


2010

Grounding Theory In Practice: A Reflection On Designing And Delivering A Workshop On Intercultural Sensitivity For Korean Public School English Teachers

Kevin Giddens
SIT Graduate Institute

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**Grounding theory in practice: A reflection on designing and delivering a workshop on
intercultural sensitivity for Korean public school English teachers**

Kevin Giddens

Submitted in partial fulfillment of the requirements for the
Master of Arts in Teaching degree at the SIT Graduate Institute,
Brattleboro, Vermont

August 2010

IPP Advisor: Susan Barduhn

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This project by Kevin Giddens is accepted in its present form.

Date _____

Project Advisor _____

Project Reader _____

Acknowledgments:

I'd like to acknowledge my grandmother Gladys Lee Wilson for inspiring me; my mom and dad for supporting me; Jim Blake, Beth Neher and Tana Ebaugh for believing in me; my advisor Susan Barduhn and my reader Mike Griffin for their patience and diligent feedback; and Pat Moran for providing the foundation of my project with his book *Faces*.

Abstract

In this paper I will use a process of rigorous reflection to explore the design and implementation of a cross-cultural simulation workshop as a means of developing intercultural sensitivity among Korean public school English teachers in Daegu, South Korea. After introducing the workshop design I will describe in detail my experience of delivering the workshop. I will overlay Milton J. Bennett's model for developing intercultural sensitivity (1993) with participant reflections as a means of grounding theory to practice and exploring whether or not participants were able to demonstrate observable movement within Bennett's model. I will then highlight some possible modifications to my workshop design for trainers working with the development of intercultural sensitivity. Finally, I will look at the value of using rigorous reflection as a means of demystifying our work as teachers and teacher trainers.

ERIC Descriptors:

Teacher Education

Teacher Workshops

Class Activities

Simulation

Cultural Awareness

Intercultural Communication

Curriculum Development

Reflective Practice

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Introduction

In the summer of 2008 while participating in a course called Intercultural Communication for Language Teachers, my professor Pat Moran introduced us to his latest book *Faces* (2008). I have to admit that I was intrigued by the simplicity of the book. Its simple blue cover adorned with the sketch of a nearly expressionless young face, devoid of all color, yet distinguished by subtle features that clearly hinted at a “more than meets the eye” message. The inside of the book consisted of black and white sketches of faces, all marked by suggestive details that led the viewer to a loose idea of age and ethnicity.

As a way of wrapping up a research project that we had been working on, we were asked to use a sketched face from the book to represent a character from the culture we had researched. We were to give the character a name, tell where the character was from and add any other details that we felt important. After about fifteen minutes we were given some masking tape and instructed to make the face into a necklace, stand up and describe our characters to our classmates in a “cocktail party” activity. I stood up and introduced my character, William the priest who, in an attempt to convert pagans in the Swiss Alps, had been decapitated to the sound of the Swiss alpenhorn. We all had spent weeks delving into the world of these characters and to now be able to share our learning with our friends was exciting and rewarding. The room buzzed with the stories of characters whom only weeks ago had been strangers and now felt like close friends. After about ten minutes we were asked to move from describing our character to actually becoming our character. After taking a minute to process this shift the room exploded with energy. People were speaking in different accents, some were laughing, others even seemed

angry. I felt close to William. His idealism and naiveté that had led to his death felt close to my own life experiences. Through his eyes I met many other characters and felt a range of emotion from pity for the unsaved to frustration with having to relive my brutal death. It was difficult for Pat to regain our attention as he asked us to return to our seats and form a circle. As we reflected on our experience I was moved by the deep emotions that had been stirred as well as the profound awareness of cultural difference that had been raised within myself. As a researcher I had learned vast amounts of information about the culture of my character. However, now I had been given the opportunity to interact in the present with the culture. At a distance the cultural differences that existed between our characters and us seemed easy enough to accept. However the physical presence of the characters brought with it the challenge of interacting with people with whom I didn't share similar values and beliefs. I was then faced with the dilemma of whether to distance myself from these characters or to empathize with them. In the end, I did some of both. After this experience I knew that I had to try this out in the classroom for myself. Not more than a week later, in a "be careful what you ask for" moment, I was asked to design and deliver a culture course during the fall in South Korea.

Chapter 1

The Workshop Context

The new President-elect of South Korea, Lee Myung-bak, envisions that English should be taught in all classes beginning in 2010, a dramatic overhaul to the country's educational establishment. Lee plans to hire 23,000 new English teachers by 2013 and inject some four trillion won (US\$4.2 billion) into English education over the next five years (Kim, 2008).

In response to the new administration's demands, the Ministry of Education is investing in teacher training programs throughout Korea for Korean public school teachers of English. The program that I worked on was the *Diploma in Best Practices in TESOL* in Korea, a six-month course developed by Training and Education Services (TES), SIT Graduate Institute of World Learning (WL/SIT) and offered in collaboration with UCC center, an independent educational partner organization in Daegu, South Korea. TES subcontracted with UCC center to design, staff, and implement this diploma course. The course was divided into three phases and funded by the Daegu Ministry of Education. Phase 1 consisted of ten weeks at UCC center's training site in Daegu focusing on theory, approaches, methodology in TESOL, and English proficiency development. Phase 2 was a four week program, held at UMASS (The University of Massachusetts in Amherst), focusing on immersion English, cross-cultural experience and familiarization with TESL practices in local public schools. The final phase, Phase 3 took place at UCC center's training site in Daegu and involved eight weeks of teaching practice and consolidation of participants' knowledge of theory, approaches, and practices. For the complete course guidelines for each of these phases see Appendix A.

As mentioned before, this first phase had the dual aim of focusing on the participants' English language development as well as theory, approaches and methodology in TESOL. In order to address these objectives we divided the participants into focused language learning classes that met every morning. The objectives of these morning classes were to improve language proficiency and demonstrate the best practices on which the afternoon input sessions were focused. The afternoon input sessions were designed as five strands that focused on the areas of second language acquisition, four skills, assessment, lesson planning and language analysis, educational philosophy and culture. See Appendix B for a sample course schedule. Of these strands I will only focus on the culture strand, which I personally designed and delivered. The culture strand was held for one hour a week and was spread out over nine Friday afternoon input sessions. I decided that the focus of the phase one strand would be to provide course participants with a theoretical understanding of culture by looking at Pat Moran's five dimensions of culture. According to Moran, the five dimensions of culture include products, practices, persons, communities and perspectives (2001, p. 24). Each Friday afternoon we looked at a different dimension of culture. In order to address the dimension of cultural persons, which Moran describes as the individual members who embody the culture and its communities in unique ways (2001, p. 25), I decided to design three forty-five minute focused language learning classes on the development of an imaginary character out of Moran's book *Faces* (2008) that would then be the subject of my Friday afternoon culture input session. In addition to meeting the objectives of learning about cultural persons, I hoped that this activity would help prepare participants with tools for dealing with cultural differences they might encounter during their month-long immersion experience at UMASS.

Chapter 2

Theoretical Background

As an undergraduate student of cultural anthropology I was inspired by the work of Franz Boas and his concept of cultural relativism. Although he didn't coin this term he stated as early as 1887 that "civilization is not something absolute, but that it is relative, and that our ideas and conceptions are true only so far as our civilization goes" (Boas, 1974). His students later popularized the idea. One of his students, Ruth Benedict, expressed her belief in cultural relativism in relationship to morality.

She desired to show that each culture has its own moral imperatives that can be understood only if one studies that culture as a whole. It was wrong, she felt, to disparage the customs or values of a culture different from one's own. Those customs had a meaning to the people who lived them which should not be dismissed or trivialized. We should not try to evaluate people by our standards alone (2010, June 2).

After graduation I began to travel, live and work abroad as an English language teacher. I found the concept, that my understanding of the world was limited to my own culturally contextualized experiences, helpful when trying to interact with my host culture. I made strong efforts not to jump to judgments but to try and understand the cultural context in which I was living. However, my role as a foreign language teacher was different from the roles of the anthropologists that lived and tried to fully integrate into the host culture. I found myself less inclined to full integration and more interested in striking a balance between my own beliefs and those of my host culture. I realized that my challenge was different from traditional anthropologists because my main focus was on communication between people of different cultures. Therefore, I was elated to discover the field of Intercultural Communication while attending graduate school at

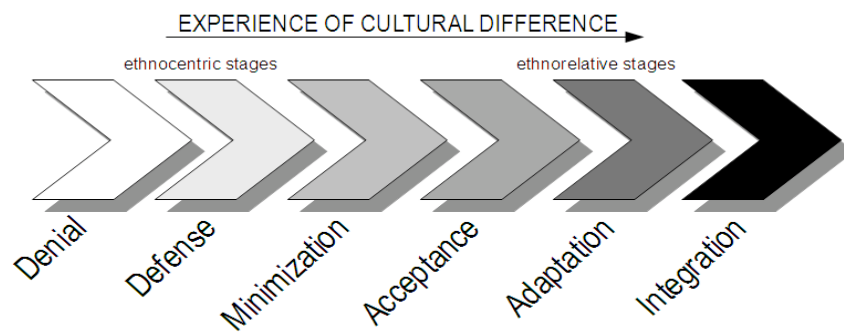
the SIT Graduate Institute. Edward T. Hall is considered responsible for laying the foundation of this field (1966, p. 1). While working at Columbia University he was inspired by the works of Boas and Benedict and their concept of cultural relativism (Rogers, Hart, & Miike, 2002, p. 5). Of particular interest to me was where Hall diverged from traditional anthropologists. Where anthropologists generally focus on macro-level, single-culture studies, investigating the economic, government, kinship, and religious systems of a single culture, Hall's approach while working in the Foreign Service focused on the micro-level behaviors of interactions *between* people of *different* cultures (Rogers et al., 2002 p. 5). This focus was more aligned with my needs working as a foreign language teacher in a variety of host countries.

During my graduate program I also discovered Bennett's model of intercultural sensitivity. Bennett uses differentiation as an organizing principle in his model. He states that people differentiate phenomena in a variety of ways and that cultures differ fundamentally from one another in the way they maintain patterns of differentiation (1993, p. 2). Boas gives us a theoretical understanding of cultural relativism while Bennett reminds us that our natural state is xenophobic and tries to provide us with a framework for developing cultural relativistic behavior. In line with Hall's work, Bennett focuses on the micro level interactions between people of different cultures. His primary belief concerns "the construction of reality as increasingly capable of accommodating cultural difference" (1993, p. 4). Bennett's model "posits a continuum of increasing sophistication in dealing with cultural difference, moving from ethnocentrism through stages of greater recognition and acceptance of difference, termed ethnorelativism" (1993, p. 2). For the purposes of developing a workshop for Korea public

school teachers I decided that Bennett's' practical focus on development of intercultural sensitivity would best serve as a foundation for my workshop design.

Table 1: *Bennett's Framework*

Developmental Model of Intercultural Sensitivity



Adapted by Mark Sample from Bennett, M. J. (1993). Towards Ethnorelativism: A Developmental Model of Intercultural Sensitivity. In R. M. Paige (Ed.), *Education for the Intercultural Experience* (pp. 21-72). Yarmouth, ME: Intercultural Press.

Chapter 3

The Workshop Design

In 2007 the United Nations Committee on Elimination of Racial Discrimination stated its concern “that the emphasis placed on the ethnic homogeneity of the Republic of Korea might represent an obstacle to the promotion of understanding, tolerance and friendship among the different ethnic and national groups living on its territory.” In addition it expressed further concern that the use of terms such as ‘mixed blood’ and ‘pure blood’ indicated a notion of racial superiority that seems to be widespread in Korean society (p.11).

I will now try to highlight my perspective on where my participants were located on Bennett’s cline before beginning the activity. Due to the fact that I had very limited time to gather information about Korean culture before making important design decisions about the culture strand, my analysis was impressionistic at best and based on my subjective experience as a newly arrived foreigner with no previous experience in Asia. I don’t advocate designing curriculum with little to no prior knowledge of the local cultural context. However, my hope is that this paper can serve as an example for other imported teachers of the value in using a predetermined developmental model when facing difficult curriculum design questions.

Upon arriving in Korea in September of 2008 I had a lot to learn about Korean culture in a short amount of time. In order to assess where my participants might have been coming from in terms of encountering cultural difference, I began listening for any data that I could use to inform my decisions about how to design and deliver my culture strand. I knew of Korea’s reputation

historically as the “Hermit Kingdom”, and guessed that its physical isolation probably resulted in a lack of opportunities for encountering cultural difference.

During my first week in the country I was struck by the distance I felt between the people around me and myself. While riding the subway and walking around town, this feeling was highlighted by stares and glaring looks by the local Koreans. They seemed to say, “I recognize you’re different, but I’m not sure what to make of you.” I had only encountered this behavior in the most poverty stricken rural areas of Mexico before coming to Korea and was surprised to find this behavior in a large metropolis like Daegu (the third largest city in the country). My first weekend downtown I was also surprised to find that there were “foreigner bars.” Living up to their titles, they are frequented mainly by foreign teachers and military. A Korean friend explained to me that Korean people don’t feel comfortable there because of how noisy the bar is and because the foreigners don’t know how to speak Korean. These tendencies seemed to point to the separation subcategory of the denial stage, which is defined by Bennett as the intentional erection of physical or social barriers to create distance from cultural difference (1993, p. 12).

Another striking observation was the tendency towards overt “benign stereotyping,” defined by Bennett as manifestations of broad categories of difference (1993, p. 11). This manifested itself in several ways and in a variety of contexts. One day while entering the store by my apartment a bulging eyed nine-year-old child uncontrollably blurted out “WOW!” at my presence. The next day I was downtown and was interrupted by a group of teenagers who accosted me with a list of seemingly random questions: Are you from America? Do you know New York? Isn’t it dangerous there? What struck me most about this interaction was that all of my responses were

met with uncontrollable giggling and bashfulness. Even my course participants tended to use wide categories of difference. One teacher told me bluntly that native English speakers don't know how to teach grammar. Another participant confessed to me after having a few glasses of *soju* that foreigners have a distinct "cheesy" smell that is quite offensive to Koreans. These types of responses to cultural difference seemed to reflect the isolation subcategory of the denial stage defined by Bennett as simply being uninformed of cultural differences (1993, p. 11).

Melanie Van den Hoven in her thesis *Designing and teaching a culture course in Korea: developing culture awareness in the Korean university classroom* (2003), also found that her Korean university students were responding in ethnocentric ways when dealing with cultural difference. She found that sameness and minimization of cultural differences were fundamental elements of her students' concept of what it is to be Korean. She writes:

The concept of Korean-ness extends to a fixed concept of purity of blood, values, behavior, and emotional predispositions but strikingly seems to nullify any of the differences that mark Koreans in terms of age, religion, class, life experience, as well as immigration history and geographical location. It is interesting to note that any wording of difference within the concept of the sameness of Korean identity is strongly minimized or disregarded, despite the contemporary challenges of globalization and an increasing urban populace (2003, p. 63).

She found that despite her students' being of a young and modern generation of Koreans they seemed to inherit an accepted predisposition of ethnocentrism with dealing with cultural difference. She cites her students' use of broad categories of difference when referring to people who are not Korean.

It is satisfactory to simply identify someone from the Philippines, Morocco, Nigeria or

Germany as an “outside-country people” (or “wei-guk-sa-ram”). In addition, it seems acceptable to use the label for US American (or “mi-guk-sa-ram”) to any Caucasian person (2003, p. 64).

She also found behaviors similar to those that I encountered in my first few weeks in Korea, which demonstrated innocence and ignorance when dealing with cultural difference.

Other tendencies, less common among university-aged Koreans, but still observable behavior include: asking well-meaning yet uninformed questions and giggling in a non-hostile fashion when interacting with foreigners. Other similar behaviors seemingly do not afford foreigners the same level of courtesy that they would a Korean. Staring at a foreigner on the subway, stopping at a foreigner’s table in a restaurant to laugh or identify their out-of-place-ness, blurting out a well-versed English expression out of context, teaching young children that pointing at a foreigner and forcing young children to practice their English on foreigners are all typical examples, demonstrating some learned responses to racial difference (2003, p. 65).

Van den Hoven goes on to highlight her students’ reluctance to visit foreign neighborhoods, intense sense of nationalism and treatment of darker skinned Southeast Asians as inferior. She states that these behaviors seem to indicate that many of her Korean students were operating from a place of either denial or defense according to Bennett’s model (2003, pp. 66-70). She does recognize however that respect for cultural difference is demonstrated by her students’ eagerness to learn new skills in order to be a full member of a global world which points to some movement toward the acceptance stage in Bennett’s model.

Empowered by having crosschecked my own experiences with those of a more experienced Korea based trainer I was ready to begin thinking about my course design. I decided to follow Bennett’s developmental strategies beginning at the denial stage so as not to overwhelm participants operating from the first stages of ethnocentrism. For this stage Bennett suggests the

use of “cultural awareness” activities, which serve the purpose of creating more differentiation among general categories of cultural difference (1993, p. 14). I designed the “faces” activity as a means of raising the participants’ awareness of the diversity they would encounter while studying at the University of Massachusetts in Amherst.

EFL Lesson Faces #1
[45 min]
Creating a Face

Guiding questions

- How do we describe a face?
- What are cultural appropriate/inappropriate ways of describing a face?
- Who might we meet when visiting the University of Massachusetts next month?

Learning objectives

Participants will be able to:

Identify various types of people they will possibly encounter at UMASS

Describe ethnically diverse faces using culturally appropriate language

Language focus - culturally appropriate adjectives for describing faces

- Face: Oval, round, square, wrinkled, smooth
- Nose: broad, narrow, hooked
- Hair: curly, straight, coarse, fine, thick, thin, bushy
- Chin: rounded, receding, out thrust, pointed, cleft
- Lips: full, thin, pursed
- Eyes: Almond, large, small, wide set

<ul style="list-style-type: none"> ○ Eyebrow: unibrow, thick, thin, plucked 	
Sheltered Instruction Supports	Suggested Activities
Copies of faces from <i>Faces</i> (2008)	<ul style="list-style-type: none"> • Set the chairs in a circle and place photocopies of the faces on the floor • Ask the participants, "What do you notice about these faces?" • Brainstorm "Imagination" in pairs • Explain the activity - participants will use their imaginations and the faces on the floor to create a character they might meet when traveling to UMASS • Elicit categories of people they might meet at UMASS • Participants choose a face • Focus on vocabulary: Participants describe the character's face while keeping in mind appropriacy of terms. The trainer monitors and gives input where necessary • Brainstorm possible jobs for the characters as a whole group

EFL Lesson #2 [45 min] Describing a Character	
Guiding Questions and Outcomes	
Guiding questions <ul style="list-style-type: none"> ○ What diverse cultures might I encounter while visiting UMASS? ○ Where might people at UMASS be from and why might they be working/studying there? 	
Learning objectives	

<p>Participants will be able to:</p> <ul style="list-style-type: none"> ▪ Speculate about the cultural diversity they might encounter at UMASS ▪ Articulate why culturally diverse people might be present at UMASS 	
<p>Language Focus</p> <ul style="list-style-type: none"> ○ Differences in use and meaning of “to be from...” and “to live in, to work in, to study in...” 	
<p>Sheltered Instruction Supports</p>	<p>Suggested Activities</p>
<p>Map of the USA and South Korea</p>	<ul style="list-style-type: none"> • Tell about myself – Where I’m from, Where I live now and Why • Find out from the participants where they are from and why they moved to Daegu • Highlight the difference in meaning between “to be from” and “to live in, to work in, to study in...” • Ask participants to do the same with their character – think about where they are from, what brought them to UMASS and why • Participants share what they come up with

<p>EFL Lesson [45 min] Creating the character’s story</p>	
<p>Guiding questions</p> <ul style="list-style-type: none"> ○ What are the details of my character’s life, personality and dreams? ○ How will I tell my character’s story? 	
<p>Learning objectives</p> <p>Participants will be able to:</p>	

	<ul style="list-style-type: none"> ▪ Form and respond to Wh-questions (Who, What, Where, When, How and Why) in order to articulate details about their characters ▪ Tell their character’s story to a partner including their character’s name, a description of the character and a few details about their lives
Language focus	<ul style="list-style-type: none"> ○ Forming Wh-questions and responding to them ○ Summarizing the details of someone's life

Sheltered Instruction Supports	Suggested Activities
Construction Paper	<ul style="list-style-type: none"> • Write Wh-questions on the board • Participants ask me Wh-questions about my life • Highlight the form of Wh-questions • Participants use Wh-question words to form questions about their partner’s character • Participants ask questions about their partner’s character • Participants decorate their faces and glue them onto construction paper

Culture– Session #7 [70 min] Cultural Persons	
3 morning EFL Lessons where participants create an imaginary character they may meet at UMASS using Pat Moran’s book <i>Faces</i> 2008	What/Who are cultural persons? What are identity groups? Who are cultural persons you may encounter at UMASS? What identity groups may be important for them and why? How are they similar or different from cultural persons in Korea?

<p>– focusing on describing cultural faces, cultural names, geographic locations, professions and introductions.</p>	<p>Which identity groups are most significant for you? And Why?</p> <p>How do cultural persons inform who we are?</p> <p>Participants will be able to:</p> <ul style="list-style-type: none"> • Name some relationships between cultural persons and the other four dimensions of culture • Identify and describe cultural persons they may meet at UMASS • Explore how they may feel when meeting diverse cultural persons at UMASS • Give examples of identity groups and describe why they are important for others and for themselves
<p>Sheltered Instruction Supports</p>	<p>Suggested Activities</p>
<p>Poster 5 dimensions Daisy flower on the whiteboard Daisy flower</p>	<ul style="list-style-type: none"> • Participants encounter Mary Alexander via a photo and caption – first black woman to appear in a Coke ad • Build on 5 dimensions poster relating Mary Alexander to the other four dimensions • Adapt: Cultural Identity Groups Activity (Moran, 2001, p. 102) • Fill in identity group daisy flower on the whiteboard with identity groups that Mary may identify with • Rate importance of Mary Alexander’s identity groups from + important to ++++ most important • Identify identity groups using a daisy graphic organizer handout (see

graphic
organizer

appendix E) that are important for participants' characters

- Participants rate the importance of identity groups for their characters and discuss why they are important for their characters
- Elicit a few examples from the whole group
- Participants make their characters into necklaces
- Trainers model "cocktail party 1" – describing and meeting characters using 3rd person "he/she" (My character's name is.... etc.)
- Participants describe their characters at a cocktail party
- Trainers model "cocktail party 2" – becoming the characters using first person "I" (My name is...etc.)
- Participants become their characters at the "cocktail party" (using props)
- Facilitated discussion, "How did it feel to become your character?"

Chapter 4

Reflection on my experience

In her article, “Seeing Student Learning: Teacher Change and the Role of Reflection,” Carol Rogers (2003) lays out a reflective process that focuses on how teachers can use a structured process of reflection to describe, analyze and respond intelligently to student learning. As a student on the SIT TESOL Certificate course in 2006 I was introduced to this style of rigorous reflection. Its impact was so potent in changing my ability to pay attention to what happens in my classroom and respond accordingly that I’ve continued to use it both in my work teaching English and in teacher development. Inspired by the work of Mary Scholl and Joshua Kurzweil, *School for International Training Frameworks for Language Teaching: Understanding Through Learning* (2007) I often present this type of reflection using three simple questions: “What?” “So What?” “Now What?” I’ve found that this presents rigorous reflection to my students in an accessible, non-intimidating way. “What?” consists of describing events of the lesson in detail. “So What?” delves into analysis of the significance of what happened. “Now What?” is an opportunity to design action points for experimentation in future lessons. In this chapter I will use this model of reflection in order to explore what actually happened during these four lessons and what changes could be made to try and improve the quality of the workshop.

What?

The more a teacher is present, the more she can perceive; the more she perceives, the greater the potential for an intelligent response (Rogers, 2002, p. 2).

In order to paint a clear picture of what happened during these lessons, I'll describe in detail what happened from my perspective in each of the four lessons related to the faces activity. I've used pseudonyms rather than actual participants' names in order to keep confidentiality.

Lesson 1: Creating a face

Before the participants arrived I set the chairs in a circle and laid out the photocopied faces on the floor in the middle of the circle. As participants came in and occupied the chairs they began to discuss and talk about the faces saying things like, "He looks like..." or "She reminds me of..." Once everyone had arrived I asked them what they noticed about the faces. Jiyoung said that she saw people from all over the world. Jaewan said that one of the faces reminded him of his son. Soyoung said that another face reminded her of me. Miran commented that she imagined a group of English teachers. I used this last comment as an opportunity to write "Imagination" on the board. I asked the participants what comes to mind when they think of imagination. I was able to elicit the following terms: creativity, possibility, children, mind, dreams, and stories. I then told the participants that we were going to use our imaginations to create the dreams and stories of a character that we choose from the faces on the floor. Specifically, I asked them to imagine someone that they might meet when visiting UMASS next month. Together we named a few categories of people that might be on campus including professors, students, exchange students, janitors, cooks, and visiting scholars. Participants chose a face and sat back in the circle.

I then wrote the following parts of the face on the board: face, nose, hair, chin, lips, eyes, and eyebrow. I asked the participants to get into pairs and list all the adjectives they could think of used to describe these terms. As I monitored I noticed that they were able to come up with ample adjectives for each category; however, they included several terms that held the correct meaning but were contextually inappropriate. I wrote the following phrases on the board: big nose, fat lips, slanted eyes, flat face. I asked students what was wrong with the following terms. After a period of silence I drew a pie graph with three sections on the board and labeled the three sections with the terms “Form, Meaning, Use.” I explained that while the form and meaning were correct the use was inappropriate and could be offensive when used to describe someone’s face. I then added to the students’ list of terms by writing culturally appropriate terms for each of the categories. I asked participants to get into pairs and describe their character’s face to their partner. I monitored for the use of culturally appropriate adjectives and answered questions. Participants had many questions about descriptive vocabulary. Jiyoung smiled and pointed to her dimples and asked what they were called. Jaewan pointed to his receding hairline and asked how to describe his hair. Soyoung, who had a face with high cheekbones, asked how to describe this aspect of her character’s face.

Finally I wrote the UMASS categories that we had brainstormed earlier on the board and asked participants to imagine their character at UMASS and to think about what their job was. Participants came up with a variety of jobs for their characters including students, professors, managers, janitors and sports coaches.

Lesson 2: Naming and describing a character

To begin the class I used a map to show and explain to the class where I was originally from. After briefly describing my place of birth, I asked the students where I was living in that moment. Obviously, they all said Daegu. Afterwards I explained why I had left my home to come to Korea as well as detailed what I was doing in Daegu. I wrote on the board “I’m from... I’m living in.... and why?” I elicited my earlier responses from the participants to check that they had understood my story. I then asked them to explain the difference between “I’m from” and “I’m living in.” Participants were able to articulate that “to be from” means where you were born or, as Soyoung said, “Where your roots are.” They were also able to articulate that “to live in” is where someone is currently residing. I then asked the participants to share in pairs where they were from, where they were presently living and why. Many of them were born and raised in Daegu, but a few were born in other provinces and had relocated to Daegu because of marriage or work. Afterwards I asked them to get out their characters from the previous class and to think about why their characters were at UMASS. What brought them there? Where did they come from? I was surprised by the diversity of characters that they came up with. Jaewan’s character Maria had recently moved from Mexico City to study acting in Amherst. Jiyoung’s character Staggly was a young student from Los Angeles who wanted to escape his family life and explore the East Coast. Sue’s character, Chao Wei Wi, was a Chinese-American dining manager who was very successful in China but had had to struggle to make a living in the US because of linguistic difficulties. Miran’s character, Helington, had once been a farmer in Arkansas but was now an art professor at UMASS.

Lesson 3: Creating the characters' story

Once the participants arrived I wrote “Wh questions” on the board and elicited “What, Where, Why, How, Who and When.” I then asked them to think of some questions they would like to ask me about my life. After giving them a minute to think, they began to ask me questions using the five question words on the board. Jaewan asked, “Why no Korean girlfriend?” Miran asked, “What kind of music do you like?” Soyoung asked, “What countries have you visited?” As the participants asked me questions I wrote them on the board and made any necessary corrections without specifically calling attention to their individual errors. Once I had several questions on the board I answered their questions and wrote the responses on the board. We then moved to the participants' characters. I asked them to use the Wh questions on the board to write questions that they would like to know about their partner's character. The participants came up with questions ranging from “How many brothers and sisters does she have?” to “What secrets does he have?” I monitored their questions and corrected any mistakes that I noticed. Then the participants gave their questions to their partners. They used these questions to guide their partners towards a deeper understanding of their character's life story. In response to “Who is her mother?” Jaewan described his character Maria's mother, who worked at his father's grocery store but who always dreamed of becoming a singer. In response to “What are his hobbies?” Jiyoung describes how her character Staggly had been part of a world class rowing team before his friend died tragically in a boating accident alone in the sea. In response to “Why did he become an art professor?” Miran described how in addition to farming Helington raised dogs until his son died by choking on dog fur. To deal with his depression he began drawing his son, which is how he discovered his talent for drawing.

Finally, I passed out the construction paper and blank paper and crayons. I asked participants to glue their faces on one side of the paper, and on the back to paste the blank sheet of paper with their notes about their characters' stories and lives. I also told them that if they wanted to they could color their characters' faces. Some of the participants had already done this. Once they were finished creating their faces I asked them to circulate and ask and answer questions they had about their peers' characters.

Lesson 4: Exploring the character's identity and interacting as the character

To begin this session I divided participants into six groups and passed out a picture of Mary Alexander and a caption with some basic biographical information and an explanation that she was the first black woman to appear in a Coke advertisement. For more information see Appendix C. I wrote the following questions on the whiteboard: Who is Mary Alexander? Why is she special? I then asked participants to discuss the questions in their groups. After giving them a few minutes to read and discuss I asked the following concept check questions, "Before Mary who was in the picture? What does it represent that there were only white people before?" Participants responded to the first questions with responses such as men and white people. To the second question they were able to name civil rights and inequality.

We then built on our five dimensions poster relating Mary Alexander to the other four dimensions. I asked the participants where Mary would go in this chart. They correctly identified her as a cultural "person." I asked what perspectives they saw in Mary's story. One participant

responded, equality for black women in the US. In response to what communities she represents they mentioned African-Americans. I asked what practices Mary took part in and participants named modeling, making money, advertising and equality.

Next, based on an activity that I encountered in Pat Moran's book *Teaching Culture* (2001, p. 102) I drew a flower with large open petals on the whiteboard and filled in the petals by eliciting identity groups that Mary may identify with. I asked participants, "What groups is Mary a part of?" They responded with educator, model, retired, African American, mother and wife. I asked participants to discuss in their groups which of these identity groups are most important for Mary and rate their importance from least (+) to most (+++++) important. Unanimously, mother won as the identity group that held the most importance for Mary.

Afterwards, I passed out daisy flower graphic organizers (see Appendix D) and asked participants to use Mary's example as a model while identifying identity groups that they thought important for the characters they created in the morning language classes. Participants got out their characters. I showed a blank daisy flower graphic organizer and asked participants to write the name of their character in the middle and identity groups that their character is associated with in the petals. I then asked the participants to rank the groups according to the importance they held for their characters. Finally, I asked them to share in their groups why they thought their characters would rank the groups in that way. On the whiteboard I wrote: Write, Rate, Share. Three participants shared for the whole group. Taewan shared that his character Thunder identified most as an athlete because he was the fastest runner in the world and wanted to be a coach for the national team. Then Seonhee introduced her character, Nelson Mandela, who, due

to being so far from his hometown found his identity as father and husband to be most important. Finally Jinhee shared that her character Lisa found strength through prayer and therefore identified most with being a Christian.

I then asked participants to move all their desks and chairs to the side. I also directed their attention to the stations I had set up with my fellow trainers at the back of the room with tape ready to make their faces into necklaces that could be worn around their necks. Once the desks were out of the way and all the participants had their colorful new identities hanging on their necks my fellow trainer and I modeled the first cocktail party by describing our characters to each other using the third person. Afterwards the participants mingled around the room describing their characters at a cocktail party. This went on for about ten minutes until I rang a bell to get their attention again. My fellow trainer and I then modeled a second cocktail party where we interacted with each other as the character, using the first person. Participants followed our model and began to interact with each other as their own characters. The room exploded with laughter and enthusiastic conversation. Participants were enthusiastically gesturing and walking as if they were younger or older, using props like sunglasses, scarves and hats. They were even speaking with different tones, accents and language abilities.

This explosion of energetic conversation lasted for about fifteen minutes until I finally called the participants' attention and asked them to make a circle with chairs only. I asked them to turn over their characters and return to being themselves. Then I posed the question, "So, how did it feel to become your character?" After a moment of silence, Jaewan said, "I became a woman. I've sometimes wanted to be woman because my wife enjoys her life, has lots of free time and

does what she wants to do.” Next Junghee spoke added that her character named Anna who was an immigrant to America and had many difficulties adjusting to the American way of life. She said that becoming this character helped her empathize or “think about minorities” and the struggles that they experience. She vowed to treat immigrants she meets in Korea differently.

Another participant said that she felt like she had already been in Amherst and attended a cocktail party there. She was able to meet many people from many different cultures and through this activity was able to “experience a part of life with them.” Finally I thanked the participants for their enthusiastic participation and assigned a written reflection. For the reflection I made small booklets. The first page had a blank face on it and a place for the character’s name and the participant’s name. Each of the next three pages began with a different stem sentences:

- My character and I...
- Similarities and differences between my character and I are...
- Becoming my character made me realize...

So What?

Analysis involves generating a number of different explanations of what's going on and settling on a theory or hypothesis that one is willing to test in action. It is the phase where meaning making happens (Rogers, 2002, p. 8).

My participants returned their final reflections to me the next day. While reading their reflections I was struck by their comments such as “I was worried about my stay in UMASS, but after this activity in culture class my mind could be peaceful.” Rogers suggests that when analyzing data from our classrooms the introduction of paradigms and frameworks from research on teaching and learning provides ways of expanding, naming and understanding experience (Rogers, 2001, p. 10). In order to better understand my participants’ comments I decided to use Bennett’s framework (1993) as a means of analyzing the effectiveness of my workshop. When applying this framework to the reflections it became clear to me that participants had experienced growth in terms of what Bennett terms intercultural sensitivity or “the construction of reality as increasingly capable of accommodating cultural difference” (1993, p. 4). In order to illustrate this movement I’ll focus on three participants’ characters and their reflections. I’ll first describe the character (in italics) that they created and then attempt to use the comments from their reflections to place them on Bennett’s continuum of intercultural sensitivity.

Jonathan (see Appendix E) is a 25-year-old African American who majored in physical education and is now working as a coach at the UMASS gym. His parents immigrated to Florida from Senegal the year that he was born. His hope is to become a high school teacher in Amherst and to marry his Japanese girlfriend, despite her parents’ objections.

Jonathan's creator was a participant named Jeongmi. She is in her late 20s and at the beginning of her teaching career as a secondary public school teacher. In her reflection, she writes,

I found that I changed my attitude towards black people significantly during this activity. Before I used to have negative attitudes towards them but now I feel like I can listen to them and understand them better. Now I think I'm ready to talk to anybody from any race or background and I'll actively participate in programs and gatherings with American people while visiting UMASS. Maybe I can buy some Korean traditional thing as a gift for my future American friends.

According to Jeongmi's comments we can place her as beginning at a place of defense. She recognizes 'black people' as different, however feels threatened by that difference. Here we can see a movement in Jeongmi's thinking out of defense and into minimization. She overtly acknowledges the differences she will encounter at UMASS and has trivialized that difference to the extent that she can interact with any 'race or background' despite their difference. This shift is reinforced when she writes,

We (her character Jonathan and herself) are different in cultural background. His family is rooted in Africa and mine in Korea. However we both are goal oriented, passionate and sincere. We both like challenging ourselves and taking risks.

Here she recognizes a generalized difference in cultural background between two broad categories of African and Korean, but minimizes the importance of that difference by emphasizing their similarities in personality. Jeongmi goes on to make another shift in thinking in her final reflection when she writes, "Becoming my character made me realize that when I meet someone for the first time the best way to get to know him is understanding his/her cultural background and life values which made him/her as he/she is now." This comment shows that Jeongmi has recognized the existence of cultural difference as both acceptable and even a

preferable human condition. This acceptance of difference marks the beginnings of intercultural communication.

Liza (see Appendix F) is an African woman from Kenya who has been working as an English literature professor at UMASS for the past two years.

Through this project Jinhee (Liza's creator) also found that she was challenged by her attitude towards black people. She writes, "I realized that I had not had a positive attitude towards African Americans. I don't know why but in my subconsciousness there was that kind of feeling." This "not positive" attitude towards African Americans is described as a form of denigration in Bennett's model and finds itself in the defense stage (1993, p. 15). Again, like with Jeongmi, Jinhee has recognized the existence of cultural differences but has masked those differences with negative stereotypes. In a later reflection, using a strategy similar to Jeongmi's, she draws parallels between herself and her character which allows her to look past Liza's skin color. Jinhee writes,

My character and I almost have the same goals in life and dreams. I like purple so I colored her blouse purple. We are both Christians. She is so energetic that she can manage all the things around her, so am I. I felt identical to my character even though we have different skin color.

This statement represents movement in terms of intercultural sensitivity because cultural difference is both recognized and no longer evaluated negatively. However, this way of thinking remains ethnocentric in terms of assuming "universal characteristics that are generally derived from the culture of the person making the assertion" (Bennett, 1993, p. 22). The danger here for

Jinhee is regression to the defense stage “when expectations of successful interaction based on commonality are not met” (Bennett, 1993, p. 24). When Jinhee writes, “we are both Christians,” she takes for granted that “to be Christian,” has the same meaning for Liza as it does for her. This assumption, although allowing Jinhee to move past her negative stereotyping, could easily lead to an all too common dispute of authenticity where two people argue about who lies closer to “the truth.” Although they may adhere to the same label, Christian, their experiences of being Christian in Korea and in Kenya would be distinct and an ethnorelative lens would enable Jinhee to listen to those differences with an open mind, without feeling animosity, by allowing her to recognize that there may be multiple “truths.”

Staggly (see Appendix G) is a 22 year old Los Angeles native who is currently a UMASS student majoring in hotel management. He's originally from Los Angeles; however, motivated by his desire to live an independent life and the loss of his best friend to a surfing accident, he chose to move far away from home.

As I was reading through Jiyoung's reflections on this project I came across this comment,

My character and I shared nothing. People started to laugh at my character as soon as they saw him. They seemed to identify him based only on how he looks. Some exchanged crazy gossip behind his back saying 'he is a gay.' I was frustrated because I was not successful in expressing his identity and character truly through his portrait. Nevertheless, it was such a help to share a completely different identity from me to get a better understanding of people.

As a trainer my initial reaction was one of frustration. I felt like my project had been a failure since at the very moment that I was encouraging empathetic understanding of difference my

participants' characters were demonstrating strong ethnocentric behaviors by calling each other names and stereotyping. However, where most participants had created characters that were much like themselves and had minimized their differences, Jiyoung had created a character with whom she shared nothing yet was able to learn from that experience by "getting a better understanding of people." Here she has recognized Staggly's difference as one that is not accepted in her own culture, yet is able to accept it as a valid way of being rather than evaluating it negatively or rendering it meaningless through minimization. This way of thinking reflects ethnorelative thinking in that she has recognized cultural difference "as neither good or bad" but instead "as just different" (Bennett, 1993, p. 26). It seems here that Jiyoung is operating from the acceptance stage of Bennett's framework in terms of recognizing one's own worldview as a relative cultural construct, which leaves her room to learn from Staggly's uniqueness.

In another comment in her final reflection I discovered evidence of empathic thinking, "the ability to experience some aspect of reality different from what is given by one's own experience" (Bennett, 1993, p. 33). Jiyoung wrote, "I created my imaginary character and although I never liked him I shared his feelings all the time with him." This comment reflects a relatively high level of intercultural development in that although she doesn't like Staggly's difference, she was able to allow herself to engage in his experience of difference through his feelings. This empathic response to Staggly's difference places Jiyoung within the adaptation stage of Bennett's model.

Upon analysis of the reflections it is clear that participants experienced a growth that exceeded my expectations and indicated movement as far as the adaptation stage. This range of movement

seems to place the starting point of many of my participants well beyond that of the denial stage. This speaks to Van den Hoven's findings mentioned earlier of Korean's falling into a range between the denial stage and the acceptance stage depending on their age and education (2003).

Now What?

Experimentation is the final as well as the initial phase of the reflective cycle because it doubles as the next experience (Rogers, 2002, p. 11).

As I've been working on this paper for the past two years, I've been continuing to learn and grow as a teacher trainer. At times it's been challenging to look back on what I did and think about it objectively. I'm often overcome with feelings of "What was I thinking?" or "I'd do that so differently next time." For me this is the thing about teaching that I find most empowering, that we are continuously improving our skills and challenging ourselves to be better. In order to help me work through this stage of 'what to do different next time,' I've sought the input of my colleagues at the SIT Graduate Institute. In order to get their feedback I summarized my workshop session into a 90 minute input session, and then sent it to all of my colleagues via email, asking for their feedback. See Appendix H for more details on the email I sent out and the summarized workshop session.

Unfortunately, I didn't get the number of responses that I had hoped for. To be exact I got five responses to my email. However, in a quality over quantity argument, the responses came from key players in the initial design and analysis of this workshop and provide a valuable perspective on where to go from here. My goal in this final stage of my reflection is to articulate some action plans to improve the session for future use by teacher trainers working with intercultural

development. I'll begin by summarizing some key points of the feedback I received and then list the action points that I'll take the next time I deliver this workshop.

Regarding the strengths of the workshop my colleagues pointed to the design and delivery of the session. Through the use of clear modeling, careful planning as well as interactive and tactile activities participants' imaginations were engaged in projecting themselves into the cultural situation awaiting them at UMASS. Pat Moran (personal communication, May 12, 2010) found "the goal of projecting themselves into the cultural situation that lies ahead" to be the strength of this workshop. He explained that this brings out the participants' perceptions, assumptions, knowledge and feelings in relation to the target culture and the upcoming cultural experience. Beth Neher (personal communication, June 2, 2010) added, "it encourages participants to prepare and plan for interacting with people from a culture they are unfamiliar with." She also noted that it is a safe opportunity for participants' concerns, fears and lack of understanding to be revealed and addressed.

Concerning the weaknesses, my colleagues focused on the lead-up to and the intended outcomes of the workshop. Susan Barduhn (personal communication, May 21, 2010) noted the potential resistance from participants due to a lack of trust and/or confidence. Therefore she wrote, "trust would need to have been built up first, they would need to have accessed their creativity in previous lessons in order to feel confident, and the teacher would need to come across as confident." Along these same lines Beth Neher (personal communication, June 2, 2010) pointed out, "because there's no indication of the lead-up to the session and no contextualization, it strikes me that the participants might struggle to see the meaning in what they're asked to do in

the session.” Josette Leblanc tried out this workshop with low-intermediate college freshmen and, to use her own words, it “flopped.” In a reflection on her experience of delivering the workshop and assessing why it may have “flopped” Leblanc (2009) wrote:

The Korean education system is set up in a way that does not prepare students for communicative activities. They are taught to sit quietly and not question the teacher. From the time they start middle school they learn that competing with each other is the only way to make the grade. This means that for the most part they aren't used to, and therefore are not comfortable with activities that ask them to work together even in their own language. Then comes in the English teacher from Canada who asks them to pair up, form teams or work as individuals in a large group in order to practice their speaking skills. I realize that when I plan activities like this week's, I can't expect everyone to participate enthusiastically. I also need to remember that this is a mandatory class, and therefore the motivation isn't always there.

In her feedback on my workshop Josette (personal communication, June 2, 2010) emphasized the need for priming the students beforehand in terms of both communicative and cultural competence. In addition to providing participants with ample preparation for this activity Beth (personal communication, June 2, 2010) highlighted another possible weakness. She wrote, “for people from cultures where there is little to no diversity and their sources of information are TV, films, reading materials, their trainers, and even the potentially dysfunctional expat they've run into, the potential for the activity to be stuck in stereotypes may prevent a meaningful or realistic focus.” Pat Moran (personal communication, May 12, 2010) reinforced this idea when he wrote, “because they are using imaginations, there are likely to be inaccuracies about the target culture.” Jim Blake (personal communication, May 13, 2010) highlighted that the expected learning outcomes weren't clear. He stated, “You have objectives, but they are framed more as summaries of what Ps will do than as statements of what they will learn.” He asked, “What specific new awareness or skill are the Ps meant to get from the activities? And if the purpose is mainly to

prepare for and appreciate the diversity they will encounter at a US university, does this take them far enough? Would this be followed, possibly, by other workshop lessons to help them learn to recognize diverse values, communication styles, behaviors of people they encounter from various cultures, and to be non-judgmental about these when comparing with their own?"

Based on the comments and questions raised by my colleagues I've come up with a list of action points to take when delivering this workshop in the future.

- 1) I will include some sort of pre assessment of where the participants are in terms of Bennett's model and clear objectives of where I'd like them to go. Depending on the course context this could be an official assessment, preferably the Intercultural Development Inventory (IDI) developed by Hammer and Bennett (1998). Otherwise and/or in addition to that one might give a series of informal questions that lead participants to reflect on their past experiences dealing with cultural difference. This would both allow the trainer to assess the participants' intercultural competence through monitoring as well as help set a context for the intercultural exploration to come.
- 2) I will clearly contextualize the activity by including a lead-in using some sort of visual material in order to allow the students to have a clear idea of what the purpose of the activity is. I might show a picture or a video clip of a culturally diverse group of students from UMASS. Another idea would be to show a graph of the cultural statistics of UMASS and/or Amherst, Massachusetts.
- 3) I will provide time for the participants to learn about the focus culture before doing this activity. This could be a reading about the area done for homework or taught in a

previous lesson. Another idea would be to have the participants conduct research in small groups about the host culture/community. This speaks to the idea that the participants need to be led towards a more in-depth understanding about the culture so that they can make more informed decisions when creating their characters.

- 4) I will spend ample time building trust among the course participants before doing this workshop. In the past I've successfully used activities in *Classroom Dynamics* by Jill Hadfield (1992) to build rapport before engaging in potentially sensitive activities.
- 5) I will give more time for processing and include questions that guide participants towards more abstract generalizations and an understanding of their own assumptions and values related to the host culture. This might be in the form of a journal entry and may include questions such as: a) what generalizations can you make about the host culture based on today's experience? b) When coping with difference what strategies did you use? c) What concerns or fears are you left with regarding the host culture?
- 6) I will include a follow-up session on strategies for coping with differences between the host culture and the culture of my participants. In the training manual *Culture Matters* (Peace Corps, 1999) there are a series of well designed activities that deal with Americans in other host cultures and could easily be adapted for participants of any culture.

Chapter 5

The value of rigorous reflection

The power of the reflective cycle seems to rest in its ability to slow down teachers' thinking so that they can attend to what is rather than what they wish were so (Rogers, 2002, p. 2).

As educators we are involved in work that often eludes us and at times seems to have a mystical edge to it. The complexities of teaching and learning are the driving force that keeps me interested in this job, even though at times they are my source of sleepless nights. Due to the demands of the many stakeholders in education, as teachers we don't often get the chance to slow down and reflect on our teaching practice. Two years ago I had a powerful moment while reading my participants' reflections on the Faces workshop. In my gut, I felt that something great had just happened. However, I wasn't able to put my finger on what exactly it was. Driven by a desire to demystify this gut feeling, I began to write this paper. Two years and hundreds of hours of concentrated thought later, I am finally able to see what happened in that brief moment of my teaching history. It no longer holds the feeling of greatness that it had when it was shrouded in mystical blur. Yet, it turned out to hold more complexities than I could have ever anticipated in the moment. I hope that this paper can contribute to the growing idea that teachers aren't simply delivering a product of our expertise but rather are reflective practitioners in a dialogic relationship between learning, teaching and our respective field of study.

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Appendix A

World Learning SIT Graduate Institute

Best Practices in TESOL Diploma: Korea Course Overview

Vision

For EFL learners to experience language teaching informed by instructors' enhanced proficiency in and understanding of the English language as well as their successful implementation of effective language teaching practices

Aims

Participants will:

- Improve their English language proficiency in the four skills (listening, speaking, reading and writing)
- Enhance their ability to deliver EFL instruction entirely in English with greater confidence and proficiency
- Articulate their understanding of what helps and hinders learning and in particular classroom language learning
- Understand and be able to explain theories underlying approaches to lesson planning and teaching and their origins in the areas of second language acquisition and linguistic analysis
- Develop the ability to reflect on the effectiveness of their own and other's teaching with improved skills of description, analysis, hypothesis, and planning for future lessons
- Formulate and achieve goals for improving their EFL instruction and be able to integrate key learnings into their practice

Course Design

Phase 1

- 10 week intensive course in Korea
- Focus on development of proficiency in English
- Study of four main curricular areas of TESOL best practice (Approaches, Language Analysis and Lesson Planning, Second Language Acquisition, and Teaching the Four Skills)

Phase 2

- 4 week cultural exchange experience in Massachusetts, U.S.A.
- Hosted by American university site
- Immersion in English language and culture
- Opportunity to observe TESOL classroom teaching and integrate learning from Phase 1

Phase 3

- 8 week intensive course in Korea
- Structured teaching practicum with actual EFL learners
- Synthesis of learning from Phases 1 and 2

Course Curriculum

Approaches: How can language be learned in humanistic and communicative ways?

Participants will be able to:

- Articulate the guiding principles and prominent practices of humanistic, communicative, reflective and student-centered/learning-guided approaches to language teaching.
- Recognize and describe the above principles and practices in action when observing classroom teaching

Language Analysis and Lesson Planning: How does our understanding of the English language inform the way we plan and deliver our lessons?

Participants will be able to:

- Demonstrate an ability to analyze areas of language, identifying what the language means (in context), what it doesn't mean (in context), how it's formed, how it's said/pronounced, its appropriacy and its function/use
- Participate in and process sample language-focused lessons for the language and the teaching approach modeled, the stages in the lesson, the role of teacher and student, and what helped and/or hindered learning

Second Language Acquisition: How are additional languages learned, and how does our understanding of this process impact our teaching?

Participants will be able to:

- Articulate the difference between learning and acquisition and how this influences classroom practice
- Discuss the significant SLA theories as well as their beliefs about language learning, and demonstrate how these influence/affect their teaching practices

Teaching the Four Skills: What are the four skills, and what role do they play in language learning and teaching?

Participants will be able to:

- Understand and be able to use frameworks and approaches to teaching to plan and implement effective listening, speaking, reading and writing lessons
- Use awareness, teaching, observation and feedback experiences to inform their own classroom practice

Assessment: What is the purpose of assessment in EFL, and how can we assess our learners in fair and accurate ways?

Participants will be able to:

- Identify the various purposes of assessment in language teaching and how they are utilized in EFL classroom instruction
- Differentiate between formative and summative assessments in EFL, generate examples of each, and implement their use in their own planning and teaching

Culture: What is the role of culture in the learning and teaching of language?

Participants will be able to:

- Explain why the study of culture is indispensable to the study of any language, and offer examples of how culture and language interweave in the study or practice of English
- Incorporate cultural concepts, awareness-building strategies and learning activities into their own classroom practice in ways appropriate to the student populations they teach

Coursework and Requirements

Language Proficiency Assessment

All participants will undergo assessment in their English language proficiency in the four skills at the beginning of Phase 1 and at the end of Phase 3.

Attendance and Participation

Participants are required to:

- arrive punctually at and attend all input sessions in their entirety
- participate actively in all input sessions

- complete and submit punctually all coursework and assignments

Core Requirements

Phase 1

- Two assignments (2) assignments per content area (Approaches, Second Language Acquisition, Language Analysis and Lesson Planning, and Teaching the Four Skills) for a total of eight (8) core assignments

Phase 2

- Integrated project

Phase 3

- Lesson plans for each practice lesson taught plus five (5) in-depth reflections on practice teaching

Final Portfolio

The purpose of the Final Portfolio is to maintain an organized, tangible record of each participant's work throughout the three phases of the course and to document his/her overall growth and learning.

At the conclusion of the course, participants will submit a portfolio consisting of:

- Completed assignments from Phases 1 and 2
- All lesson plans including trainer feedback
- Five (5) reflections from Phase 3
- A final Learning Statement which addresses the following questions:
 - How have your knowledge, skills, awareness and attitude developed throughout the course?
 - How has this change impacted your teaching?
 - How will these developments affect your future teaching?

Appendix B

Best Practices in TESOL Diploma: Korea

Phase 1 sample schedule for one week of classes

WEEK 2	Day 6	Day 7	Day 8	Day 9	Day 10
9:00 – 9:15	Warm-up	Warm-up	Warm-up	Warm-up	Warm-up
9:15 – 10:00	Focused language lesson	Focused language lesson	Focused language lesson	Focused language lesson	Focused language lesson
10:00 - 10:15	Break	Break	Break	Break	Break
10:15 – 11:15	Community building	Focused language lesson	Focused language lesson	Focused language lesson	T/P conferences and independent work
11:15 – 12:00	Research, tasks and assignments	Research, tasks and assignments	Research, tasks and assignments	Research, tasks and assignments	Research, tasks and assignments
1:00 – 2:10	Approaches	SLA Context in SLA and Acquisition vs. Learning	Approaches	SLA Context in SLA and Acquisition vs. Learning	Assessment The “What and Why” of Assessment
2:10 - 2:25	Break	Break	Break	Break	Break
2:25 – 3:35	Approaches	SLA Context in SLA and Acquisition vs. Learning	Approaches	SLA Individual Differences in Second Language Development	Culture
3:35 – 4:00	Reflection and Feedback	Reflection and Feedback	Reflection and Feedback	Reflection and Feedback	Reflection and Feedback

Appendix C

Source: <http://www.ocala.com/article/20070904/NEWS/209040332/1001/NEWS01>

MEET MARY ALEXANDER

AGE: 73

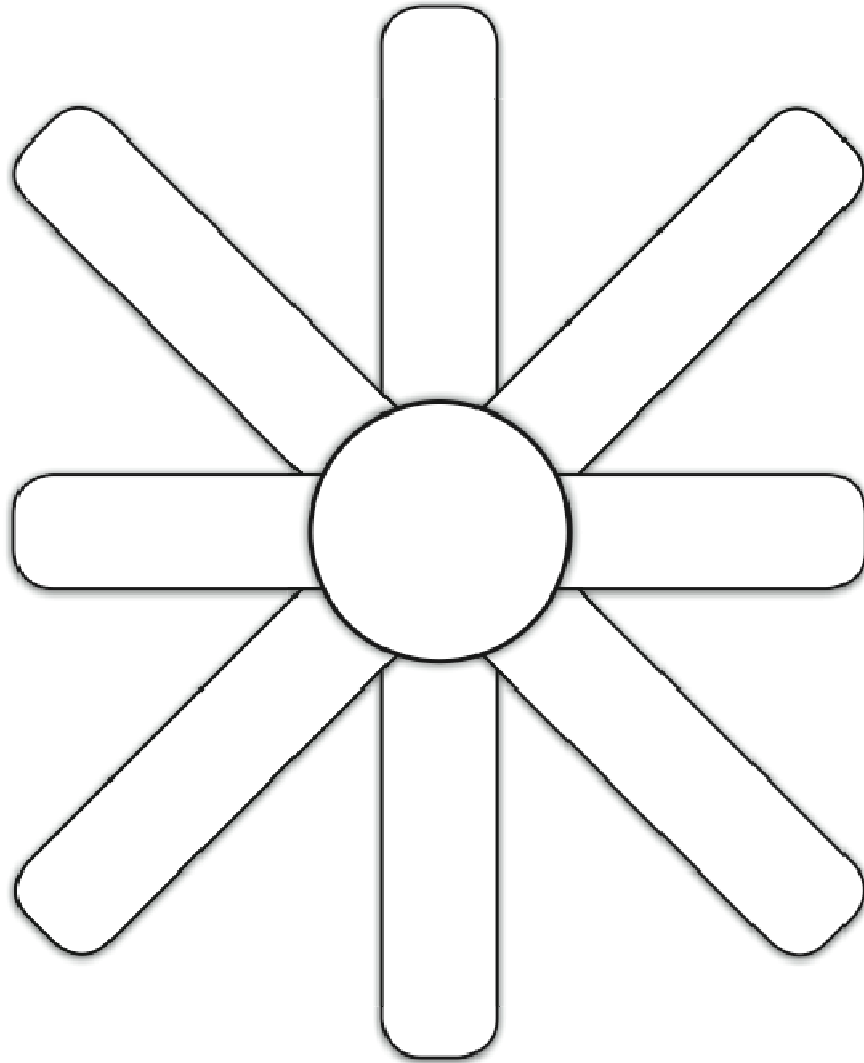
BACKGROUND: First black woman to model for Coca-Cola. Former educator; retired as a high school principal.

WHERE SHE'S LIVED: Native of Ball Play, Ala. Moved to Ocala 14 years ago from Detroit.

EDUCATION: Graduated from Clark College (now Clark Atlanta University) in Georgia in 1956.

FAMILY: Henry Alexander, husband for 25 years; one son from a previous marriage; one grandchild

Appendix D
Daisy Flower Graphic Organizer (designed by Tana Ebaugh).



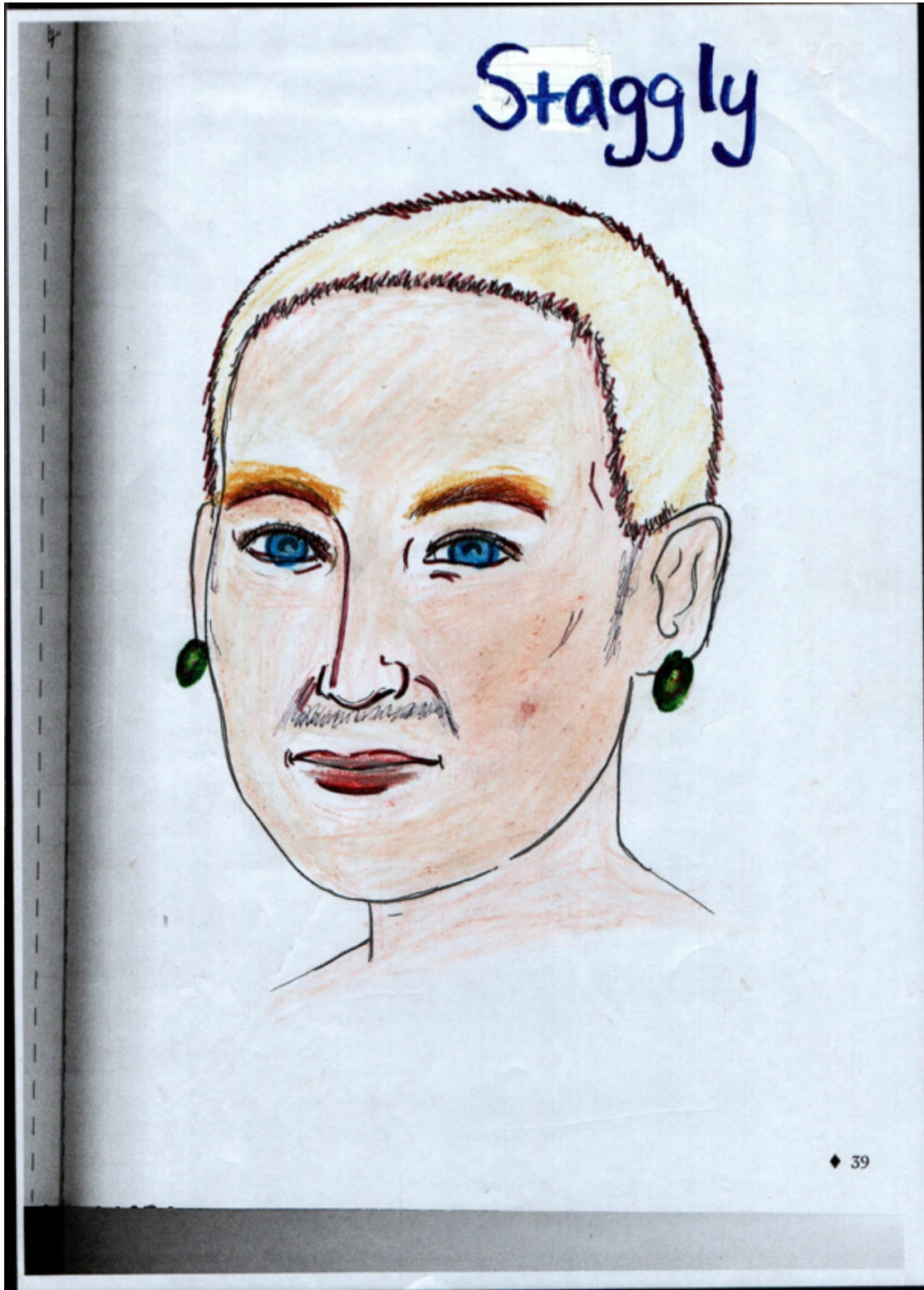
Appendix E



Appendix F



Appendix G



Appendix H

Objectives: Participants will be able to 1) use their imaginations to create and describe cultural persons they may meet at UMASS 2) Explore how they may feel when meeting diverse cultural persons at UMASS 3) generate theories/generalizations about diversity at UMASS. 4) develop strategies for encountering diversity during their time at UMASS

Time 90	Procedure
30	<p><u>Create Imaginary Characters</u> Participants (Ps) create an imaginary character they may meet at The University of Massachusetts at Amherst (UMASS) using Pat Moran’s book <i>Faces</i> (Pro Lingua 2008) - Pass out a blank face page from Moran’s book to each participant.</p> <ul style="list-style-type: none"> •Ps describe the features of their face and add color - address appropriacy issues with language of description for cultural faces (almond eyes vs. slit eyes) •Provide Ps with a world map and a list of names appropriate to different cultures. Remind them that UMASS has lots of International Ss and faculty. •Brainstorm a variety of jobs their characters may have (student, faculty, janitor) •Write When?, Why?, How?, What? on the board and have Ps add details to their characters (When did they arrive? Why did they come? What do they like/dislike?)
30	<p><u>Becoming the Characters</u> 1) Ps make their characters into necklaces (adding construction paper for support helps) 2) Trainers model Cocktail Party 1 – describing and meeting characters using 3rd person he/she (My character’s name is.... etc.) Ps describe their characters at a cocktail party. (Describe your character to at least three people)</p>
30	<p>3) Trainers model cocktail party 2 – becoming the characters using first person I (My name is...etc. Ps become their characters at the cocktail party (encourage them to use props)</p> <p><u>Processing</u> Draw a circle on the board and label the steps of the experiential learning cycle (ELC) (concrete experience, description, abstract conceptualization, active experimentation)</p> <ul style="list-style-type: none"> •Write the questions “<i>How did you feel becoming your character?</i>” and “<i>What happened when you became your character?</i>” between 12 and 6 o’clock on the ELC. Play soft music and ask Ps to reflect in writing on these questions for about 7 minutes. Then have Ps share what they wrote with a partner. •Ps come together in a circle. Write focus discussion questions between 6 and 12 o’clock “<i>What might your experience with diversity at UMASS be like?</i>” and “<i>How will you cope with encounters of diversity at UMASS?</i>” Facilitate whole group discussion.

Dear esteemed colleagues,

I'm on the last leg of my thesis, finally :-). As some of you already know I'm writing about a workshop that I designed and delivered during a six month SIT Best Practices Diploma course in 2008. I've written up a basic input session plan that I hope to add to SIT's moodle site as a possible addition to the culture strand. What I'd like to do for the last step of my reflection on this workshop (my Now What? stage) is to have you simply look at my basic workshop plan and answer a few questions about it. Your opinion is valuable to both myself and my readers and your participation would be most appreciated. The workshop focus in my plan was on the participants going to UMASS for a study abroad session but my idea is that this location could be substituted for a different specific location or even a more general location (country, region etc.).

Here are the questions:

1. What do you see as the strengths and weaknesses of this input session?
2. Would you consider using this input session in the delivery of your own course? Why or Why not?
3. What modifications would you make to this session if you were to use it?
4. Any questions or concerns?

Thanks again for your time,

Kevin

