

THE INTERCULTURAL CLASSROOM: A RESOURCE AND A METHOD

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ABSTRACT

The Intercultural Classroom is a free, online resource for promoting intercultural competence in the language classroom. This report describes the project and its impetus. A review of the literature on intercultural competence explores definitions and research on the topic, the idea of “authentic” resources, and resources for implementing intercultural learning in the classroom. The methods section of this work describes how the project was completed with the hope that others might wish to replicate it in other places and with other languages. The discussion section of the report details the two main components of The Intercultural Classroom, Las Perspectivas, and Los Ojos. Finally, the report concludes with ideas for future research on the topic of intercultural competence.

INTRODUCTION

The Intercultural Classroom (<http://interculturalclassroom.com>) provides free resources for promoting intercultural competence in the classroom and a model for developing similar resources by leveraging study abroad experiences. Intercultural competence is a complex concept to try and define, because as Deardorff (2006) pointed out, “just as culture is ever changing, scholars’ opinions on intercultural competence change with time” (p. 258). Culture is a constantly evolving, constantly moving target that will be defined in different ways from every person’s perspective and even within a single individual, and that perspective will grow and change over time. Intercultural competence can be thought of as a combination of attitudes towards people who are perceived as different, knowledge about social groups and how groups and individuals interact, and skills related to interpreting interactions (Byram, 1997). Bennett (2004) described the concept as intercultural sensitivity on a spectrum ranging the ethnocentric side, where there can be complete denial of the existence of difference or a minimization of the acknowledgement of difference, to the ethnorelativistic side, where acceptance of difference and adaptation or even integration of difference might be possible. While there is no real consensus among practitioners and scholars on a definition of intercultural competence (Deardorff, 2006), for the purposes of this work we

conceptualize it as the ability to connect with others through a process of reflection on self and on others. Berardo and Deardorff (2012) pointed out that this is an ability that “must be intentionally developed over time through effective learning experiences” (p. 1). Further, Byram (1997) stressed the importance of helping students develop skills “to analyse and thereby understand and relate” to culturally different others (p. 20). Deardorff provided a framework for intercultural competence, a self-reflection inventory, and reflection questions for interculturally competent teaching to help provide such tools (Berardo & Deardorff, 2012). Hammer (2012) provided The Intercultural Development Inventory (IDI) as a tool for understanding intercultural competence, basing his work on the Developmental Model of Intercultural Sensitivity (DMIS) from Bennett (1993) previously mentioned as a spectrum ranging from ethnocentrism to ethnorelativism. The American Council on the Teaching of Foreign Languages (ACTFL, 2017) recently released their new Can-Do Statements that include intercultural competence standards. Various researchers are working to bring together definitions of intercultural competence and tools to assess intercultural competence. However, where do classroom teachers get the “cultural content” to develop intercultural learning experiences for their students to develop this intercultural competence?

Culture is not something that can easily be captured and shared in a classroom setting. If culture is a constantly moving target, how then do language teachers bring culture into a classroom setting? While native speakers can easily bring their own perspectives to the language classroom, this is only one example of the target culture. Non-native speakers could bring their intercultural experiences to their classroom, but this is only one perspective on one person’s set of experiences with the target culture. As this project began, we had two goals: 1) to better understand the concept of intercultural competence; and 2) to create resources for teachers to bring the target culture(s) alive for their students. As we worked on this project, we discovered an additional benefit from doing this research, our own intercultural competence increased. The literature review portion of this work will delve more fully into the concept of intercultural competence, the idea of “authentic” resources and some caveats and considerations of the term “authentic,” and resources and ideas for classroom teachers to implement intercultural learning from various resources in the literature. The methods section of this work will explore how we created the resources that make up *The Intercultural Classroom* with the hope that our work might be replicated. Finally, the discussion portion of this work will consider how this project has impacted the development of our own intercultural competence and will conclude with ideas for future research.

LITERATURE REVIEW

ACTFL (2014) emphasized the importance of “the ability to communicate with respect and cultural understanding in more than one language.” Intercultural communicative competence, “underscores successful interactions with others” (Moeller & Osborn, 2014, p. 670). For these successful interactions to exist “demands nothing less than reconfiguring one’s original worldview” (Fantini & Tirmizi, 2006, p. 11). Intercultural competence requires a shift in attitudes in order to make real connections. Some argue that “authentic resources” are vital to bringing “real” language and culture into the classroom, but what does this mean? Teachers need help finding resources to develop the intercultural competence of their students, but they also need practical models that they can implement in the classroom. This literature review will begin by reviewing how researchers

conceptualize intercultural competence in regards to shifting *attitudes* and making real *connections* between language learners and native speakers. Next, the concept of “*authentic resources*” will be explored briefly, including advice on how to find and adapt these resources for the classroom. Finally, resources and ideas for fostering the development of intercultural competence will be provided.

ATTITUDES AND CONNECTIONS

The final goal of promoting intercultural competence is the hope that, “once transformed into intercultural citizens, foreign language learners may take on new roles as social agents and cultured members of their multicultural societies” (Shiri, 2015, p. 562). Byram (1997) focused on attitudes towards those who are perceived as different culturally as the first factor of intercultural competence. Bennett (2004) further expounded his *Developmental Model of Intercultural Sensitivity* which described a spectrum ranging from ethnocentrism toward ethnorelativism. Again, attitudes towards others is key to understanding intercultural competence. Acheson, Nelson, and Luna (2015) found that an intercultural competence curriculum could result in “a statistically significant and positive impact on students’ attitudes and increased student motivation” (p. 211). Vande Berg, Paige, and Lou (2012) stated the primary goal of studying abroad is “to develop in ways that allow students to learn to shift cultural perspective and to adapt their behavior to other cultural contexts—knowledge that will allow them to interact more effectively and appropriately with others throughout their lives” (p. 18). Then intercultural communication can become meaningful and there are real connections between people (Bohinski & Leventhal, 2015). This happens through appropriate socialization with the goal of students becoming successful members of a global world that “demands they acquire intercultural competence” (Cushner & Mahon, 2009, p. 315). Understanding that intercultural competence deals with changing attitudes to allow for more meaningful personal connections, how can this be accomplished in a classroom setting where students have limited interaction with native speakers? Some say that authentic learning resources are key.

AUTHENTIC RESOURCES

Authentic resources are generally defined as those materials created **by** and **for** native speakers without consideration for language learners (ACTFL, n.d.; Brinton & Wong, 2014; Garza, n.d.; Langer de Ramirez, n.d.; Lansford, 2014; Polio, 2014). There exists little debate about whether authentic resources can be beneficial to students (Brinton & Wong, 2014; Guariento & Morley, 2001; Polio, 2014). Debates about authentic resources do exist, however, on two other fronts: when and how authentic materials should be used (Polio, 2014) and the use of the word “authentic” to describe these resources (Sexton, 2017; Wooldridge, 2012). One danger with the use of authentic materials in the classroom is that students, especially those at lower levels, could become frustrated, preventing a meaningful engagement with the language (Guariento & Morley, 2001; Sexton, 2017). Additionally, authentic resources take more time to find and adapt for the classroom (COERLL, 2016; Polio, 2014). However, the benefits of engaging with real language and culture certainly outweigh the disadvantages (ACTFL, n.d.; Brinton & Wong, 2014; Polio, 2014). Authentic materials must be appropriately scaffolded for learners, especially those at lower levels (ACTFL,

n.d.; Guariento & Morley, 2001; Polio, 2014; Shepherd, 2004). Getting past the when and the how of using authentic resources, the word “authentic” itself causes some concerns. Sexton (2017) reflected that there is complex world of “cultural insiders and outsiders” and “deep connections at the heart of that distinction related to cultural appropriation and amplification.” Wooldridge (2012) also pointed out that the word “authentic” can prevent students (and non-native teachers) from feeling a sense of ownership of the language and that this ownership is important because it allows non-natives to feel like they have the right to speak the language even though they were not born into it. Garza (n.d.) makes a distinction between authentic texts and semi-authentic texts, the latter being defined as “texts created by native and/or non-native speaker, based on original language materials, but adapted to fit curricular needs.” This distinction softens the divide but keeps students connected with “original language materials.” Brinton and Wong (2014) said that these types of materials keep students “grounded in the reality of the language, helping them to recognize that there is a community of users who live out their lives in this other language.” There are lots of great ways to connect with authentic materials more easily thanks to vast online communities on Twitter (see Calico Spanish, 2013; and Cottrell, 2016) and other online resources (see CASLS, n.d. for a database of content-based thematic units for Chinese, Japanese, and Spanish). It is our hope that *The Intercultural Classroom* can serve in a similar capacity, providing authentic language within a context that helps teachers to provide intercultural experiences for their students.

IMPLEMENTATION OF INTERCULTURAL EXPERIENCES

Intercultural learning must be integral to the classroom (Moeller & Nugent, 2014). Successful implementation of intercultural competence requires teachers to facilitate self-reflexive inquiry, autonomy, and an open system that allows for customization to individual contexts (Borghetti, 2011). Moeller and Osborn (2014) stressed that, “language teachers must act as a guide to learners as they move through the process of language and culture acquisition” (p. 671). The role of the teacher in the language classroom has shifted from the sage-on-the-stage to the guide-on-the-side as teachers have taken on a more facilitative role in the classroom (Moeller & Catalano, 2015). This facilitative role is especially critical when talking about intercultural learning. Even if the teacher is a native speaker, their experiences are those of only one person from the target culture. It is essential to structure the students’ process of discovery and reflection so that they are able to recognize the starting point in their journey (Moeller & Nugent, 2014). It is important to recognize the assets already in the classroom as teachers guide students to understand themselves first (Catalano, 2014). Understanding one’s own experience and having that identity validated is vital to students’ ability to be accepting of others. Byram pointed out three steps to the process of intercultural learning as (1) noticing difference; (2) asking questions of others; and (3) asking questions of oneself (Byram, 1997). Who are we at our core? This is the lens through which we see others. If we can understand what shapes that lens, we are more likely to recognize what we can learn from others. This is not just true for our students. Even teachers must work to develop their own intercultural competence, working through questions of identity development to understand where students are coming from and how they are developing (Catalano, 2014). Deardorff provided a set of reflection questions for teachers to continue developing their own intercultural competence (Berardo & Deardorff, 2012). This is a great tool to use and will inspire future conversations with students about intercultural competence. Both Catalano (2014) and Moeller and Nugent (2014)

offer many examples of activities for promoting intercultural competence. Understanding intercultural competence, both as the teacher and as the student, can really help to integrate and develop intercultural competence. Remember that “intercultural learning is experiential, developmental, and holistic” (Vande Berg, Paige, & Lou, 2012, p. 18). It takes time and patience, but it is worth the effort to help students become the “social agents and cultured members of their multicultural societies” that are vital to our global world (Shiri, 2015, p. 562).

METHODS

The Intercultural Classroom consists of videos created in the target culture of two different Spanish speaking areas. While these resources were developed primarily as resources for Spanish classrooms, we wanted the concept to be accessible to a wider audience. Therefore, any text written on the site in Spanish is accompanied by English translations with a simple hover of the mouse. The reason for ensuring accessibility beyond just Spanish teachers is the hope that others might duplicate the project in other languages and in other places to continue supporting intercultural competence in varied contexts. There are two primary components to *The Intercultural Classroom: Las Perspectivas* (Perspectives) and *Los Ojos* (Eyes). *Las Perspectivas* features eight video modules in which five Chileans reflect on their culture in Spanish. *Los Ojos* features five videos, each approximately two and a half minutes long, that give viewers the experience of seeing Costa Rica through a visitor’s eyes. Each component will be described here in detail to explain how we collected these resources. Readers are encouraged to copy our project, to contact us with questions, and to let us know how your project progresses. Contact information can be found under the *About* tab of the website (<http://interculturalclassroom.com>).

LAS PERSPECTIVAS

The video project, *Las Perspectivas*, was developed to leverage a study abroad experience to Valparaíso, Chile as a means to bring back intercultural experiences for classroom use. We determined that the best way to handle this would be to interview native speakers about their perspectives on culture. In this way we could clearly and directly ask about culture and offer opinions that could become part of a reflective learning experience for students. It was important to us that these videos not be scripted, but we did want to develop some overarching questions to structure the conversations. All the responses featured in the videos are the unscripted opinions of the participants. There were five participants in the study, Cecilia, Felipe, Juan Sebastián, Brenda, and Edgardo. We were lucky to have a range of experiences among these five. Cecilia is an experienced Spanish teacher. Felipe was studying to be a physics teacher and has since graduated. Juan Sebastián was the oldest participant and a retired professor. Brenda is a travel agent. Edgardo is in the navy and from the south of Chile. All of their accents were distinct. Their age range provided a variety of opinions as well. Overall, they were a very well-rounded group. Cecilia made a great point that we took to heart as we began to edit these videos: it is important to emphasize that these five participants do not represent the whole of Chilean culture. While they are a diverse group, they do not in any way represent the totality of their culture. The point is not to reinforce or create stereotypes. These are individuals giving their opinions at one point in time. These videos are snapshots intended to help students get to know people who are both different from them and

similar in many ways, but the videos do not represent the whole, dynamic, and ever changing world from whence they came.

We began by developing a set of interview questions that we wanted to ask. The original protocol featured the following eight questions:

1. In your own words, how would you define culture?
2. What do you believe to be some significant components of Chilean culture?
3. What are some of your favorite traditions/experiences/memories with your loved ones?
4. Do you inform yourself on national current events? If so, how? What, if any, issues spark your interest?
5. Do you inform yourself on international current events? If so, how? What, if any, issues spark your interest?
6. What do you think about when you think of US culture?
7. Has your experience of this culture been informed by television, movies, personal contact with visitors to your country, or other factors?
8. If you've been in contact with visitors from other cultures/countries, is there anything you wish they knew about Chile?

The Spanish version of the interview protocol is included as Appendix B of this report. We also developed an informed consent form in Spanish included as Appendix C of this report.

The resulting videos are organized into eight modules and an introductory *Antes de Todo* (Before Everything) module created from a ninth ad libbed question, where the interviewees were asked whether there was anything else they wanted to share with those who would be watching the videos back in the United States. Two participants chose to speak directly to teachers, advising them to avoid stereotypes and to treat their students as individuals. Two others chose to speak directly to students, inviting them to come and experience Chile and to appreciate the experience of learning. The eight core modules are the answers provided to the eight questions asked as part of the interview protocol. The videos range from four to twelve minutes each. Each portion of the video features music and video between each participant's response to the question of the module to allow teachers easy cues to pause and start the videos. Each module features the question asked of participants in Spanish, with a hover over option that translates the question to English. This was done partially to make the resource accessible to those who do not speak Spanish, but also it allows teachers to use this material with students of all levels. Eventually all videos will have closed caption options in both English and Spanish. In addition to the videos themselves, we have added supplemental resources to help teachers plan and create activities for their particular educational contexts; there are no lesson plans as we wanted this resource to feel open and highly customizable.

We edited the videos taking the audience into consideration, making sure to include commentary that would be appropriate for a high school context, in addition to a post-secondary one. We acknowledge fully that our biases played a part in deciding which parts would be included and what would not be shared. One major limitation we have already considered throughout this report is that of authenticity. We were very concerned that as non-native speakers we have a lot of privilege in editing the commentary of native speakers of the target culture. We did not take this responsibility lightly and strove to accurately represent the opinions of the participants. Although these videos would not be considered authentic resources in the strictest of senses, we were very cautious to maintain the authenticity of language and perspective that was entrusted to our care by our participants. We would never claim that our project could replace the real life interactions that we hope every student gets to experience firsthand, but we hope that these resources serve to start a lifelong process of reflection on self and others.

LOS OJOS

The *Los Ojos* project was inspired by documentary filmmaker Elisabeth Reinkordt, whose weekly vlogs (<https://vimeo.com/nocoastfilms>) consist of very brief daily clips that are compiled into a single weekly video that offers a way to experience a bit of her life. We followed this model during a student teaching experience in Costa Rica by capturing a few minutes of everyday life each day to produce five weekly videos. The videos are offered without commentary in order to let others experience them without overly influencing their perceptions. There are advertisements and written language present, but primarily they are visual explorations of place. Food, weather, school, and everyday activities such as using an ATM are featured. There is some background noise and language, especially when the videos took place on buses. The videos were intentionally shot to avoid directly capturing faces or voices because the experience is meant to be as authentic as possible, rather than staged or posed. There are so many ways these videos can be used in the classroom. The site features a *Lecciones* (Lessons) page with two bell ringer activities, two project ideas, and two homework assignments. Additionally, there is a button to a submission page for teachers to share their own ideas for using *Los Ojos* in their classrooms. Submitted ideas may even be featured on the website.

This part of *The Intercultural Classroom* project was easiest to complete from both a time and permissions standpoint. The actual filming and editing of the videos took very little time. The hardest part is remembering to shoot some video every single day. We recommend doing a couple of shots each day, each only a few minutes, so there are options to choose from during the editing process. Permissions with this project were simple. Since video belongs to the person shooting it and any video or photographs taken in public of non-copyrighted events and places is completely legal. Do be careful if you wish to include any sports events or arts events as the owners of these productions may retain copyrights. Ethically, it is a matter of being polite and considerate. There are children in these videos but they are always shown in ways that make it impossible to identify them, such as shooting the video from a distance or in a situation where the lighting keeps their faces in shadow. When catching conversations in the background of videos, simply be sure that the video was shot in public, where the speaker could have no expectation of privacy, such as on a bus, and that nothing caught would be embarrassing should it be heard by the speaker. This project can

be done anywhere, in any culture, and with any language, although cultural norms of respect should be considered in advance to avoid filming sensitive or prohibited events. Some ideas we considered in advance of shooting are included as Appendix A. Video can be shot on cell phones, making the project inexpensive and easily manageable.

DISCUSSION

As stated earlier, we began this project with two primary goals: 1) to better understand the concept of intercultural competence; and 2) to create resources for teachers to bring the target culture(s) alive for their students. We believe we have accomplished these goals. What surprised us was how much our own intercultural competence has developed as we worked on *The Intercultural Classroom*. Vande Berg, Paige, and Lou (2012) pointed out that some study abroad programs can “allow students to avoid meaningful engagement with the host culture” (p. 5). Going into a study abroad experience with a project like this in mind prepares us to interact and embrace the host environment and culture. We know that study abroad does not necessarily result in gains in language proficiency or cultural understanding because it is possible for students studying abroad to isolate themselves within groups of students like themselves. Engaging with a project like this can help to shift perspectives from ethnocentrism toward ethnorelativism (Bennett, 2004). “Intercultural mentoring and opportunities for reflection on meaning-making” are critical to intercultural development (Vande Berg, Paige, and Lou, 2012, p. 21). Paige and Vande Berg (2012) stated that “students abroad learn most effectively--and appropriately--when educators take steps [...] to actively facilitate their learning” (p. 38). This was the unintended outcome of doing this project. We were able to study intercultural competence conceptually beforehand. Together, we learned so much from doing this project and we believe it is an ideal way to get students studying abroad to engage with the host culture and to be mindful of their present experience. This gave us insight into how the interviews could be conducted and how we might reflect on and learn from the perspectives we collected. Editing the videos that are part of the *Las Perspectivas* series forced us to listen much more carefully than is normal and to pay close attention to what our participants wanted to tell us rather than our preconceived notions. In the case of creating the videos that make up the *Los Ojos* component of the project, culture shock could be more easily mediated through the lens of helping others to avoid or to mediate their own culture shock. Often students come home with a few decontextualized, though lovely, photos to share. However, completing a project like this brings home a valuable gift, an experience that they can share with those who have not yet gotten the opportunity to go abroad. We know that not all of our students will be able to travel the world. The components of this project will never replace that experience, but perhaps it can give students a way to connect to others who are so far away and a way to broaden who they are through the experience.

CONCLUSION

The Intercultural Classroom was meant to be a gift to teachers. Looking back, we realize the gift was for us too. We are changed through the experience of collecting and sharing this project. We can only hope that it will touch others as it has changed us for the better. We are better

researchers, better teachers, and better human beings than we were before this journey started over two years ago. We could never have understood back then how much we would change.

We are beginning a follow-up project to interview teachers who have used *The Intercultural Classroom* in order to get feedback and to learn how we can improve the project going forward. The feedback we have received thus far has been positive. One teacher said, “I would absolutely recommend this resources to my colleagues!” We are grateful to have been able to develop something that has helped students “to develop a greater understanding of culture in their own lives...and others around the world.”

Directions for future research abound. We hope to connect with others doing similar projects and to start developing a network of such resources to share with teachers. We hope to continue adding resources to *The Intercultural Classroom* from other places, as we all well know that Spanish is a language spoken by a widely diverse population around the world. It would be interesting to find ways to connect students with participants in more direct ways, perhaps pairing with virtual pen pal services in the target language and culture. If we had any idea how much we would grow interculturally, we would have engaged in our own pre- and post-reflective activities to study more intentionally our own intercultural development. There is also so much room for qualitative work to provide illustrative examples of how intercultural competence is developed. We will likely never exhaust the topic of intercultural competence and we look forward to seeing all the future projects that come out of this important topic.

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APPENDIX A: CONSIDERATIONS BEFORE FILMING

LOS OJOS: EYES ONTO OTHER WORLDS

What do we want?

- Videos shot horizontally in color
 - at least 30 seconds, 6-8 minutes max. each day
 - No faces (backs of heads okay), public spaces
 - Put myself in some videos to personalize
 - Interesting background noises preferred
 - Moments of interest
 - Culture shock moments
 - Plane/Transport
 - Linguistic Landscape style photos (Spanish, English, other)
 - Advertisements and Billboards
 - McDonald's (Cajita Feliz)
 - Homelife/alone time
 - Security
 - Animales (monos, etc.)
 - School life
 - Anywhere we travel to (cloud forest, mountains, volcano)
 - Money, transactions, street vendors
 - Food
 - Gallo pinto
 - Coffee & cream
- Lots of photos, especially to assist editing
- Reflections in journal

How do we want it?

- iPhone media
- Saved to Google Drive

APPENDIX B: INTERVIEW PROTOCOL IN SPANISH

El cuestionario

Bringing it Back: Using study abroad experiences to bring intercultural communicative competence (ICC) into U.S. classrooms / Usando las experiencias del estudio en el extranjero para apoyar la competencia comunicativa intercultural (CCI) en las escuelas estadounidenses

1. En sus propias palabras, ¿cómo definiría el concepto de *cultura*?
2. Pensando en la cultura chilena en particular, ¿cuáles son algunos componentes significativos?
3. ¿Podría describir algunas tradiciones, algunas experiencias o algunas memorias favoritas que usted ha compartido con sus seres queridos?
4. ¿Se informa usted sobre los últimos acontecimientos *nacionales* en Chile? Si se informa, ¿cuáles son los temas que le interesan?
5. ¿Se informa usted sobre los últimos acontecimientos *internacionales*? Si se informa, ¿cuáles son los temas que le interesan?
6. Cuando piensa en la cultura estadounidense, ¿qué se le viene a la mente?
7. ¿Cómo se ha informado de la cultura estadounidense? ¿Televisión, películas, contactos personales, u otras fuentes de información?
8. Si usted se encontrase en una situación con visitantes de otros países (o de otras culturas) en su país, ¿qué querría que supieran estos visitantes sobre Chile?

APPENDIX C: INFORMED CONSENT IN SPANISH



Bringing it Back: Using study abroad experiences to bring intercultural communicative competence (ICC) into U.S. classrooms

Usando las experiencias del estudio en el extranjero para apoyar la competencia comunicativa intercultural (CCI) en las escuelas estadounidenses

Investigadora principal: Amanda Romjue
Departamento: Lenguas, Literaturas y Culturas
Datos: romjueal@appstate.edu | (828) 262-2913
Investigador secundario: Judson MacDonald
Departamento: Lenguas, Literaturas y Culturas
Datos: macdonaldjw@appstate.edu

Autorización para participar en la investigación *La información que se necesita saber*

Doy permiso para participar como entrevistado/a en este proyecto de investigación que trata sobre la cultura chilena. El investigador dirigirá esta entrevista en un lugar, y una hora, conveniente para mi horario. La entrevista durará 30-45 minutos aproximadamente. Entiendo que la entrevista gira alrededor las perspectivas de mi propia cultura y la cultura de los EE. UU.

Entiendo que hay riesgos mínimos asociados con mi participación. Una versión editada de mis comentarios grabados puede aparecer por YouTube en algunos recursos públicos para futuros maestros y estudiantes de lenguas. Entiendo que la investigación podría añadir más información al conocimiento de la cultura chilena. La presentación de su perspectiva tiene la oportunidad de mejorar los conocimientos del interés cultural de los estudiantes estadounidenses.

Además entiendo que la entrevista será grabada. Puede que los investigadores publiquen algunos extractos de la entrevista. También, autorizo este uso, puede que ellos compartan estos fragmentos de video con maestros de español para compartir con sus estudiantes que aprenden una segunda lengua.

Les doy a los investigadores (Amanda Romjue y Judson MacDonald) la propiedad intelectual de estas grabaciones de la entrevista conmigo que será dirigida por Judson MacDonald. Entiendo que las grabaciones estarán protegidas en la grabadora, protegidas con una contraseña disponible solamente a los investigadores. Cuando la grabadora llegue a los Estados Unidos, los investigadores las editarán todas para publicarlas como materiales para apoyar la pedagogía de español, siempre sin fines de lucro. Participo sin recibir ninguna forma de pago por mi participación en esta investigación.

Entiendo que la entrevista es voluntaria. No hay consecuencias si decido no participar en ella. Entiendo que no tengo que contestar todas las preguntas. Entiendo que puedo dejar de participar en la investigación en cualquier momento, sin consecuencias.

En caso de que tenga preguntas adicionales sobre esta investigación, puedo llamar por teléfono a la investigadora Amanda Romjue (+1-828-262-2913). Además puedo llamar a Appalachian Institutional Review Board Administrator (+1-828-262-2692) o ponerme en contacto con ellos por correo electrónico (irb@appstate.edu).

2 de febrero, 2016
16-0193

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La investigación fue aprobada el día **24/03/2016** (fecha) por el Institutional Review Board (IRB) de Appalachian State University. El permiso se vence en **23/03/2017** (fecha) a menos que el IRB apruebe de nuevo la autorización de la investigación.

- Solicito que mi nombre **no se vincule** con ningún material que resulte de la entrevista.
- Solicito que mi nombre **sí se vincule** con cualquier material que resulte de la entrevista.

Con mi firma de autorización, confirmo que he leído la información en su totalidad, y he tenido la oportunidad de preguntar sobre la investigación. Confirmando que he recibido respuestas satisfactorias a estas preguntas y que me gustaría participar. Entiendo que debo guardar una copia de esta forma después de que termine la entrevista.

Nombre y apellidos	Firma	Fecha
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Autorización para sacar fotos/grabar

Si Ud. da su permiso, puede que los investigadores usen las grabaciones en las presentaciones de la investigación. Por favor, lea el siguiente texto legal de autorización e indique si da permiso para el uso de las grabaciones y fotos que se harán.

Autorización

Con la firma, doy permiso y libero de cualquier responsabilidad a Appalachian State University, y sus sucesores, cesionarios, beneficiarios, empleados, cualquier persona/corporación a quien puede que lo represente, y cualquier agencia que publique o distribuya cualquier foto o fragmento de video grabado como parte de la investigación, en total o en fragmento. Doy permiso y libero a Appalachian State University de cualquier responsabilidad de (o en contra de) un resultado de cualquier distorsión, manchón, alteración, ilusión visual/auditoria, en forma compuesta, ambos con intención o sin intención, que podría ocurrir. Firmo con el entendimiento que estos resultados pueden ser prevalentes en el proceso de grabar, procesar, reproducir, publicar, o distribuir cualquier foto, grabación, o entrevista, dado que ellos podrían exponerme al ridículo, escándalo, vergüenza, o indignidad. Les doy permiso a los investigadores para que las fotos y las grabaciones puedan usarse dentro de las condiciones indicadas sin nublar ninguna característica que me identifique.

Nombre y apellidos	Firma	Fecha
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