts of the video make you feel.</li> <li>B. Use the precis to decode the different symbols used in the video.</li> </ol> <p>-Go over worksheets to see if students have any questions before they start (2-4 min)</p>	<p>Viewing Worksheets (WS) 1A and 1B</p>	<p>8-10</p>
<p>Lyrics Pronunciation</p> <ol style="list-style-type: none"> <li>1. Give students lyrics, read them aloud and have students repeat and mark stress.</li> </ol>	<p>Lyrics</p>	<p>2</p>
<p>Reading 1 – Partners</p> <ol style="list-style-type: none"> <li>1. Choose 1 section to complete. Discuss and answer the questions together based on the lyrics. Take turns writing the answers.</li> </ol>	<p>Lyrics, Reading WS 1</p>	<p>10-15</p>

<p>Pair Presentations</p> <p>1. Students present their answers and reasoning to the rest of the class. When not presenting, students will write down answers and ask questions or debate the presenters' answers.</p>		15-20
<p>Homework – Choose One</p> <p>A. Rewrite the song as a 1-page speech</p> <p>B. Write a rebuttal 1-page speech or song</p> <p>C. Read the article “There's Something Happening Here” and write a comment on whether you are a “Big Shift” person or a “Great Disruption” person, why, and why others should agree with you. ( <a href="http://www.nytimes.com/2011/10/12/opinion/theres-something-happening-here.html?_r=1">http://www.nytimes.com/2011/10/12/opinion/theres-something-happening-here.html?_r=1</a> )</p> <p>D. Write a 1-page paper analyzing the symbols in the music video.</p>	<p>Option C: Article</p>	2

## Materials

**Video:** <http://www.youtube.com/watch?v=w8KQmps-Sog&ob=av2n>

**Lyrics:** "Uprising," Muse, 2009

Paranoia is in bloom,  
The PR transmissions will resume  
They'll try to push drugs that keep us all dumbed down  
And hope that we will never see the truth around  
(So come on)

Another promise, another seed  
Another packaged lie to keep us trapped in greed  
And all the green belts wrapped around our minds  
And endless red tape to keep the truth confined  
(So come on)

They will not force us  
They will stop degrading us  
They will not control us  
We will be victorious  
So come on

Interchanging mind control  
Come let the revolution takes its toll  
If you could flick the switch and open your third eye  
You'd see that we should never be afraid to die  
(So come on)

Rise up and take the power back  
It's time the fat cats had a heart attack  
You know that their time's coming to an end  
We have to unify and watch our flag ascend  
(So come on)

They will not force us  
They will stop degrading us  
They will not control us  
We will be victorious  
So come on

(Hey x 12)

They will not force us  
They will stop degrading us  
They will not control us  
We will be victorious  
So come on

## **“Uprising,” Muse, 2009 – Video Viewing WS-1A**

While you watch the video, take notes that will help you answer the following questions.

1. How does the town where the video takes place make you feel? What about it (and the song/video) makes you feel this way?
2. How do you feel about the plastic people? What about them (and the song/video) makes you feel this way?
3. How do you feel about the teddy bears? What about them (and the song/video) makes you feel this way?
4. How does the video make you feel in general? Do you like it? Why or why not?
5. Music video directors have to think about color, light, and a lot of other factors to make people feel the way they want them to about a song. List some of these factors and how they made you feel.

Light / Darkness-

Name:

## **“Uprising,” Muse, 2009 Video Viewing WS-1B**

In Column A, there are several items/traits listed from the music video. As you watch the video, make notes in Column B on why you think the item in A is in the video, why it is important to the message of the song, and or what you think it means.

<b>Items</b>	<b>Notes</b>
The fuse burning through the town	
Signs that say “Going out of business”	
The billboard with a bear on it that says “Building for the future”	
Plastic people standing still	

The bonfire outside the town where the band sings	
The trailer the band plays in	
The band's truck	
Teddy bears	
TVs	
The bonfire of burning teddy bears	

## Reading 1 Worksheet

Name:

Read the lyrics and answer the questions in one sections with a partner. Be sure to consider all the questions for each number.

### Section A

1. Read the title and the first stanza. Explain the difference between this type of uprising and how the sun “rises up.”
2. a.) When a flower is “in bloom” or “blooming,” its petals open up. This usually happens during spring. What does this say about “paranoia?”  
b.) Who do you think that the *author* thinks is paranoid? Why?  
c.) Who do you think represents this group in the video? Why?

### Section B

3. a.) PR means “Public Relations.” What do you think this group is in charge of?  
b.) You can “transmit” or “give out” information by TV, radio, and the Internet. What kind of transmissions do you think the PR office is making, and how might they relate to the “paranoia?”
4. a.) What do you think “push” means in the sentence “They'll try to push drugs to keep us all dumbed down?”  
c.) What else can you “push” on people?  
d.) What else does the author think the government is pushing on people?

### Section C

5. a.) “Dumbed down” is passive participle from the verb “dumb down.” Try to use it in your own sentence to show what it means.  
b.) How are passive participles similar to past tense verbs? How are they different?  
c.) Fill out the chart below with examples of passive participles from the song. Make passive participles from some of the other verbs in the song.



<b>Passive Participles</b>	<b>Verbs</b>
Dumbed down	Control, controlled

### **Section D**

6. a.) Compare “seed” to the other words that have “another.” What do you think “seed” means here?
- b.) Explain how “seed” is used in this sentence: After Paul planted a seed of doubt, none of the friends trusted each other.
7. a.) How do you package a lie?
- b.) What kind of lies do you think the writer is referring to?
- c.) What types of lies can make people greedy?
- d. Have you heard these kinds of ‘lies’ in your own country?

### **Section E**

8. a.) “Green belts” are natural areas near or around cities and neighborhoods where building is not allowed. How do you think green belts relate to the rest of the song? How do you think they affect the economy and/or society?
- b.) How can a green belt be wrapped around someone's mind?
- c.) How do you feel about green belts? Do you think they are a good idea for your city?
9. What are some other parts of the city or society you think the author would disagree with? Why?

## Section F

9. When people and rules make it difficult to do something important, “red tape” is everything that stands in the way. “Red tape” usually describes this problem in businesses and the government.
- a.) What do you think “confine” means?
  - b.) How do you think “red tape” can “keep the truth confined” in a judicial court?
10. Think of some recent events that would make the author really happy or mad. How do you think he would react to them and why?

## Section G

10. a.) Look at the different parts of the word “degrade.” What do you think it means?
- b.) How are the teddy bears degraded in the video?
  - c.) How do you think “we” are being degraded, or how does the author think “we” are being degraded?
11. a.) When driving, a “toll booth” is a place where you must pay to pass through. What do you think the colloquial phrase “take its toll” means?
- b.) Write your own example using the phrase this way.

## Section H

12. a.) The “third eye” is a concept from Hinduism and Buddhism. Take another look at the fourth stanza. What do you think it means to have your third eye open, and what does it mean to have it closed?
- b.) How does this show how the author feels about people that revolt or rebel?
13. a.) From the context, what do you think “fat cat” is slang for?
- b.) Who are some fat cats you can think of in your country? In the rest of the world? How do you feel about them?

## Section I

14. What is another way to say “ascend?”
15. a.) What does “come on” mean in the following example? Jamie was walking home from the park with her brother Alex, when he stopped to tie his shoes. “Come on!” Jamie whined. “I need to go to the bathroom!”  
  
b.) Why do you think the writer keeps saying “so come on”?
16. What other books or movies can you think of with a theme or message similar to that of this song? How are they similar / different?

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