

TEACHING FOREIGN LANGUAGES K-12 WORKSHOP

SESSION FIVE – ROOTED IN CULTURE

FINAL VERSION – 6/30/04

VIDEO & NOTES

AUDIO

<p>Annenberg/WGBH Logos Graphic opening</p> <p><b>Teaching Foreign Languages K-12 Workshop Rooted in Culture</b></p>	
<p><b>Lower Third:</b> Martha G. Abbott Fairfax County VA Public Schools</p> <p><b>Lower Third:</b> Richard Donato University of Pittsburgh</p>	<p><b>Marty:</b> I always like to think of how communication is defined in the standards, that communication is how, when, and why you say what to whom, and that really encapsulates what we're talking about in the culture standard.</p> <p><b>Rick:</b> What the standard shows us is that by exploring perspectives, um, that there are multiple perspectives on a culture and that what students need to be able to do is to become a cultural investigator. That they need to be equipped with certain tools to invest... to investigate a culture, not just be equipped with behaviors that they sort of act out, but they understand the why that underline some of those behaviors.</p>
<p><b>WS of PANEL DISCUSSION</b></p> <p><b>GRAPHIC Culture Perspectives</b></p>	<p><b>MUSIC UP</b></p> <p><b>NARRATOR:</b> Session five of the Teaching Foreign Languages Workshop, Rooted in Culture, explores how both language and culture are an integral part of the foreign language classroom. Professor Alvino Fantini from the School for International Training in Brattleboro, Vermont, discusses the importance of being sensitive to native cultures, perspectives, and behaviors. Alvino Fantini is joined by University of Pittsburgh Professor, Richard Donato, and teachers, Lori Langer de Ramirez of New Hyde Park, New York, and Leslie Birkland from Seattle, Washington. Together they</p>

VIDEO & NOTES

AUDIO

<p><b>Intercultural Competence</b></p>	<p><b>examine how culture can be integrated into instruction, the challenge of discussing cultural perspectives, and how teachers can develop a greater sense of intercultural competence in their students.</b></p>
<p><b>CHAPTER QUESTION:</b>  <b>How do teachers integrate culture into instruction?</b></p> <p><b>Lower Third:</b>          Alvino E. Fantini          School for International Training</p>	<p><b>ALVINO:</b> (#4501M 9:16:41) Big C culture generally refers to literature and art and music and politics and so forth. But equally important -- and something we should not forget -- are the small c cultures. What is small "c" culture is basically, um, the, the interactions and the behaviors that native speakers use when they are interacting with each other.</p> <p><b>Leslie Birkland Clip</b>          -Bow. Good morning, Teacher.</p> <p><b>ALVINO:</b> So that we need not only to know the language, but we need to know how to interact and behave when we're using the language.</p> <p><b>Leslie Birkland Clip</b>          -Happy New Year to you.          -<b>Let's be good to each other this year, too.</b></p> <p><b>ALVINO:</b> Whether it's a greeting or it's how we eat at the table or how we apologize, or any host of functions, all are accompanied by other types of behaviors.</p> <p><b>Jie Gao Clip</b>          -<b>Now let's start our class.</b>  <b>Hello, fellow students!</b>          -Hello, Teacher Gao!          -<b>Please sit down.</b></p>

VIDEO & NOTES

AUDIO

	<p><b>ALVINO:</b> (#4501M 9:20:25) - We want our students to come out of our courses, uh, increasingly able to not only speak that language but interact in effective and appropriate ways whether it's through writing or it's orally face to face.</p> <p><b>Lori Langer de Ramirez Clip</b>          -I was born in Colombia and we are angry with Spain.          -I would prefer that they don't have to get visas to go to Spain.          -Because it's an offense to the Colombians.</p> <p><b>ALVINO:</b> (#4501M 9:05:28) – I think the fruits of exploring all of this help to lead the individual not only to learn more about the target language and its culture, but, through comparisons and reflection and introspection, to discover more about one's own language and one's own culture.</p> <p><b>Yvette Heno Clip</b>          -The difference between the U.S. president and the French president...          -...is that the French president is elected by the people.          -And the U.S. president is elected by the electoral college.  <b>-That's very important.</b></p> <p><b>Haiyan Fu Clip</b>  <b>Student:</b> Learning another language is just like learning more about yourself and, and it's also caused me to appreciate more the Spanish that I know, and know more about my culture as well.</p>
<p><b>WEB TAG:</b>          Go to the Workshop Guide at <a href="http://www.learner.org">www.learner.org</a></p>	<p><b>MUSIC UP AND UNDER          PANEL DISCUSSION</b></p> <p><b>RICK:</b> (#S2M1 10:29:50) So where do you start in teaching culture? When</p>

VIDEO & NOTES

AUDIO

**Lower Third:**  
Leslie Birkland  
Kirkland, WA  
Grades 10-12

**Lower Third:**  
Lori Langer de Ramirez  
New Hyde Park, NY  
Grade 12

you're planning your culture lessons, and your lessons are great examples of teaching culture through language, um, where do you start? How did, how did that all happen? How did you get inspired to work with these Colombian artists and to, to integrate this? And how did you get inspired to have students actually participate in holiday kinds of activities?

**LESLIE:** (#S2M1 10:30:27) Well for me it was quite simple. Uhm, the time of the year that the taping was going to occur was in January, which was obviously the, the biggest holiday in Japan

**Leslie Birkland Clip**

**-Next is this group. What is this group going to do? Please read this.**

**-New Year's card.**

**-New Year's card. Right. This is a New Year's card.**

**LESLIE:** ...and since, uh, the New Year's holiday is a time where I like to spend a little bit more time in the classroom, um, exposing students to the types of activities that take place, it was a natural for me.

**Leslie Birkland Clip**

**-So this group is going to make these New Year's cards.**

**RICK:** (#S2M1 10:33:53) Lori, how about your class. Ah, what, how did you know where to begin, where, where did you start, what inspired you to do that?

**Lori:** (#S2M1 10:34:00) Right, well it really came out of current events. Um, I had been following the story about this letter, this protest, um, uh, against the government of Spain and it just really

## VIDEO &amp; NOTES

## AUDIO

	<p>intrigued me.</p> <p><b>Lori Langer de Ramirez Clip</b>  <b>-Today we're going to talk a bit about the situation. Do you have your letters?</b>  <b>-What does this letter say? What's the general theme?</b>  <b>-Spain doesn't want to give visas to Colombian artists.</b></p> <p><b>LORI:</b> Given the fact that I was teaching seniors and really, any kid from adolescent I think on up, you know, is very interested in injustice and feelings of, uh, things that are unfair -- you know, a typical sentence you hear out of a kid's mouth is unfair --</p> <p><b>Leslie:</b> Uhm-hmmm.</p> <p><b>Lori: (#S2M1 10:34:37)</b> --you know, so I knew that this was something that would really, um, interest them.</p> <p><b>Lori Langer de Ramirez Clip</b>  <b>- Why is this such a big problem?</b>  <b>-Many Colombians have their heritage from Spain.</b></p> <p><b>LORI:</b> I felt that they needed to be put into, um, the position of being that person and taking on that role, otherwise it would have no relevance to their lives. They needed to feel very, um, connected to the issue.</p> <p><b>Lori Langer de Ramirez Clip</b>  <b>-I'm Dino Ghirardo and...</b>  <b>-I'm Leopoldo Presas.</b>  <b>-And theme number one is it's very offensive because we have the same culture.</b></p> <p><b>RICK: (#S2M1 10:40:24)</b> Do you plan</p>
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## VIDEO &amp; NOTES

## AUDIO

	<p>differently for culture instruction now than you did before? I mean do you find that there's been an evolution in the way you approach culture and the way you embed culture into language instruction? Was there ever a time when you just taught language and no culture?</p> <p><b>Leslie:</b> (#S2M1 10:40:44) Uhm, in my case I, I don't think that I, I had separated the two; I had tried to keep the two together. However, there were more instances where, uhm, in my earlier days of teaching, where you would take the, the, the larger c's and, uh, and then try to teach that in the classroom. You know, I have to realize that I am a learner as well, that I am not, I do not know everything, and I tell my students that we're going to learn about this together. And I think that's a lot more powerful when you admit to the students that you do not know everything and that you learn from them as well.</p> <p><b>Leslie Birkland Clip</b>  <b>-What do you eat in China?</b>      -Spring rolls.  <b>-Spring rolls...</b>      -We eat them.  <b>-Spring rolls? Oh, really?</b></p> <p><b>RICK:</b> (#S2M1 10:42:10) I mean the teacher is never out of the position of being a teacher, but the teacher has to, at times, uhm, present herself as being a co-investigator, and culture is such a wonderful area, because a teacher, like students, cannot be the receptacle of all cultural knowledge in every perspective. Um, Lori, what about your changes in your teaching culture?</p> <p><b>Lori:</b> (#S2M1 10:42:43) Yeah, for me it's been a tremendous change, and I'll</p>
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VIDEO & NOTES

AUDIO

	<p>freely admit that I started out with, um, a very textbook-based teaching, you know when you're fresh out of college you have your first class, you thought... you hold that book and you say "this is, this is going to save me", you know "I know I can just follow the plan"--</p> <p><b>RICK:</b> Exactly. Right.</p> <p><b>Lori:</b> (#S2M1 10:42:58) -- and of course at that time in the books we had these culture capsules, you know, so we had the little side bar in the textbook, it said, "Did you know, um, in Spain, uh, children, uhm, teenagers go out to, on dates with a chaperone?", you know? And I read that and of course I'd been to Spain the previous year and I knew that that wasn't necessarily the case and I knew nobody who went out with a chaperone but of course I taught it because that's what the book said.</p> <p><b>Leslie:</b> (#S2M1 10:46:14) Well it's interesting that you say that, because in the case of the Japanese teachers for the longest time we did not have a textbook, and so we didn't have anything telling us the kinds of things we should be teaching in a classroom, in a language classroom, so therefore you would have teachers coming in with their own idea of what culture was and, and teaching what that was, and then in the earlier days it was mainly the larger c's.</p>
<p><b>Lower Third:</b> Pablo Muirhead Shorewood, WI Grades 9/10</p>	<p><b>Pablo Muirhead Clip</b> <b>We're going to talk a little bit about the cultural aspects...</b></p> <p><b>Pablo:</b> . It's vital to link language and culture, because they go hand in hand, language and culture. Um, they're one with the other. You, you can't have one</p>



## VIDEO &amp; NOTES

## AUDIO

	<p>what it means and why we do what we do, then you're getting into the perspectives. You're saying, "What does it signify? What does it mean to people? What does it mean if you use it and you don't use it?" (#4501M 9:01:50) Um, so, in a sense, this is a protection against "malocchio", which is "evil eye," and it's something that was very much believed in by rural people of my parents' generation, not so much now. So it survived as a custom.</p> <p><b>Leslie Birkland clip</b>  <b>Birkland:</b> Tell me what are some of the New Year's products and practices in other countries that might be represented here in the classroom?</p> <p><b>Student:</b> We eat <i>mochi</i>.</p> <p><b>Leslie:</b> You eat <i>mochi</i>? Just like in...</p> <p><b>Student:</b> Like, you know how <i>mochi</i> sticks together?</p> <p><b>Leslie:</b> Mm hmm.</p> <p><b>Student:</b> And then that's why when the family gets together and on, in New Year's, and that's why they stick together. And that's why we eat <i>mochi</i>.</p> <p><b>Leslie:</b> And that's why they eat <i>mochi</i>. Good. Very good. It's, and that's the reason in Japan as well.</p> <p><b>ALVINO:</b> When you get into deep discussions of perspectives, depending on the level of the students, both in age and proficiency, it may be necessary to go into English.</p>
<p><b>WEB TAG:</b>  Go to the Workshop Guide at <a href="http://www.learner.org">www.learner.org</a></p>	<p><b>MUSIC UP AND UNDER  PANEL DISCUSSION</b></p>

## VIDEO &amp; NOTES

## AUDIO

	<p><b>ALVINO:</b> I think the question you ask yourself is, is my emphasis more on the perspectives and understanding that, and or is it more on practicing the language? And then you do accordingly.</p> <p><b>RICK:</b> (#S2M1 10:09:18) How do you get students to perspectives? In my own teaching, in my own work with teachers, I find that we're very good at dealing with products, we're very good with, at showing realia.</p> <p><b>Margaret Dyer Clip</b> -I put on my pajamas.</p> <p><b>RICK:</b> (#S2M1 10:09:36) --and we're very good with practices, we, we do holidays.</p> <p><b>Margita Haberlen Clip</b> -Students, can you tell me again what the name of this celebration is? -What's the name of this celebration, Sean? -Fasching. -Correct. Very nice. It's <i>Fasching</i>.</p> <p><b>RICK:</b> But showing that relationship between, between a practice and a perspective and a product and a perspective as, as def... as outlined in the national standards is really very difficult.</p> <p><b>Margita Haberlen Clip</b> -What we want to do now is take the German celebration of <i>Fasching</i>... -...and compare it with an American celebration.</p> <p><b>RICK:</b> Do you have, um, things that have worked for you in helping students gain a cultural perspective – and, and in so doing gaining a perspective on their own</p>
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## VIDEO &amp; NOTES

## AUDIO

	<p>culture.</p> <p><b>Lori:</b> (#S2M1 10:10:05) Well I tried to get to that, um, and it was something that really came out naturally from the topic itself, from the idea of this letter writing to Latin American artists, getting their perspective on, on needing to get a visa to go to Spain.</p> <p><b>Lori Langer de Ramirez Clip</b>  -Dino and Leopoldo say that it's very offensive because we have the same culture.  -But how is that offensive?  -Because culture doesn't say anything about the need for  -permission to enter a country.</p> <p><b>LORI:</b> Being able to contact the actual artist, and then getting their opinion on it -- that was a way of getting at a perspective, having them take on a role. So role-playing can be very, very effective, I think, in, in having students understand a perspective. There is always the danger of getting into stereotypes, though, because a student is going to take on a role that he may or may not have enough, uh, cultural knowledge to, to really perform well. And...</p> <p><b>RICK:</b> (#S2M1 10:11:01) How do you guard against that? Because you can't talk about culture without talking about stereotypes, right?--</p> <p><b>Lori:</b> Absolutely.</p> <p><b>RICK:</b> --I mean they go hand-in-hand.</p> <p><b>Lori:</b> Absolutely.</p> <p><b>RICK:</b> How do you, how do you guard</p>
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## VIDEO &amp; NOTES

## AUDIO

	<p>against that?</p> <p><b>Lori:</b> (#S2M1 10:11:10) You know, honestly speaking, I don't think you can, and I think, um, it's all a matter of trying things out with your kids. Um, if you get into the stereotype area, though, I think it's very important to talk about the stereotype with students and not let it just go by.</p> <p><b>Leslie:</b> (#S2M1 10:11:31) In my class I generally say um, "in most cases", because I don't like to stereotype, and I tell students that there are as many Japanese -- differences in, among Japanese people -- as there are among the Americans, and that, um, if we're talking about a traditional family or if we're talking about the Japanese in a traditional sense, then this is what generally occurs. But then otherwise there are so many other exceptions that I try to, um, make sure that they understand that as well.</p> <p><b>RICK:</b> (#S2M1 10:35:24) Is it fair to say that maybe teachers aren't as conscious as they should be about perspec... cultural perspectives in planning, or is it something that's often overlooked? Is it something teachers can begin to plan more actively for in their lesson plans? (#S2M1 10:36:10) Do you do that in your classes now ?</p> <p><b>Leslie Birkland Clip</b>  <b>-This is <i>otoshidama</i>. <i>Otoshidama</i>.</b>  <b>Birkland:</b> What was <i>otoshidama</i>?  <b>Student:</b> New Year's money.  <b>Birkland:</b> New Year's money. Okay, what do we do in this country?  <b>Student:</b> We give presents on Christmas.  <b>Birkland:</b> Okay, we give presents on</p>
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## VIDEO &amp; NOTES

## AUDIO

Christmas. Yes?

**Student:** Also, at the end of the year there's Hanukah where they, they also give gifts, but they have the 8 days. And there's Kwanzaa. I can't remember how many days that is though.

**Birkland:** Uh huh. Good, right. So then we have, in this country, lots of different ways of celebrating. Whereas in Japan, almost everyone celebrates the same way. I think that's one thing that makes us unique.

**Leslie:** (#S2M1 10:31:03) I struggle with the perspectives piece; I think that is probably the most difficult "p" of the three p's. Uh, the products and the practices seem to be a lot easier. And especially in the New Year's tradition there are so many practices there, um, and, and the products, but then, um, I think as an extension I would have done something more with the per, perspectives.

**RICK:** (#S2M1 10:31:42) What, what, how, where would you have gone with that? What, what, if you'd had the choice?

**Leslie:** (#S2M1 10:31:44) I probably... I probably would have, um, given another assignment, um, following that lesson, asking students to maybe chart, uh, the four different categories of the food, the decoration, the New Year's cards and the money, uhm, make a column for this countr -- uh, the United States -- and then another column for their own country because I have quite a few other nationalities that were represented in the classroom.

**RICK:** Do you actually when you are planning a lesson say, "here are sort of... are the perspectives I want to explore?"

## VIDEO &amp; NOTES

## AUDIO

Do you have any examples?

**Lori:** (#S2M1 10:36:22) I think it's very important, especially when teaching Spanish, for example, to understand that there are multiple perspectives and that I as a non-native speaker may have access to some perspectives in my own travels, in my own, uh, friends, you know, and, and things, uh, but it's important to incorporate as many of the different Spanishes, if you will, um into the classroom.

**Lori Langer de Ramirez Clip**

**-Is there another counterargument?**

-There is a war going on in Colombia,  
-and there could be problems if guerrillas went to Spain.

**LORI:** And that's why in my particular lesson I decided to go out into the community and have students get information about those perspectives on their own by discussing it with, uh, native speakers. And the Internet has been incredible, um, in getting to get into contact with native speakers from all different cultures. But yes, it is something I plan overtly, uhm, because it's something I can't handle entirely on my own.

**RICK:** I think it has to be planned overtly. If it's not, it gets overlooked.

**LORI:** Absolutely.

**RICK:** (#S2M2 11:22:07) Why are perspectives -- why is that the difficult P of the three P's?

**Lori:** (#S2M2 11:22:13) I think there are several reasons. I think perspectives have the greatest tendency to lead to

## VIDEO &amp; NOTES

## AUDIO

	<p>touchy subjects the Day Of The Dead for example, um, it's important to talk about the perspective of the Day of Dead, you know, why is this celebrated? Um, that brings you to ideas of, of one's perspective on death. That's a very touchy subject and (#S2M2 11:23:08) the other element is do you know all the perspectives, you know? And, and again, we were talking about, you know, being the, the teacher or being the student, you know, some teachers feel comfortable saying "I don't know." And some don't and that is, um, I find, being a teacher, you know, in the classroom exposing yourself to students and saying, "I don't know." Can be very powerful, can be very, you know, but some might be frightened of that.</p> <p><b>Leslie:</b> (#S2M2 11:23:50) I agree. I think that's one of the reasons that I struggle and I don't know if a lot of the teachers, um, have really thought about the why -- the why of the, of the culture. Why is it they do that? What are the perspectives? So, I think --</p> <p><b>RICK:</b> What, what happens when the teacher doesn't know or --</p> <p><b>Leslie:</b> (#S2M2 11:24:55) When the teacher doesn't know, I mean it's a little bit frightening as a teacher to think, you know, what if the students ask me and I don't know what the answer is? You know, you're making yourself very vulnerable, but I think it's important that teachers, you know, beginning teachers especially, uh, should feel that it's, it's OK not to know because then you can explore those together with the, with the students and that, I think, can be a very good thing as well.</p>
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VIDEO & NOTES

AUDIO

	<p><b>Alvino:</b> (#S2M2 11:25:49) We've heard a number of reasons why it's challenging and difficult but I think what you're saying is accurate that we -- perspective is not like the other areas where there are answers.</p> <p><b>Leslie:</b> Um-hmm.</p> <p><b>Alvino:</b> The answers vary by each individual and each society.</p> <p><b>RICK:</b> Um-hmm, absolutely.</p> <p><b>Alvino:</b> And so it is -- what you're saying it's a cultural exploration but it, it perhaps leads to the highest level of cultural exploration because we as native speakers of any language culture don't necessarily know why we just do it because --</p> <p><b>Lori:</b> Yes, that's correct.</p> <p><b>Alvino:</b> (#S2M2 11:26:20) -- that's what we always did and so the perspectives is an exploration of things that have not been thought about consciously whether in the target culture or in our own culture.</p>
<p><b>CHAPTER QUESTION:</b> How do teachers build intercultural competence?</p> <p><b>GRAPHIC:</b> Knowledge Attitude Skill Awareness</p>	<p><b>MUSIC UP</b></p> <p><b>ALVINO:</b> The assessment of intercultural competence is usually grouped in terms of knowledge, attitude, skill, and awareness - so what we're assessing are objectives that fit into each of these four categories</p> <p><b>Paris Granville Clip (Assessment)</b> -Yes. That's right. And the next action, what do they do? -They make gumbo. -That's it. They make gumbo.</p>

## VIDEO &amp; NOTES

## AUDIO

	<p><b>ALVINO:</b> Because these categories are widely recognized as being essential to one's competence. (#4501M 9:09:36)</p> <p><b>ASSESSMENT/GRANVILLE CLIP</b>  <b>Teacher:</b> Let's take a look at how we assess your performance.  <b>Student:</b> OK.  <b>Teacher:</b> It was, um...You would definitely be understood by a native speaker, even when it wasn't sympathetic, I think.</p> <p><b>ALVINO:</b> (#4501M 8:50:58)--to implement this notion of knowledge, attitude, skill, and awareness -- requires that when teachers are using the techniques that they love and choose, um, there are a few other steps that they might take to go beyond. For example, if the lesson is a language linguistic lesson on greetings, that's one function.</p> <p><b>Margaret Dyer Clip</b>  -Everyone rise.  -Attention.</p> <p><b>ALVINO:</b> It's not enough just to learn the expressions that people say to each other when they meet and greet, but it's even more important, perhaps, to behave and interact in the way that's appropriate to those speakers. So, the interactional part becomes the skill.</p> <p><b>Margaret Dyer Clip (1:03:31 – 1:03:51)</b>  -Bow.  -Good morning.  -Everyone be seated.</p> <p><b>ALVINO:</b> (9:08:30) I think what we're trying to assess is whether our students are feeling more and more comfortable with the host language and its culture.</p>
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VIDEO & NOTES

AUDIO

	<p><b>Davita Alston Clip</b>  <b>-But we have with us now two very special people...</b>  <b>-students from Shue-Medill, who are from Mexico.</b></p> <p><b>ALVINO:</b> They're able to interact more and more effectively and appropriately.</p> <p><b>Davita Alston Clip</b>  <b>-What do you do on the weekends?</b>  <b>-On Saturdays, I go to help my grandparents.</b>  <b>-Do you spend much time with your grandparents?</b>  <b>-Not much, because we live far away.</b></p> <p><b>ALVINO:</b> --and I say both effectively and appropriately because "effectively" is, "Oh, I did that and I did rather well," but "appropriately" is judged by our host, "Did I behave in the appropriate way?"</p> <p><b>Lori Langer de Ramirez Clip</b>  <b>-Is it an official letter or a letter between friends? What do you think?</b>  <b>-Official.</b>  <b>-It's official, right? It has to have very respectful language, right?</b>  <b>-In a respectful letter...</b>  <b>-Crazy.</b>  <b>-Very good. What other word?</b>  <b>-Bad idea.</b>  <b>-Ah, it's a really bad idea.</b></p>
<p><b>WEB TAG:</b>  <b>Go to the Workshop Guide at <a href="http://www.learner.org">www.learner.org</a></b></p>	<p><b>MUSIC UP</b>  <b>PANEL DISCUSSION</b></p> <p><b>RICK:</b> (#S2M1 10:19:33) We know that intercultural competence requires knowledge, attitude, skills and awareness and certain appropriate behaviors. On the other hand, are native speakers all that unforgiving about a non-native speaker and how a non-native</p>

## VIDEO &amp; NOTES

## AUDIO

	<p>speaker behaves? I travel, you all travel, I've been in other cultures, cultures that I know more or less well. Um, is, are what we are trying to do in the K-12 set, setting is equip students with appropriate behaviors so that they won't offend a native speaker?</p> <p><b>Lori:</b> (#S2M1 10:20:58) Um, you know, it's, it's very telling that on our state assessment, when students are doing the oral, you are meant to grade the oral portion of this exam as if you were a "sympathetic" native speaker. Notice the word sympathetic because I think that's very important. I find it ironic because I've, I personally have never met a non-sympathetic native speaker when I've tried to speak Spanish, you know, even in the early days of speaking Spanish where somebody said to me "Oh no, you've said that incorrectly" or "Oh no, you've offended me"--</p> <p><b>Alvino:</b> (#S2M1 10:24:43) Different societies and individuals in those societies have differing levels of tolerance for people who are from the outside. Some people are more forgiving, particularly if they have had experiences with other foreigners, people tend to be -- I think -- more forgiving of a wrong verb ending than they might be of an inappropriate behavior which is offensive.</p> <p><b>Davita Alston Clip</b>  -Where were you born?  -Me? I was born here, but my parents are Mexican.</p> <p><b>RICK:</b> (#S2M1 10:47:35) The teaching of Spanish is particularly a problematic case, given that there are multiple cultures --</p>
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## VIDEO &amp; NOTES

## AUDIO

	<p><b>Lori:</b> Absolutely.</p> <p><b>RICK:</b> (#S2M1 10:47:43) And, um, what advice would you give that young teacher bound to the textbook, as you were, what kind of advice would you give?</p> <p><b>Lori:</b> (#S2M1 10:47:57) Well I think it's important to enable students to be critical of all media, of, of what they see on television, what they see in a video, what they see in a book. Um, and so I think that's where I would start, and, and have them read whatever they are meant to read and then explore it in any way that they can.</p> <p><b>Michel Pasquier Clip</b>  <b>-Andrew, at the end of the film, you asked me, "Is this the same actor... -who played the three roles?" And I said to you yes.</b>  <b>-What do you think of this idea?</b>          -My idea is simple.          -Cocteau doesn't have a lot of money.</p> <p><b>Alvino:</b> (#S2M2 11:12:28) I think, uh, a powerful activity is to ask the students to explore their opinions about any topic that you're talking about in, from their own perspective, within their own culture and see what degree of uh, of uh, congruence there might be. And I think that's the most valuable lesson to learn is the diversity that exists within our own cultures and within other societies as well.</p> <p><b>Leslie:</b> (#S2M2 11:27:41) I would encourage beginning teachers to go to their colleagues and go and observe other teachers as role models and not be afraid to say, "I don't know, I need help." Um, I think that's the best way to, to go</p>
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<p><b>Lower third:</b> Alvino E. Fantini School for International Training</p>	<p>teacher. And I have the ups and downs.</p> <p><b>Others:</b> Right, right.</p> <p><b>ALVINO:</b> There are times I come out and I feel that was a really super class. But maybe the students aren't really thinking the same thing. (Laughter) That didn't go so well and they may say that was a wonderful class.</p> <p><b>Lori:</b> Right.</p> <p><b>Rick.</b> Yeah, so hard to predict!</p> <p><b>ALVINO:</b> So it takes a long time to, uh, to monitor one's self and to know when, uh, it's working for the students.</p>
<p><b>Lower Third:</b> Richard Donato University of Pittsburgh</p>	<p><b>MUSIC UP AND UNDER</b></p> <p><b>RICK:</b> I think it's difficult to have a deeper understanding of what culture is. A deeper understanding that culture has to go beyond realia; has to go to beyond products. That culture has to get into the heads of people and, and peoples and multiple cultures. And it— that it, that it often confronts our own cultural beliefs and our own cultural assumptions.</p>
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