

Learning Objects and Multimedia Resources in Citizenship Education and Education for Diversity

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14



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This, then, is our story: even though we know better, we all look around us and see not other people, but ourselves. And while we accept, intellectually, that others especially foreigners can't possibly be like us, we behave for all the world as if they were. Oddly enough, our experience of the world doesn't always change our understanding of it; that is, our deeply felt notion of how things must be often prevails over our experience of how things are. In time, however, through simulations, discussions and reflection we can begin to change our view of ourselves and the world and come to believe that they are not one and the same. Once we have done that, we will truly be citizens of the world.

*[Adapted from 'Figuring Foreigners Out', by Craig Storti;
taken from <http://yeoresources.org>]*

INTRODUCTION

Active citizenship can be expressed in many fields of social, political, economic and cultural life. It may appear on the agenda of civic action themes and interests and be as diverse as, for example, political activism, animal rights, corporate social responsibility or women's issues, war and conflicts or consumerism, environment or gender issues, public health or road safety, media or poverty, developing world dynamics or religion, social aid or sports.

Education in citizenship and in life can be made in plural societies in formal or in non-formal educational spaces as well as within a school or a university, as part of their curricula and extracurricular activities. This kind of learning is important for both students and citizens, but it is crucial in the case of professionals in the field of education and related professions.

This booklet aims to support college and university teacher's work in citizenship and intercultural education. We present a review of subjects, resources, activities, tips and practical strategies that can be used and adapted in various academic courses and student activities. We hope that this guidance document will be useful for curriculum development, lesson planning, student activities and, above all, a contribution to make students more active citizens and socially committed to building a modern democratic and sustainable society.

The booklet is structured into eight parts:

- Teaching tips
- Lesson plans and multimedia resources in the classroom
- Creating and using learning objects
- ICT and CMC
- Image
- Written resources
- Individual and group activities
- Culture and artefacts

In each part practical proposals were made and sufficient concrete examples were given in order to make the instrumentality of the educational resources clearer. This is not a "cookbook," but rather a book of ideas. Each of these resources will need to be rebuilt or adjusted to each actual situation, but we believe that this material can properly illustrate the many possibilities of making teaching more creative, innovative and interesting and at the same time facilitate faster, more relevant and profound learning.

New trends in the process of learning

Natriello's (2007) catalogue of modern trends in learning seems a useful starting point for this guide. These trends are the result of changes in the contexts of learning together with the opportunities (namely the scope and availability of information technologies) available and widely spread in modern society. The trends have some general implications on higher education and include the following:

Trend 1 – learning is becoming more diverse.

Learning is a life long, deliberate and casual process. It happens under many circumstances and in many contexts – school, work, family, community. It is crucial for social systems and organizations to understand how this occurs and to design educational approaches that are compatible with this reality.

Trend 2 – learning is becoming more contextual.

Learning is not enclosed in the teacher-learner relationship. On the contrary, it relates to the social structure and ambience along with the wider perspective of individual experience.

Trend 3 – learning is becoming less discipline-bound.

Former categories of sciences and curricula are now seen as more limited and interdisciplinary approaches are being more valued in teaching, expanding the process of learning and making it deeper.

Trend 4 – learning is moving outside of institutional settings.

Learning elaborated knowledge and information is no longer a process restricted to formal settings such as the university. It is important to acknowledge the role of the media, the internet and other virtual/ technological/ interactive competing contexts.

Trend 5 – learning is beginning to span professional and institutional sectors.

The methods of work nowadays mostly cross disciplines, economical sectors and professional areas. This dialectical nature is facilitated by factors such as:

- problem solving through interdisciplinary teams and projects
- populations with a higher level of instruction, thus paying attention to the basis of a great many specialized professional activities
- ICT as a means to disseminate knowledge and information widely and beyond the frontiers of profession bodies and institutions.

Trend 6 – learning is moving beyond and between nation states.

New means of spreading information throughout the globe have been developed – internet, new technologies of communication, television by satellite –and these go far beyond the former control

(or desire of control) of educational systems by political systems. This connects the information amongst producers and consumers and affects not only the enterprises, but also other organizations, such as the schools and universities. New possibilities of virtual learning are now widely familiar (e.g., e-learning).

Trend 7 – learning is moving online.

The number and diversity of structured online educational courses, activities and resources being offered nowadays is amazing and unimaginable just a decade ago. Synergies between different means of learning are being created (b-learning, inline curricula, virtual publications, learning objects available on the web, teaching platforms, virtual communities of practice...). The physical and national space and frontiers are no longer the restrictions for learning. Simultaneously, a transformation of regulations, accreditation processes, evaluation and quality control is taking place.

Trend 8 – learning is moving beyond humans to machines.

This strand is visible in information search systems such as Google. These systems support the learner in the search for information and make the learning process an even faster, more complex and multidimensional.

Trend 9 – learning is moving to machine/human blends.

There are many examples of this trend such as the learning systems based on the web where the machine is used to reinforce the power of the human brain, cognition and learning. Laptops can be used as tools to strengthen performance and students learning during the lessons.

Trend 10 – learning is becoming less solitary and more interactive.

The move to the society of information in the post-industrial era results in more people dedicating time and energy to research and discovery and there is a greater chance to find others with the same interests turning out to be a challenging and rewarding opportunity. ICT makes information more accessible and facilitates distance communication in real time and interaction between people all over the world. Examples are as widely known as the collaborative virtual environments and social networks *Wikipedia*, *Myspace*, *Facebook* or *You Tube* or simulation interactive games such as *Second Life*. It should be noted that besides promoting lifelong learning, social networks also give many young people and senior citizens a voice and new possibilities for social participation and inclusion. Nevertheless internet resources have no objectivity and in terms of reference, there seems to be no mechanism of control. Users of such bases must be extra careful in using information. One should expect solid bibliographical references for internet postings.

Trend 11 – learning is becoming less concentrated and more distributed.

Social and professional groups are changing, while the process of learning is being extended to the individual level (more general, less specialized) and at the organizational level.

Trend 12 – our understanding of learning is becoming more biologically connected.

We now understand better how the brain functions and how to better obtain a higher level of effectiveness. We know that learning is diverse, it occurs throughout the life cycle and it has an interactive and contextual nature. The variable biology-technology-learning relation suggests that in the future new symbiosis between human and artificial intelligence might take place.

All together, the twelve trends suggest that the process of learning is being repositioned in society and the organizations and this should make us rethink the role of universities (and of the entire school system). "Schools are now competing with a much wider, expanded, transversal and informal learning context than in the near past. A deep change in the processes of learning implies a deep change in the processes of teaching" (Gonçalves & Verkest, 2010). The trends are also a strong argument for us to revise the role of the teacher and the set of competencies needed by the faculty to be efficacious in modern world. Among other aspects, the teacher must be able to:

- handle different learning styles by using diversified teaching strategies;
- function outside the institutional environment and beyond their discipline frontiers and be enabled to orchestrate the student's learning by offering learning tasks and contexts that are relevant to the learner and at the same time as similar as possible (or at least easily transferable) to the real (professional) world.
- feel comfortable when crossing professional, institutional and national borders and operating in a face-to-face online modes;
- deal with human-machine combinations (e-learning, blended-learning...).

All these *insights* have to be equated when planning a lesson or preparing any other learning environment or task. This is independent of the discipline, the teaching level or the programme. Methods, strategies and resources that are used by the teacher are crucial elements regarding the student's academic achievement. This strongly applies to large university classes and to classes with a very diverse economical and socio-cultural background, learning styles and life experiences.

TEACHING TIPS: generalities

A phone call (a "dialogue of the deaf"): George Bush and Condoleezza Rice

George: Condi! Nice to see you. What's happening?

Condi: Sir, I have the report here about the new leader of China.

George: Great. Lay it on me.

Condi: Hu is the new leader of China.

George: That's what I want to know.

Condi: That's what I'm telling you.

George: That's what I'm asking you. Who is the new leader of China?

Condi: Yes.

George: I mean the fellow's name.

Condi: Hu.

George: The guy in China.

Condi: Hu.

George: The new leader of China.

Condi: Hu.

George: The Chinaman!

Condi: Hu is leading China.

George: Now whaddya' asking me for?

Condi: I'm telling you Hu is leading China.

George: Well, I'm asking you. Who is leading China?

Condi: That's the man's name.

George: That's who's name?

Condi: Yes.

George: Will you or will you not tell me the name of the new leader of China?

Condi: Yes, sir.

George: Yassir? Yassir Arafat is in China? I thought he was in the Middle East.

Condi: That's correct.

George: Then who is in China?

Condi: Yes, sir.

George: Yassir is in China?

Condi: No, sir.

George: Then who is?

Condi: Yes, sir.

George: Yassir?

Condi: No, sir.

George: Look, Condi. I need to know the name of the new leader of China. Get me the Secretary General of the U.N. on the phone.

Condi: Kofi?

George: No, thanks.

Condi: You want Kofi?

George: No.

Condi: You don't want Kofi.

George: No. But now that you mention it, I could use a glass of milk. And then get me the U.N.

Condi: Yes, sir.

George: Not Yassir! The guy at the U.N.

Condi: Kofi?

George: Milk! Will you please make the call?

Condi: And call who?

George: Who is the guy at the U.N?

Condi: Hu is the guy in China.

George: Will you stay out of China?!

Condi: Yes, sir.

George: And stay out of the Middle East! Just get me the guy at the U.N.

Condi: Kofi.

George: All right! With cream and two sugars. Now get on the phone. (Condi picks up the phone.)

Condi: Rice, here.

George: Rice? Good idea. And a couple of egg rolls, too. Maybe we should send some to the guy in China. And the Middle East. Can you get Chinese food in the Middle East?

*Circulating on the web
(anonymous)*

All of us might have experienced situations where people talk as if they were hard of hearing. Not a dialogue but intertwined monologues. Lectures and classes where students and teachers learning and teaching styles are not synchronized, or when the background knowledge, motivation or attention are disparate and seem to be pretty much like a "dialogue of the deaf" too. In the end, it is a waste of time, both for students and teachers, resulting in further confusion, a sense of failure

and de-motivation. The specialized knowledge on teaching and pedagogy in higher education acquired over the last decades provides us with techniques, strategies and methods that enables us to promote student motivation and active learning.

At the end of this guide a selected list of readings on these topics is provided. We will not give an in-depth teaching methodology, but rather we will highlight a few teaching tips that have proved to be useful (these tips are both a result of research and the insight of experienced lectures all over the world and across disciplines). Acknowledging the best strategies for efficacious teaching can be done by several ways, such as reflecting on teaching, discussing with colleagues, observing other professors and reading about classroom strategies.

The following review made by several professors from the College of Education at the University of Tennessee at Knoxville illustrates how such knowledge can be acquired. One frequent answer to the question "What do the effective teachers do?" was "they vary their class routines!" Varying the class routines is an important aspect of effective teaching. Below you will find a few tips regarding this aspect of 'good' teaching.

They vary their routines. Good teachers seem to have a lot of different activities going on in their classrooms, not concurrently, of course, but over time. True, they lecture, they have class recitations. But they do a lot of other things too:

- They have students give occasional oral reports, say of three or four minutes in length. These might open the class and lead in to the professor's presentation.
- They pause for what we'll call the "instant group activity."
- They vary the furniture arrangement if they can. If the chairs move, they move them, in a semicircle one day, rows another, a circle a third. And if they use seating charts, they change them every so often.
- They bring in occasional guest speakers, a colleague in their field or someone from beyond the university's walls, to provide variety in presentation and viewpoint.
- They sometimes give collaborative assignments. Universities are highly individualized places, with classroom competition the norm, even though we know that many of our graduates will enter an economic world where cooperation is often demanded of them.
- They allow different modes of intelligence to operate. Although we pledged no footnotes in this column, we can't resist a mention of Howard Gardner's *Frames of Mind: The Theory of Multiple Intelligences*, first published in 1983, and his later books in which he posits that, in addition to the verbal and quantitative intelligence so privileged around the campus, students also possess other kinds of intelligence that instructors should think about when they teach -- spatial, musical, bodily-kinesthetic, interpersonal, intrapersonal, naturalistic, and existential. Can you develop activities and assignments that might tap into these other modes of intelligence that your students bring to class?

Extracted (excerpts) from: Tips for Better Teaching, by Ted Hipple and Tricia McClam, <http://chronicle.com/jobs/2002/03/2002031102c.htm>

Varying routines is feasible only when the teacher handles a wide repertory of teaching methods and strategies. This way we may be able to select the best routines considering the audience, contents, in addition to the teaching and learning goals. This includes both the methodological aspects and also the resources used in teaching, which is precisely our focus in this guide. Before presenting some resources and stimulating methods that are helpful in citizenship education, we would like to refer to some basic principles in learning that should transform into teaching methods and inform the choice, adaptation and creation of learning resources.

Research shows that video games can be useful in teaching disciplines (such as engineering and sciences). Why? What happens with the video game player? Bransford, Brown and Cocking (2000) found a parallel between the processes that are triggered when someone plays a video game and the findings of education sciences regarding effective processes in learning. The following methods have been highlighted:

Experiential learning (the player/ learner has to navigate in different scenarios and make decisions which have consequences – learning by doing and by observing consequences is deep and durable)

Inquiry-based learning – a natural way of learning that both sciences and videogames involve – exploring the environment, discovering and experimenting are all in place to contribute for goal pursuit and thought for deep learning;

Self-efficacy – in games, increasing levels of difficulty are achieved in critical moments by means of personal effort and skills. This encourages the player to go on, prevents drop out and stimulates the sense of self-confidence and the perception of efficacy.

Goal setting – Players go on playing because they have clear goals that are valued and seen as realistic and feasible.

Team learning – there's evidence supporting the idea that in many situations cooperation is a better structure than individual or competitive modes – this is shown by some interactive online games oriented for a common goal that can only be achieved by means of team efforts.

Continuous feedback, tailored instruction, cognitive modelling – all these strategies foster learning and are present in many successful and popular videogames.

All these principles are crucial in the organization of teaching and they should be present when creating, selecting and using learning resources. After these introductory ideas, we discuss a number of teaching and learning resources' categories. This is a selected list of resources so we must keep in mind that it is incomplete and lots of other groups of resources could be included. One should keep in mind that this is simply to be taken as a starting point to those interested. The rest will come from the teacher's personal application and goals.

Creativity, personal effort, innovation and entrepreneurship are, in fact, the main tools for a teacher to plan his/her lesson. Through these competences, certain tools and resources in the service of teaching and learning will emerge as better teaching options when the right moment comes.

LESSON PLANS AND MULTIMEDIA RESOURCES IN THE CLASSROOM

University teachers use a wide range of teaching methods, techniques and resources which are reasonably put in use not only in the context of citizenship but also in other forms of humanistic and social education (international education, intercultural education, global education, human rights education, civic education, gender education, etc). Methods, strategies and resources depend mainly on the instructional form of education (face to face, distance and e-learning) as well as on learning objectives (knowledge, skills, attitudes combined or altogether), contents, discipline, logistics and accessibility. Teaching methods and resources also depend on the type of teaching and learning session. Lectures, seminars, tutorials, laboratory, workshops, fieldwork, e-learning, placement or work-based practice are rather different contexts and each of them either permits or militates against the use of certain teaching activities and resources.

This is basic knowledge in teaching. However, there is such an enormous list of choices in teaching that it can become stressful for a novice teacher to decide how to plan a lesson and what kind of resources to choose for a better and more effective teaching. This is another reason why this guide can be helpful. It offers suggestions and useful tips.

In order for a teacher to start, it is a good idea to structure the lesson plan and to put it on a written format. It may seem unimportant to do so, but having the lessons organized in such a way saves time in the future. We shouldn't rely only on our memory. The lesson plan can be used as a guide during the lesson and it is useful as a memo for further use. There you can write notes on feedback from the students about the lesson - what was good and efficient and what didn't work; ideas to improve the lesson, other resources to use next time or with other groups of students. As an appendix (see tables 1 and 2) we present a template for the lesson plan and some guiding ideas.

There are a number of useful resources in citizenship education (the concept is used here in the broader sense). Fowler and Blohm (2004, see the Appendix – Table 3) discuss many of these resources and present useful considerations regarding their use. We will pay attention here to most of these resources. Because our aim is to focus on resources of use in the classroom, we will not discuss activities such as Cross-Culture dialogues and Immersion. Culture Contrast, Culture Sensitizer and Culture Analysis aren't mentioned in this guide, since we believe that these are activities that can be well approached by using the multimedia resources listed and discussed. So whenever pertinent we will highlight through specific examples, how to work on culture and intercultural sensitivity through the use of film, visual imagery, CMC (Computer-Mediated Communication) and so on.

CREATING AND USING LEARNING OBJECTS

A learning object is a resource that has educational utility and that can be used to support learning, either in formal settings (such as the classroom) or in any other context of learning (such as autonomously lead learning). It can be provided in numerous forms (digital and web-based, written, numeric, visual, graphic, audio, three-dimensional etc) and it can be included as a didactic element in a lecture, a PowerPoint presentation, an essay, a project, etc. Digital technologies and informatics supply us with almost infinite opportunities to find, adapt, create and use multimedia resources for use in teaching. From text to film and visual diagrams, there is a universe of resources (and a basis for the creation of new resources) to explore and transform teaching and learning into a more exciting activity.

The different types of resources that we will address below are all available in a virtual environment, which is of great help for educators and learners. We will start by commenting on and explaining a few properties, advantages and tips for the use of IT and CMC, and then we'll go on exploring resources such as the still and moving image, reading materials, activities based on individual and group work, body movement and social interaction, and finally, cultural artefacts and products.

The reader should understand that this structure is chosen for the convenience of linear exposition, in written format. In fact, all these stimuli and resources can be used simultaneously in a very powerful manner.

Let us take the example of a paper presentation in a congress of Social Sciences focusing on "Culture in danger of disappearing". The presenter might use a PowerPoint as an additional resource to the oral presentation. The PowerPoint presentation could include slides with a diverse range of perceptual information, so that the audience would have a very dynamic experience while paying attention to the presentation: text, photos, diagrams and animated graphic schemes, available links to websites for a brief exploration of examples or additional information, a podcast with a verbal testimony of some ancient representative of an endangered remote community, other audio-visual clip showing a set of cultural artefacts (such as pottery, gastronomy, rituals, legends, or folk dance) created by this people, an histogram for some aspect of this people's history, a quiz for some active learning and finally a slide summarizing the main aspects addressed by the presenter during the presentation and the follow-up activities. This example clearly shows how resources and learning objects can be mixed, selected, created and recreated in many versatile and flexible ways. Therefore, the criteria on how to use multimedia resources must be the teaching and learning goals. The same resource or learning object can be used in many different ways depending on the envisaged goal. What matters is not the stimulus or

input, but the output. Planning the learning route is an empowered and empowering activity: lots of freedom remains in the hands of the university teacher and the way this freedom is used will be mirrored by the learners' motivation and enthusiasm.

COMPUTER-MEDIATED-COMMUNICATION AND AUDIOVISUAL AIDS

“When the goal is to create new knowledge or to synthesize existing knowledge and apply it creatively to resolve new challenges, active learning is essential... By collaboration, we mean learners working together to achieve results or solve problems that they could not do on their own” (Kulp, 1999)

ICT and the internet especially, are interesting and versatile educational tools for citizenship in terms of promoting international, global and intercultural education. The attractive power of the internet and the fact that it is a vehicle of knowledge and a space for communication, are reasons strong enough to make us explore the educational uses of this resource.

The internet may be used in the classroom to help students go beyond borders to cross cultural frontiers, understand and acknowledge peoples together with their customs and traditions and to approach them with a sensitive attitude.

Educators all over the world have found such benefits already as new words express very clearly the new connections of education and Computer-Mediated Communication (CMC): e-pal, e-friend, web-forums, e-learning, learning objects, learning communities, communities of practice, Wikipedia, etc in addition to expressions that represent an enormous advantage for the teaching and learning process.

Computer mediated technology can be useful to promote collaborative learning activities. There are many useful strategies for teachers for bringing the internet in the classroom: Web-research, E-projects, international cooperative problem solving, international-virtual-experiential and curricular activities organized in an international atmosphere, are all examples of good practices in this domain. CMC adds a new dimension to the classroom activities and the curriculum, offering amazing opportunities of virtually gathering students from all over the world and renovating/ reshaping the teaching of many subjects. A few examples: Web-based video, e-mail, audio and video conferencing, web-page design, internet-based resources, culture portfolios, online newspapers and online chat rooms.

All these tools, and the use of E-learning, blended-learning, and online collaborative projects can be used in citizenship education, broadening student's intellectual horizons, providing them with new means of exploring and searching for knowledge and promoting students' cross-cultural awareness and communication.

Using Computer-Mediated Communication in learning and teaching Adapted from the Learning and Development Centre, Warwick University http://www.warwick.ac.uk/ETS/Publications/Guides/CMC/morecmc.htm	
CMC can include anything that is text-based, uses ICT as a technological base and can be used for two-way transmission of ideas.	
Forms of asynchronous CMC	Forms of synchronous CMC
<ul style="list-style-type: none"> ● Emails; ● Shared network group folders; ● Annotatable webpages and databases; ● discussion boards (forums). 	<ul style="list-style-type: none"> ● Chat; ● Instant messaging; ● Telephone text messaging (falls into this category, although technically not computer-mediated communication).
The major factor in selecting a CMC medium is "should the communication be synchronous or asynchronous?" This decision should be based on the following criteria:	
<ul style="list-style-type: none"> ● Can all of the participants meet at the same time? ● Is the activity time-dependent (i.e. to fit in with a teaching programme) If so, then a synchronous medium is most appropriate.	<ul style="list-style-type: none"> ● Are the participants part-time students/spread across time zones? ● Is the subject matter one which requires in-depth analysis and response If so, then an asynchronous medium is most appropriate.
What are the biggest problems with synchronous CMC? <ul style="list-style-type: none"> ● Multiple threads of discussion are created which become too difficult to follow for some students, particularly true of those students who are communicating in another language other than their first language. ● Students on a slow connection always lag slightly behind in the discussion. ● The discussion tends to lose focus because of many side discussions. ● some students cannot jump in because they are slow typists. ● Responses get out of sequence. 	What are the biggest problems with asynchronous CMC? <p>The poor levels of participation with CMC, are for the following reasons.</p> <ul style="list-style-type: none"> ● Posts to the discussion boards need to be frequent for people to maintain an interest, and so if the level participation drops below a certain degree, no further postings take place. ● Checking the discussion board for posts requires learning to incorporate an additional activity to one's routine, which often means people don't take part. ● The asynchronous nature encourages people to give participation a lower priority.
How do I solve these? <p>Have a prepared set of questions and have a fixed order for the students to respond in. Spend the first part of the chat session carrying out activities such as:</p> <ul style="list-style-type: none"> ● Allow a certain "open time" for students to chat with each other. ● Explain the procedure for participation. ● Assign an order for the participants, in which they are to ask questions and respond. ● Explain the structure of the session. 	How can these problems be overcome? <ul style="list-style-type: none"> ● Raise the profile of postings by using discussion board software which also sends emails to the users' email account (and so is a combination discussion board and mailbase). ● Structure the discussions, so that there are specific activities to undertake. ● Make the discussion time-dependent. ● Make the subjects being discussed part of a larger activity, e.g. a presentation to the class or the basis of an assignment.

Creating and using visual aids for presentations and for the web

This section benefitted from the contribution of Anne Maloney (University College Dublin, Ireland); many ideas presented here are adapted from the:

- JISC Digital Media website: <http://www.jiscdigitalmedia.ac.uk>
- The Centre for Teaching Excellence/ University of Waterloo: <http://cte.uwaterloo.ca>

Audiovisual material and communication

Presentation software such as PowerPoint and other visual media can enhance the message if used effectively and help an audience understand and remember the key points in the contents.

Make visuals effective! Use visuals when they will help your audience!	
Benefits of presentations/slides	Risks of using presentations/slides
<ul style="list-style-type: none"> ● Visuals can communicate a message which is difficult to describe. ● Text, image, audio and video can be incorporated. 	<ul style="list-style-type: none"> ● These tools can be distractions if not used appropriately. ● Visuals can be ineffective if their use is not reasonable or needed.
Use them to:	Avoid using them to:
<ul style="list-style-type: none"> ● Focus the audience's attention ● Reinforce the key components of your message ● Stimulate and maintain interest ● Illustrate complex concepts ● Aid the audience's comprehension ● increase retention 	<ul style="list-style-type: none"> ● Impress your audience with overly detailed text, charts, or animations ● Avoid information overload ● Limit interaction with your audience ● Present simple ideas that are easily stated verbally serve as your cue cards

Preparing audiovisual material for an audience in presence for the web follows many of the guidelines for good communication. Most teachers and tutors are well versed in preparing materials for lectures and/or for conferences. To be efficacious these materials should be created under a set of rules.

They may also need some editing and/or updating prior to being suitable for public presentations (for instance, to be offered on the website for students and colleagues). Remember the attention span of the audience on the web is much shorter than it may be for live presentations. You will need to adapt your message to the audience's needs. The goal of communication is to create the conditions necessary in order to be understood or to share your message with a wider group.

Good communication involves

- Thinking through the material in advance
- Structuring the ideas into a logical sequence
- Using simple but vivid statements and resources

- Knowing the needs and the level of the audience
- Focusing on the audience

Risks to be avoided when designing visual aids

Presentation software is often used as a “one size fits all” and as the only digital tool. This can mean that at times the material may suffer from the following:

- *Lack of context*: Bulleted lists can overly simplify meaning
- *Too concise*: It is tempting to reduce the copy and therefore remove meaning
- *Poor design*: Inaccurate use of positioning, typography and colour
- *Too linear*: material delivered with no branching or interaction
- *Incoherence*: Embedding media (video and audio) is often difficult.

Designing audiovisual presentation

When designing an audiovisual presentation consider principles from the worlds of print and web design such as:

- Identifying the audience
- Clear legibility
- Attractive use of colour
- Effective layout
- Use of digital objects that support learning and do not detract from the content.

The following tips are helpful to design and create effective visual aids, both for live presentation and for the web.

Basic rules for creating slides

- Keep it simple
- One main idea on each slide
- Try to have a max of 5 points on a slide
- Do not use paragraphs of text, use sentences instead
- Use words rather than sentences where possible.

Colour

- Use fewer colours: four max on a slide
- Use colour consistently but avoid overuse – 2-4 colours per slide
- choose contrasting colours (e.g. dark background with light lettering)
- Colours should be contrasting, light on dark or dark on light.
 - A blue background with white or yellow text works well.
 - Avoid yellow text on white background or grey on blackground!

Layouts

- Format headings consistently (e.g., use bold text and increased font size)
- Keep type sizes and fonts consistent
- Headings: use 36-40 point
- Main text: use 24+ point
- Avoid unnecessary graphics
- Avoid excessively complex backgrounds
- Fonts should be consistent throughout the presentation
- Don't use novelty fonts, keep it simple.
- Use clear, standard fonts such as Times New Roman, Arial, or Helvetica
- Use no more than two fonts per slide (one for headings, one for main text) or different sizes of the same font for headings and main text
- Consider using boldface lettering to make text thicker
- Always capitalise first letter
- Avoid putting much text in italics or all upper-case letters
- Ensure diagrams are not too intricate to be clearly visible
- Limit each point to one line whenever possible
- Spread the information out so that it fills the screen

Contents

- Keep information clear, simple, and minimal
- Write only main points, not the details
- Put the key words throughout the presentation (repetition helps retention)
- Limit each slide to one topic, and give it a relevant title
- Make points concise yet meaningful
- State sources where appropriate (statistics, figures, pictures, etc).
- Avoid abbreviations and unfamiliar jargon
- Use meaningful graphics when they reinforce the written message
- Highlight key information on charts, tables, and graphs (i.e., use colour, circle the information, or use a pointer)

Enhancing the presentation

- Images, sound and/or video can enhance the presentation
 - Example: <http://www.audionetworkplc.com/content/uk/about-us>
This site provides access to some copyright free audio clips.
- Images, sound and/or video help audience to understand the message.
 - Example: graphics showing a process work are often more effective than text.
- When preparing a presentation to run on a website consider methods that enhance it and make it more dynamic, attractive and efficacious.

- o Example: The Pecha-Kucha (Japanese for 'chit chat') method of presentation may be useful if you want a presentation to run for a set time on an external link. This limits your presentation to 20 slides of 20 seconds each – the total time will be just 6 minutes and 40 seconds. How to: using settings menu save the presentation so that it switches slides every 20 seconds, including the last. If it is a live presentation this can signal the start of questions and discussions.

Example of a PowerPoint presentation: Induction of an idea through image, sound and text



The first slide presented contains the animation 'AirTraffic Worldwide' from the Swiss Science Center Technorama (the video is available from: <http://radar.zhaw.ch/>) This images help the audience understand how people are moving so easily nowadays and the effects it might have on our encounters



In this slide, the nuclear explosion serves as an image of alert along with the other risks that fragmented societies confront. The image is a powerful appeal for peace.



The slides are from a paper that compares biodiversity and cultural diversity. It explores the fact that adaptation and development are present in all facets of nature (mineral, animal, vegetable) as well as human cultures, through means of encounters of distinct elements and their fusion. The images allude to these principals and prepare the audience to open and more profound understanding of the concepts presented during the presentation.



IMAGE AS A TEACHING AND LEARNING RESOURCE

Film

Feature movies

Film is one of the most powerful learning resources and its effects are often more memorable and lasting than any other resource we may use. The teacher should discuss the social reality, the school and their own role as an educational agent. For the student to recognize and reject racism, social injustice, oppression, and authoritarianism he/she needs to feel empathy for those that are victims of such behaviours (see how they are affected), understand their production mechanism (through case studies and concrete examples, not merely through abstract conceptualization and theory) and develop a sense of active, participatory citizenship that can lead to contributing in the prevention of these phenomena.

This is a psychologically complex process. The ability to discuss problems and develop critical skills, are socio-cognitive and emotional competencies, very dependent upon the student's life experiences and opportunities to reflect on matters like these.

As had been delineated by Goleman (1995) and Damasio (2000), the strong and intense emotional experiences that often occur while watching a film help us get in touch with our own (often forgotten) feelings and experiences, distinguish their origin and why they are perceived as good or bad and encourage self-awareness along with emotional intelligence. At the same time empathy is developed for the characters in the story / situation and social and civic awareness is promoted (Gonçalves, 2001).

Mastering the world of feelings, affections and emotions is a first step (the domain of nonverbal communication) toward being receptive to each other and interactive in a sympathetic way. If we are not capable of empathy – the ability to see the point of view and the emotions of others – it is impossible to become united, tolerant and fair. In fact, empathy is born of self-consciousness but lies in the field of hetero-consciousness and is a good predictor of pro-social behaviour (Goleman, 1995; Hoffman, 1991; Puig Rovira Garcia & Martin, 1998).

For this reason, the use of films in the classroom can serve not only to illustrate concepts and curricular topics, but also to help students, at a stage in which their experiences in the world are still limited, understand what is happening in the world around them. If this experiment is well guided, the effects can go beyond mere entertainment and emotional influence to become relevant elements of experience that will last long after the course is finished.

Watching films about other realities in the world (world cinema being a good option, since it avoids the hegemonic American Hollywood trends of more commercial film) provides the student with interesting

historical, biographical and cultural information and promotes alternative perspectives on how to look for the unknown, reflect upon it and ponder alternative outlooks in general. The same idea applies to books, cartoons, plays, exhibitions and other resources using pictures.

Video, short movies and cartoons

It is a good idea to keep a collection of short films and podcasts on your computer that may serve as illustrations of specific topics to be discussed, pose questions or open up debates in areas of your discipline's interest. YouTube and VIMEO are identical systems and inexhaustible sources for such resources.

- YouTube – <http://www.youtube.com/>
- YouTube Edu – <http://www.youtube.com/edu> – Portal for all videos and channels from colleges and universities with a presence on YouTube
- VIMEO – <http://vimeo.com/>

Cartoons and animation are another excellent resource as they use humor, a very powerful motivational element for focusing attention and increasing interest in contents. Cartoons and animation create imaginary characters and situations, dream-like anecdotal or incidental effects, which give them a uniquely powerful impact because of their capabilities and their distance from reality.

It is important to keep in mind the credits or makers of such works and to identify them for the students when possible.

Example: animation created by the Amnesty International to illustrate the power of a signature (campaign against censorship, dictatorship, torture, human rights violation).

Title: SIGNATURE

Amnesty International

Country: France

Director: Philippe Grammaticopoulos

Producer: Maxime Boiron

Download from: <http://www.youtube.com/watch?v=6sBPTJP7z4Q>

These movies can be downloaded to your computer and inserted directly into a PowerPoint slide, which greatly facilitates the progression of the presentation. It is not necessary to suspend the presentation, change the program and look for the movie in your computer.

Fiction vs. Documentaries

It is important to make a distinction between documentaries and fictional films: one should have the students in mind when choosing the former or the latter. In the case of education for citizenship and diversity, it is possible to use both types. For example, use the film *Schindler's List* (Steven Spielberg, USA, 1993) to speak about the Holocaust and then use a documentary on the same theme, where interviewees are real people who lived through the situation. This

reduces the possibility that the student may interpret the situation as being a mere fantasy, not real event, which would drastically reduce its effectiveness.

Online resources: Film Curriculum Guides (Amnesty International)

Amnesty International provides educators and facilitators in the broad area of human rights education an excellent selection of movies which are of great relevance. The resources available include informative dossiers on themes related to each film topic:

http://www.amnestyusa.org/education/pdf/bd_curriculumguide.pdf

For instance, *Blood Diamond* (Edward Zwick, USA/ Germany, 2006), one of the chosen movies, is presented and linked to the causes and factors of African conflicts related to the exploitation of natural resources (timber conflict: Cambodia; coca conflict: Colombia; the Democratic Republic of the Congo; oil conflict: Nigeria; conflict diamonds: Cote D'Ivoire; small arms trade & child soldiers). These dossiers help students learn about the intricate situation of contemporary African armed conflicts.

Tips for using audiovisual material

Video can be exploited in a number of different ways to motivate students, communicate complex information and promote deep learning. It is important to consider several areas when deciding to use a movie in the classroom. The duration of the film, its relevance to classroom content, the language used, and also issues of quality and values underlying the film should be evaluated in light of the purpose of teaching and learning. The teacher must be well informed on the topic *and* the film before deciding on a particular film project and also analyze the advantages and disadvantages of doing so.

Film and video as a class learning resource http://www.bfi.org.uk/education/teaching/witm/classroom.html	
Advantages	Disadvantages
<ul style="list-style-type: none"> ● Easy to use in schools where interactive whiteboards, DVD players, digital video projectors etc. are available. ● The medium is quick and straightforward to control. ● Using a film effectively needs the same type of preparation as using a book, music tape or any other resource. ● You may choose to split the film into 'episodes': most films follow a 'three-act structure' so there may be natural breaks where you can stop the film. Alternatively, show the opening of the film and encourage students to watch the rest of it in their own time, or select a pertinent clip, that can be used to trigger discussion around one of the Citizenship programmes of study. 	<ul style="list-style-type: none"> ● Requires specific preparation from the teacher, which can be time consuming. ● The room and the equipment must be prepared beforehand. ● Enhances the learning experience for students. ● A 90- to 120-minute feature film should be screened in a single session, which is not always possible.

Tips for Using Film in Educational Settings

1. View the film prior to showing it in class. Consider the following questions:
 - ✓ Does the content merit use of class time?
 - ✓ How does the content relate to other course material?
 - ✓ Are there portions of the film that can or should be skipped, both for the sake of time and relevance?
 - ✓ Is there any objectionable material? If so, does the importance of the material outweigh the potential risks of showing the scenes in question?
2. Know what technology is available, and be sure you know how to use it BEFORE showing the film in class.
3. Do not feel obligated to show the entire film. If you show clips from the film, make sure that you contextualize the clip and provide the students with vocabulary and names that they will encounter in the clip.
4. Always watch the film with the class.
5. Instruct your students to think about and use the film, or film clip, as they would any other class reading. To do this, keep the following two points in mind:
 - ✓ Remember that nothing in a film is there by accident or chance. EVERYTHING in the film was chosen for a specific effect, down to the smallest, most seemingly insignificant prop.
 - ✓ Remember that film is a language complete with its own standard "grammar." Camera angles, lighting, mise-en-scène, shot-reverse-shot (SRS), framing, composition, editing, pans, tracking shots, fades-ins, space, dissolves, and many more, are all part of the film's grammar.

This visual narration creates meaning to viewers and is similar to traditional writing conventions.

6. To provide a framework for viewing the film, give students a set of questions to consider when watching the film, or pre-teach about the issues covered in the film. When crafting the discussion questions or pre-teaching, keep in mind what you want students to take away from the film.
7. After viewing the film, summarize the main points of the film with the students. Facilitate discussion that will help students to make connections between the film and other course material.

*Adapted from: "Teaching Psychology Through Film, Video" By Raymond J. Green.
Taken from the website of AmnestyUSA:
<http://www.amnestyusa.org/education/pdf/filminclassroomtips.pdf>*

The following procedures can be useful in structuring a lesson using audio-visual resources.

Video and lesson structuring

A lesson plan that involves video material might be thought of in terms of three distinct phases:

1. Pre-viewing

Before viewing it is important to prepare students for what they are about to see and to introduce the broad topic. Any parts of the video that you believe will challenge students can be outlined at this time. Pre-viewing exercises such as brainstorms may help to focus attention.

2. Viewing

Continuous interruptions during viewing risk breaking concentration and should be avoided. However, students can be given simple tasks to carry out while watching a video which will help them to engage with the video's content. A balance has to be found which doesn't ask too much of students, but does help to keep them active. Predefined pause points may also act to engage students by eliciting opinions during the viewing process.

3. Post-viewing

Many different types of activity might follow on from watching a video. Content might be used to begin a discussion, individual reports might be written from different perspectives or students could role-play further scenarios.

Adapted from the JISC Digital Media website
<http://www.jiscdigitalmedia.ac.uk/movingimages/advice/using-video-in-teaching-and-learning/>

It is important to distribute a written script (before or after projection) so that the relevant elements are presented for later debate. This written guide may contain general or specific questions preparing students to analyse the film. Below are presented some examples of general and specific questions for the film *Crash* (Paul Haggis, USA, 2004).

Examples of questions for film analysis

General questions: film analysis and film impact:

- What did you like about the film?
- What did you dislike about the film?
- What issues does the film present?
- What did you learn from this film?
- Did this film change your opinion about any of the issues it addressed?
- If so, what features of the film did you find most persuasive? If not, what features of the film did you believe were not persuasive and why?
- Which methods are used in the film to convey messages: dramatic, humorous, factual, shocking? Give examples of the methods used: How/why were these effective or not in your view?

Specific questions – Example: *Crash* (Paul Haggis, USA, 2004)

- Almost all characters were confronted with a moral dilemma. Discuss 3 examples.
- Discuss the stereotypes of "Good Cop" and "Bad Cop" in the movie. How did the plot lead to cognitive dissonance in the viewer?
- Give examples of how some of the characters' biases were changed by the end of the film.

- Crash illustrates Race and Ethnic Relations in America. How?
- Is there a character in this film with whom it is impossible for us to sympathize? Who? Why? Use specific examples from the film.
- Why is it important for the script and filmed dialogue to include so many different languages, and, more importantly, why is it that these languages are almost always not translated for the viewer into English subtitles on the screen?
- Recall the opening lines of the film: "It's the sense of touch. In any real city, you walk, you know? You brush past people, people bump into you. In L.A., nobody touches you. We're always behind this metal and glass. I think we miss that touch so much, that we crash into each other, just so we can feel something." At several points in the movie, we witness "crashes" between people. Discuss first the connotation of the word "crash." Then, discuss whether or not the violence in "crashing" promotes a positive change in those who literally or figuratively slam into one another.
- Haggis makes sure that his film evidences various racial and ethnic stereotypes to which people ascribe. However, the script plays with these stereotypes, twisting them to show how they are patently false and, yet, how they can also be true. Choose one of these stereotypes presented in the film and discuss how the movie evidences this "twisting."
- What might the burning car and falling ashes symbolize? Think about what is burning; think about who witnesses the burning; think about what burning does to an object.
- Think about the very last scene in which Shaniqua Johnson gets into a car accident, thus returning us to the beginning of the film where we have the first crash. By this point in the film, what do we know about "crashing?" Are crashes (literal/figurative) necessary for positive movement? How is it that a "negative" collision might be positive, or is that an impossibility?

General questions and first three specific questions for Crash taken from Brooke J. Cannon's website, <http://psychmovies.com/>. The subsequent questions are from Angela Insega's webpage, at the University of West Georgia: <http://www.westga.edu/~ainsenga/>

Repositories for podcasts and videos

There are many Repositories for Open Educational Resources (OER) on the web. The following are OER repositories where useful resources are presented and can be used (mixed, adapted) for educational purposes.

- Exemplary Collection of Open eLearning Content Repositories - http://wikieducator.org/Exemplary_Collection_of_Open_eLearning_Content_Repositories#Social_Sciences – a must see index for the best repositories of educational resources in a variety of subjects.
- OER Commons – <http://www.oercommons.org/> - This site has a range of open resources
- Intute: Social Sciences gateway (<http://www.intute.ac.uk/socialsciences/>) Animation, image and text library. A free online service providing access to resources for education and research. Only covers information relevant to social science HE and FE students,

academics, researchers and practitioners. The social sciences are broadly defined, as well as core subjects the gateway covers areas such as law, business, hospitality, sports and tourism.

- <http://en.wikiversity.org/> - A wiki of general repositories hosted by UNESCO - http://oerwiki.iiep-unesco.org/index.php?title=Main_Page
- Music – <http://dig.ccmixer.org/> - here you will find free of use music for podcasts and other uses.
- UChannel – <http://uc.princeton.edu> – A collection of public affairs lectures, panels and events from academic institutions all over the world. Available for downloading and streaming in many formats, including mp3, mp4, and in some cases, mpeg2 for re-broadcast. All content is free.
- The World Lecture Project – <http://www.world-lecture-project.org/> - A directory with links to audio and video lectures from academics around the world, created by a group of freelance academics from Berlin, Germany. Registered users may add content and edit lecture descriptions. The site will also soon host forums for those concerned and involved in science and teaching. *For instance, on morals, ethics, citizenship and the concept of justice, look at this:* <http://www.justiceharvard.org/>
- Resources for Open University Teachers and Students (ROUTES) – <http://routes.open.ac.uk/> – ROUTES is a Library service providing access to selected quality-assessed Internet resources for Open University courses. Resources are selected by course teams and the Library's Information Specialists.
- JISC Digital Media – <http://www.jiscdigitalmedia.ac.uk> – Still images, moving images and sound advice – JISC Digital Media helps HE communities embrace and maximise the use of digital media and to achieve solutions that are innovative, practical and cost effective.
- Ted Talks - www.ted.com/talks - TED is a small nonprofit devoted to Ideas Worth Spreading. It started out (in 1984) as a conference bringing together people from three worlds: Technology, Entertainment, Design.
- Open Learn – <http://openlearn.open.ac.uk/course/view.php?id=1297> – Free learning resources from The Open University – includes online short courses on a variety of issues. For instance:
 - Creating open educational resources – <http://openlearn.open.ac.uk/course/view.php?id=3636>
 - Reading visual images – <http://openlearn.open.ac.uk/course/view.php?id=1297>
 - Identity in question – <http://openlearn.open.ac.uk/course/view.php?id=2837>
 - What is Europe? – <http://openlearn.open.ac.uk/course/view.php?id=2630>

Still Images

The aesthetic and narrative value of the image allows it to function as an educational tool while still relaying expressive-poetic, cultural and psychological impressions. An image may provide great symbolic and informative stimulation, reactive as well as creative awakening ideas and sensations. Such effects come not only through photography but also through other types of images including paintings, drawings, engravings, cartoons or other forms of two-dimensional graphic representation.

Drawings and paintings were used by pre-historic man to express his/her spirituality; anxieties and vision of the world just as the more realistic medium of photography or photomontage, are used today for the same purposes. The modern techniques of photographic creation and alteration, combined with computer generated means of image production have recreated the ancient visual arts while at the same time multiplied creative possibilities exponentially.

Used as pedagogic resources, images may complement verbal information, illustrate or make abstract ideas more concrete, stimulate imagination and critical thinking. For a list of ideas see below the suggested *practical ways to use digital images in teaching and learning*.

Practical Ways to Use Digital Images in Teaching and Learning

1. To illustrate concepts and to show examples of what you are talking about during a lecture when you can't visit or see the real thing
2. To inspire discussion of a topic, looking at multiple aspects and contexts
3. To categorise within a subject discipline and potentially build reference collections for student project work and research
4. To lead onto extension exercise tasks e.g. research and source other images of that topic
5. To stimulate students writing a story/essay about that image
6. To encourage team work and foster collaboration and the sharing of a learning experience (e.g. group-based project work)
7. To encourage students to become independent learners (e.g. through the use of distance learning)
8. To encourage critical thinking skills (e.g. describing a photograph from many different viewpoints)
9. To illustrate case studies (e.g. where text may prove to be slightly ambiguous an image can define points)
10. To enhance visual communication skills (e.g. decoding the message from a photograph)
11. To help identify emotions and mood (e.g. from documentary evidence)
12. To document an event and analyse practice (e.g. taking images via a digital camera of a student show to provide documentation and analysis, field work)

Adapted from the JISC Digital Media website <http://www.jiscdigitalmedia.ac.uk/stillimages/advice/practical-ways-to-use-digital-images-in-teaching-and-learning/>

Typical uses of images in computer-based learning are: presentations (e.g. PowerPoint presentations), Microsoft word documents, web pages and virtual learning environments. Image and Video Resources can be used practically the same way.

Example: Photography and photojournalism

Image can be an even more powerful resource when the topic is concerned with people and society. Photo journalism offers some of the most outstanding and impressive pictures. In fact, some of these images played an influential role in the changing of national politics, public opinion, and people's behaviour and knowledge in previously unknown or misunderstood realities. As the great photojournalist Eddie Adams said, "Still photographs are the most powerful weapon in the world". Just to mention a few examples, think of the ones presented in the table below.



Dorothea Lange, 1936: Migrant Mother – the Photograph That Gave a Face to the Great Depression



Robert Capa, 1936: The Falling Soldier – a photograph taken during the Spanish civil war



Alberto Korda, 1960: Guerrillero Heroico ("Heroic Guerrilla Fighter") - the iconic picture of Che, symbol of Marxist revolutionary ideals.



Freddy Alborta, 1967: "The Corpse of Che Guevara" - The Photograph That Kept Che Alive



Eddie Adams, 1968: "Murder of a Vietcong by Saigon Police Chief" – the Pulitzer Prize-winning Photograph That Ended a War)



Nick Ut, 1972: the Pulitzer Prize-winning picture of Phan Thj Kim Phúc - the naked 9-year-old girl running toward the camera to flee a South Vietnamese napalm attack during the Vietnam War



Eddie Adams, 1968: "Murder of a Vietcong by Saigon Police Chief" – the Pulitzer Prize-winning Photograph That Ended a War)



Nick Ut, 1972: the Pulitzer Prize-winning picture of Phan Th Kim Phúc - the naked 9-year-old girl running toward the camera to flee a South Vietnamese napalm attack during the Vietnam War

Example: Paintings, drawings, comic strips and other images



Pablo Picasso, Guernica, 1937 – Museu Nacional Centro de Arte Reina Sofia (Reina Sofia National Museum Art Centre, Madrid, Spain)

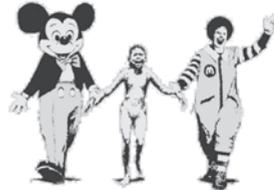


Ken Sprague (cartoonist) – taken from <http://www.kenspraguefund.org>

Representation of war and violence: the above images can be used for debate, historical exposition, or the sociological or psychological effects of violence...



Calvin and Hobbes, by Bill Watterson ("Sometimes I think the surest sign that intelligent life exists elsewhere in the universe is that none of it tried to contact us")



Banksy – Napalm (taken from <http://www.banksy.co.uk>)

Graffiti, cartoons and comic strips often work as counter-cultural elements and are among the most powerful tools for social critique. Exhibiting and analyzing these elements is also a way to promote open mindedness and awareness of citizenship.



Chinese war propaganda
The poster says "May the People's Liberation Army last for ten thousand years".



American propaganda
Helguera, 1943
Uncle Sam asking us to keep our mouths shut



Nazi war propaganda



Soviet propaganda poster
(Don't chatter!) – indoctrinating people to adhere to state policies.

Political Propaganda. A comparative analysis of the motives and elements contained in these propaganda posters from totalitarian regimes help us understand the mechanisms of power used to strengthen regimes and justify politically oppressive measures.

Banks of Images

As suggested by research, images can enhance learning, by illustrating concepts and providing visual memory cues. A good bank of images is a stupendous resource for teachers in whatever subject they teach.

We can access images on the web, on a range of stock image libraries. Some are free, while others must be purchased.

- Flickr, <http://www.flickr.com> – people can upload their own photos and mark them with varying levels of public usage, from none to complete freedom of use using a creative commons license.
- UNESCO's photobank, <http://photobank.unesco.org/exec/index.htm?lang=en> – UNESCO's online photo library displays thousands of photos. A tool for all those who are interested in UNESCO and in its programmes in the fields of Education, Social and Natural Sciences, Culture and Communication.
- National Geographic, <http://www.nationalgeographic.com/> – a source for photos on a range of topics (of interest for Citizenship education, such as People and culture, travel, history, etc.).
- Art Images for College Teaching (AICT), <http://arthist.cla.umn.edu/aict/> – a free-use educational resource –AICT is intended primarily to disseminate images of art and architectural works in the public domain on a free-access, free-use basis to all levels of the educational community, as well as to the public at large.

The work of Green (2006) and Harley (2006) is an excellent resource that besides presenting the state of the art for pedagogical use of digital items, references various useful websites where images relevant to a wide range of teaching disciplines may be found.

WRITTEN RESOURCES

We must first motivate students to read written resources in order to benefit from them. Davies (1999) lists a few strategies for this purpose:

- Assigning the reading at least two sessions before it will be discussed and pique students' curiosity about the reading;
- Assigning study questions in order to alert students to the key points of the reading assignment;
- Asking students to write a one-word journal (students choose a single word that best summarizes the reading and then write a page or less, explaining or justifying their word choice; this assignment can then be used as a basis for class discussion);
- Starting with nonthreatening (general) questions about the reading (about the most important issues in the chapter, what they liked the most, what was most surprising, what section should be reviewed in the class...);
- Using class time as a reading period (when few students haven't completed the reading assignment, they might be asked to read the material for the remainder of class time and tell them that this unusual step is a consequence of the fact that they didn't complete the assignment).
- Giving a written assignment to those students who have not done the reading. Students who have not read the material are given a written assignment and dismissed. Those who have read the material stay and participate in class discussion. The written assignment is not graded but merely acknowledged.

Scientific papers and reports

Scientific articles, research reports (first sources) and other academic texts that were not written with the students in mind are also important learning and teaching resources. However, students need to be prepared to read these documents in a way that benefits their learning, allows them to understand these texts inclusively and critically, favours analytic and critical thinking by the student, thus increases their capacity to understand the scientific process. This objective is more easily attained through the use of primary rather than secondary sources. (Epstein, 1972).

The professor may need some time for teaching the students to read this type of text, especially in the beginning due to specialized vocabulary, technical language, content relevance and other prerequisites for textual comprehension. The professor may need some time for teaching the students to read this type of text, especially in the beginning and help them with specialized vocabulary, technical language, content relevance and other prerequisites for textual comprehension. In particular when the text is highly specialized, methodological questions needs to be addressed. Often, data cannot

be properly understood without an understanding of collection or evaluation methods and research methodologies (cf. McNeal, n.d).

The box below presents a protocol for time readers of research articles Woodhull-McNeal (1989, adapted from McNeal, n.d.)

Assignment 1: Vocabulary

All students need to have copies of the paper so that they may mark it up freely. When you first assign the article:

- What did you like about the film?
- Talk it up and motivate students to read it.
- Acknowledge that it will not be easy, but reassure students that it is feasible and worthy.
- Briefly outline the four steps:
 - Skimming,
 - Vocabulary,
 - Comprehension,
 - Reflection and analysis.
- Send them away with the first assignment to do step 1 (skimming) and part of step 2 (vocabulary): to underline or highlight **every word and phrase** they don't understand.
- The next class period will be devoted to understand the vocabulary.

First class discussion – vocabulary

- Spend the entire class period defining terms they do not understand (time-consuming but worthwhile).
- Encourage everyone to name at least one term that needs defining.
- Write all terms on the board. Ask students about some others that they may have ignored.
- Organize the terms by category (e.g., technique words, anatomical terms, chemicals...).
- Define, explain, each term (simple terms first is often helpful). Remember, you aren't explaining the paper, just the vocabulary.

Assignment 2: Comprehension

It is time to read the paper for comprehension. The guidelines for students are as follows:

- In the *Introduction*, note the overall context:
 - what larger question is this a part of?
 - the author's summary and comments on previous research,
 - the hypothesis of the paper and the ways this will be tested.
- In the *Methods*, try to get a clear picture of what was done at each step:
 - What was actually measured?
 - make an outline or sketch of the procedures and instruments.
 - Keep notes of your questions; some of them may be simply technical, but others may point to more fundamental considerations that you will use for reflection and criticism below.

- In **Results** look at the figures and tables, as they are the heart of most papers:
 - A scientist will often read the figures and tables before deciding whether it is worthwhile to read the rest of the article!
 - What does it mean to "understand" a figure? You understand a figure when you can redraw it and explain it in plain English words.
- The **Discussion** contains the conclusions drawn from the data by the author:
 - This section is very important and has a lot of interpretation in some papers.
 - In any case, this is usually where the author reflects on the work and its meaning in relation to other findings and to the field in general.

Second class discussion – comprehension.

- Focus on comprehension of each section of the article.
- Assign small groups of the students to spend ten minutes in class redrawing figures and tables and preparing to explain them to everyone else.

Assignment 3: Reflection and Analysis

This assignment aims to integrate students' knowledge and let them think about the article more critically.

Student guidelines for this reading: After you understand the article and can summarize it, then you can return to broader questions and draw your own conclusions. It is useful to keep track of your questions as you go along, returning to see whether they have been answered. Often, the simple questions may contain the seeds of very deep thoughts about the work.

Here are some questions that may be useful in analyzing various kinds of research papers:

- **Introduction:**
 - What is the overall purpose of the research?
 - How does the research fit into the context of its field? Is it, for example, attempting to settle a controversy? show the validity of a new technique? open up a new field of inquiry?
 - Do you agree with the author's rationale for studying the question in this way?
- **Methods:**
 - Were the measurements appropriate for the questions the researcher was approaching?
 - Often, researchers need to use "indicators" because they cannot measure something directly—for example, using babies' birth weight to indicate nutritional status were measures in the research clearly related to the variables to which the researchers (and you) were interested?
 - If human subjects were studied, do they fairly represent the populations under study?
- **Results:**
 - What is the one major finding?

- o Were enough of the data presented so that you feel you can judge for yourself how the experiment turned out?
- o Did you see patterns or trends in the data that the author did not mention? Were there problems that were not addressed?
- **Discussion:**
 - o Do you agree with the conclusions drawn from the data?
 - o Are these conclusions over-generalized or appropriately careful?
 - o Are there other factors that could have influenced, or accounted for, the results?
 - o What further experiments would you think of, to continue the research or to answer remaining questions?

Third discussion – reflection and analysis.

- Set the article in a larger context, to understand its relation to text material, and to encourage students to think beyond the outlines of the article.
- Break students into small discussion groups to reflect on particular questions (the questions above are a good basis) and present their ideas to the larger group. This discussion may take less than a full class period.
- Allowing ample time is key to allowing all students to reach a good level of understanding. However, In the case of an easy article to read or if the students are advanced, combine the second and third assignments and discussions.

Non scientific reading: Literature, essays, written press...

Literature and press are wonderful resources to promote a better understanding of the world we live in. Both fiction, essays and more descriptive texts, like the ones published in newspapers and magazines, are an active learning activity, enabling the learner to get an insight on the diversity of peoples, cultures and worldviews. While press stories and reports are mainly descriptions of the phenomena, fiction (novels, short stories, tales, poetry), also tell us about life's narratives, people's desires, expectations and emotions and the special ways in which different contexts of living affect individuals and communities.

In Citizenship Education, fiction, media press and essays can be used creatively, since they touch a panoply of content and issues of interest for education and are tremendously rich resources from the methodological point of view. We will not illustrate strategies or special activities to develop on the basis of these resources, which by itself would be a topic for one single booklet. However, many of the activities already mentioned can easily be adapted and integrated when using text as a learning resource. Nevertheless, it's worth underlining the fact that reading literature, journalistic or scientific texts is, in itself, a means of exploring the world, of getting a better understanding of social phenomena and an activity that fosters, by itself, the expansion of mental horizons, openness and critical mind, and the fruitful exercise of questioning, thinking outside the box and innovating.

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Table 1. *A template for a Lesson Plan: A detailed version*

1. Profile of the lesson	
Lesson Title	
Lesson Description	
Goals	
Objectives	
Prerequisites	
Notes	
Discipline(s)	
2. Preparation	
Teacher Materials	
Student Materials	
Preparation	
Outcomes	
Enduring Understandings	
Essential Questions	
Knowledge & Skills	
Evidence	
Notes	
3. The lesson plan	
Introduction	Time: _____
Activity 1 & Teaching Strategy	Time: _____
Activity 2 & Teaching Strategy	Time: _____
Activity 3 & Teaching Strategy	Time: _____
Closure/Conclusion	Time: _____
4. Follow up	
Follow up Lessons/Activities	
Student Learning Assessment/Evaluation	
Lesson Evaluation	

A template for a Lesson Plan: A simpler version for a class planning

Course Learning Goals Related to This Class: _____

Class Date(s): _____

Time	Topics/Key Concepts	Teaching & Learning Activities	Resources	Feedback & Assessment

** include pre-class and post-class student work

[this version taken from Teaching Tips: The Centre for Teaching Excellence, University of Waterloo: <http://cte.uwaterloo.ca>]

Table 2. *A Guide for writing a Lesson Plan*

adapted and summarized from The Educator's Reference Desk
(<http://www.eduref.org/Virtual/Lessons/Guide.shtml#sample#sample>)

How to Develop a Lesson Plan	<p>To begin, ask yourself three basic questions:</p> <p>Where are your students going? How are they going to get there? How will you know when they've arrived?</p> <p>Then begin to think about each of the following categories which form the organization of the plan. While planning, use the questions below to guide you during each stage.</p>
Goals	<p>Goals determine purpose, aim, and rationale for what you and your students will engage in during class time. Use this section to express the intermediate lesson goals that draw upon previous plans and activities and set the stage by preparing students for future activities and further knowledge acquisition. The goals are typically written as broad educational or unit goals adhering to State or National curriculum standards.</p> <p>What are the broader objectives, aims, or goals of the unit plan/curriculum? What are your goals for this unit? What do you expect students to be able to do by the end of this unit?</p>
Objectives	<p>This section focuses on what your students will do to acquire further knowledge and skills. The objectives for the daily lesson plan are drawn from the broader aims of the unit plan but are achieved over a well defined time period.</p> <p>What will students be able to do during this lesson? Under what conditions will students' performance be accomplished? What is the degree or criterion on the basis of which satisfactory attainment of the objectives will be judged? How will students demonstrate that they have learned and understood the objectives of the lesson?</p>
Prerequisites	<p>Prerequisites can be useful when considering the readiness state of your students. Prerequisites allow you, and other teachers replicating your lesson plan, to factor in necessary prep activities to make sure that students can meet the lesson objectives.</p> <p>What must students already be able to do before this lesson? What concepts have to be mastered in advance to accomplish the lesson objectives?</p>
Materials	<p>This section has two functions: it helps other teachers quickly determine a) how much preparation time, resources, and management will be involved in carrying out this plan and b) what materials, books, equipment, and resources they will need to have ready. A complete list of materials, including full citations of textbooks or story books used, worksheets, and any other special considerations are most useful.</p> <p>What materials will be needed? What textbooks or story books are needed? (please include full bibliographic citations) What needs to be prepared in advance? (typical for science classes and cooking or baking activities)</p>
Lesson Description	<p>This section provides an opportunity for the author of the lesson to share some thoughts, experience, and advice with other teachers. It also provides a general overview of the lesson in terms of topic focus, activities, and purpose.</p> <p>What is unique about this lesson? How did your students like it? What level of learning is covered by this lesson plan? (Think of Bloom's Taxonomy: knowledge, comprehension, application, analysis, synthesis, or evaluation.)</p>

Table 2. *continued*

<p>Lesson Procedure</p>	<p>This section provides a detailed, step-by-step description of how to replicate the lesson and achieve lesson plan objectives. This is usually intended for the teacher and provides suggestions on how to proceed with implementation of the lesson plan. It also focuses on what the teacher should have students do during the lesson.</p> <p>This section is basically divided into several components: an introduction, a main activity, and closure.</p> <p>There are several elaborations on this.</p> <ul style="list-style-type: none"> ● Introduction How will you introduce the ideas and objectives of this lesson? How will you get students' attention and motivate them in order to hold their attention? How can you tie lesson objectives with student interests and past classroom activities? What will be expected of students? ● Main Activity What is the focus of the lesson? How would you describe the flow of the lesson to another teacher who will replicate it? What does the teacher do to facilitate learning and manage the various activities? What are some good and bad examples to illustrate what you are presenting to students? How can this material be presented to ensure each student will benefit from the learning experience? <div style="background-color: #f0f0f0; padding: 5px;"> <p>Rule of Thumb 1: Take into consideration what students are learning (a new skill, a rule or formula, a concept/fact/idea, an attitude, or a value). Choose one of the following techniques to plan the lesson content based on what your objectives are: Demonstration ==> list in detail and sequence of the steps to be performed Explanation ==> outline the information to be explained Discussion ==> list of key questions to guide the discussion</p> </div> <ul style="list-style-type: none"> ● Closure/Conclusion What will you use to draw the ideas together for students at the end? How will you provide feedback to students to correct their misunderstandings and reinforce their learning? ● Follow up Lessons/Activities What activities might you suggest for enrichment and remediation? What lessons might follow as a result of this lesson?
<p>Assessment/ Evaluation</p>	<p>This section focuses on ensuring that your students have arrived at their intended destination. You will need to gather some evidence that they did. This usually is done by gathering students' work and assessing this work using some kind of grading rubric that is based on lesson objectives. You could also replicate some of the activities practiced as part of the lesson, without providing the same level of guidance as during the lesson. You could always quiz students on various concepts and problems as well.</p> <p>How will you evaluate the objectives that were identified? Have students practiced what you are asking them to do for evaluation?</p> <div style="background-color: #f0f0f0; padding: 5px;"> <p>Rule of Thumb 2: Be sure to provide students with the opportunity to practice what you will be assessing them on. You should never introduce new material during this activity. Also, avoid asking higher level thinking questions if students have not yet engaged in such practice during the lesson. For example, if you expect students to apply knowledge and skills, they should first be provided with the opportunity to practice application.</p> </div>

Table 2. *continued*

Final note	<p>Make an effort to be innovative and to offer a wide range of learning activities to your students. This way it will be easier to include all the learning styles and to promote a dynamic class and active learning. For such purpose, have a look at the following list of students activities (it shows how rich are the possibilities of aligning teaching and learning).</p> <ul style="list-style-type: none"> ● Conduct searches for relevant materials in libraries and on-line ● Survey literature ● Summarize those readings which seem to be most relevant to their current needs ● Learn to pose problems as well as solve those set by the lecturer ● Conduct increasingly complex even if small scale, research ● Practice technical or laboratory skills ● Practice professional skills (e.g., in Nursing, Medicine, Teaching) ● Research and write papers, reports, dissertations of increasing difficulty (in terms of size and complexity of the material) ● Work with other students to co-produce a report/design/ answer to a problem ● Prepare and make oral presentations, either in groups or individually ● Make constructive criticism of the work of others, and use the criticism of others productively ● Chair and participate usefully in meetings (or seminar groups, for example) ● Lead or be useful members of teams ● Work under time constraint to meet deadlines ● Communicate questions and findings with others using a variety of media ● Learn to criticise their own work <p>[the list taken from Gilpin, A.; Wagenaar, R. (2005) 'Approaches to Teaching, Learning and Assessment in Competence Based Degree Programmes', in: <i>Tuning Educational Structures in Europe II. Universities' contribution to the Bologna Process</i>. Bilbao and Groningen, pp. 202-227.</p>
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Table 3. Methods and considerations for its use [Taken from Fowler & Blohm, 2004, p.79]

Considerations						
Training outcomes	About or Across Cultures	Learning Styles	Adaptability	Accessibility	Useful with	Individuals
					Groups	
Knowledge	About cultures	Abstract conceptualization	High	Low	Yes	Yes
Knowledge	About cultures primarily	Abstract conceptualization	Low if using existing texts	High	Yes	Yes
Knowledge, skills	About cultures	Active experimentation	High	Medium	Yes	Yes
Knowledge, skills, attitudes	Both	Concrete experience	High	Medium	Yes	Yes
Knowledge	About	Abstract conceptualization	Medium	High	Of 30 or fewer	Yes
Knowledge, skills	Both	Concrete experience	High	Low	Of 30 or fewer	Yes
Knowledge, skills, attitudes	Across cultures	Concrete experience	High	Low	Of 30 or fewer	Yes
Knowledge, skills, attitudes	Across cultures	Active experimentation	High	High	Of more than 10	
Skills, attitudes	Across cultures	Active experimentation; Concrete experience	High	Low	Yes	
Attitudes	Both	All	High	High	Yes	Yes
Knowledge, skills, attitudes	Both	Concrete experience	Low	Low		
Knowledge, skills	About cultures	Reflective observation	High	Low	Yes	Yes
Knowledge	Both	Concrete experience	High	High	Of 30 or fewer	Yes
Knowledge	About cultures	Abstract conceptualization	High	High	Yes	Yes
Knowledge, skills, attitudes	Both	Active experimentation	High	High	Yes	Yes
Knowledge, skills	Across cultures	Active experimentation; Concrete experience	High	High	Yes	Yes
Knowledge, attitudes	Both	Reflective observation	High	Low	Yes	Yes
Knowledge, skills, attitudes	Both	Reflective observation	High	High	Yes	Yes

Table 4. *From citizenship issues to actions (taken from the Post-16 Citizenship website: <http://www.excellencegateway.org.uk>)*

What is the citizenship issue?	What citizenship concepts are involved?	What citizenship skills might be involved?	What citizenship actions might be appropriate for the issue?	What citizenship activities would develop our citizenship learning?
<p>Citizenship Education should give students opportunities to:</p>	<p>Democracy and justice – accountability, authority, elections, freedom, fairness, power, values, voting</p>	<ul style="list-style-type: none"> ● Critical thinking and enquiry – making judgments based on investigations and evidence 	<ul style="list-style-type: none"> ● Discuss and debate citizenship issues ● Make a change ● Challenge an injustice 	<ul style="list-style-type: none"> ● Write a report about the issue and send it to people who have the power to act ● Make a presentation about the issue
<p>Identify, investigate and think critically about citizenship issues, problems or events</p>	<p>Rights and responsibilities –types of rights, checks and balances</p>	<ul style="list-style-type: none"> ● Discussing and debating controversial and sensitive issues ● Taking informed and responsible action – applying citizenship knowledge and skills to make a difference 	<ul style="list-style-type: none"> ● Resist a change that is unwanted ● Try to persuade representatives of your case ● Try to gain more representation so your voices can be heard ● Provide a service to benefit others in your community 	<ul style="list-style-type: none"> ● Conduct a survey, consultation, vote or election ● Organise a formal meeting, conference, workshop, forum, or debate on the issue ● Hold a research seminar on the issue at which people present different perspectives ● Try to create or change an organisational policy on the issue
<p>And</p> <p>Decide on and take part in follow-up action, where appropriate</p>	<p>Identities and diversity – citizenship, migration, poverty, change, society, wealth</p>	<ul style="list-style-type: none"> ● Advocacy and representation developing speaking and listening skills to influence and persuade others 	<ul style="list-style-type: none"> ● Empower yourself and other people ● Make an informed choice and take follow-up actions and decisions ● Take part in democratic processes to influence decisions 	<ul style="list-style-type: none"> ● Plan a campaign on the issue – a series of linked activities ● Contribute to a local/ community consultation and/or policy ● Communicate your views to others via a website, weblog, newsletter, poster or other media ● Organise a display or exhibition about the issue to raise awareness of other people
<p>And</p> <p>Reflect on, recognise and review their citizenship learning</p>			<ul style="list-style-type: none"> ● Represent the views of others when making presentations and representations 	<ul style="list-style-type: none"> ● Set up an action group or network to discuss and plan citizenship action ● Organise an event for the local community to raise awareness of the issue, e.g. a drama, celebration, open day, dance, comedy, or music ● Train other people in how to tackle the issue

Appendix 1. Questions to ask about culture

QUESTIONS TO ASK ABOUT CULTURE	
Family Structure	Who is considered to belong in the family? What are the rights, roles and responsibilities of the members?
Life Cycle	What are the important stages, periods and transitions in life? What behaviours are inappropriate or unacceptable for children at various ages?
Roles	What roles are available to whom? How are roles acquired?
Interpersonal Relationships	How do people greet each other? Who may disagree with whom? How are insults expressed?
Communication	What languages and dialects are spoken? What are the characteristics of speaking "well"? What roles, attitudes and personality traits are associated with particular aspects of verbal and nonverbal behaviour?
Decorum and Discipline	How do people behave at home and in public? What means of discipline are used?
Religion	What religious roles and authority are recognized? What should an outsider not know or acknowledge knowing?
Health and Hygiene	How are illness and death explained? How are specific illnesses treated?
Food	What is eaten, in what order and how often? What are the rules for table manners, including offering foods, handling foods and discarding foods?
Holidays and Celebrations	What holidays are observed? For what purposes? Which holidays are important for children? What cultural values are instilled in children during the holidays?
Dress and Personal Appearance	What significance does dress have for social identity? What is the concept and value of beauty and attractiveness?
Values	What traits and attributes in oneself or others are important? Undesirable? What attributes in the world are important? Undesirable?
History and Traditions	How are history and tradition passed on to the young? How do cultural understandings of history differ from "scientific" facts or literate history?
Education	What are the purposes of education? What kinds of learning are favoured? What teaching and learning methods are used in the home? What are parental expectations for boys versus girls?
Work and Play	What behaviours are considered "work"? "Play"? What kinds of work are prestigious? Why?
Time and Space	What is considered "on time"? What is the importance of punctuality? How important is speed of performance? How are groups organized spatially by age, gender and role?
Natural Phenomena	Who or what is responsible for rain, thunder, floods and hurricanes? Are behavioural taboos associated with natural phenomena?
Pets and Animals	Which animals are valued and for what reasons? What animals are considered appropriate as pets? Inappropriate?
Art and Music	What forms of art and music are most highly valued?
Expectations and Aspirations	Do parents expect and desire assimilation of children to the dominant culture, language or dialect? What cultural values are expected to be maintained despite the degree of formal education?

Taken from Saville Troike, M. (1078). *A Guide to Culture in the Classroom*. Rosslyn, VA: National Clearinghouse for Bilingual Education (taken from Taylor, 1990)

Appendix 2 *The List of Indicators for Success in Intercultural Education*

THE LIST OF INDICATORS FOR SUCCESS IN INTERCULTURAL EDUCATION (Karwacka, April, 2009)	
PERSONAL INDICATORS	
Personal values and skills	<ol style="list-style-type: none"> 1. Am I aware of myself, my worldview and its reality? 2. Am I reappraising new values and emphasising my capabilities? 3. Am I discovering new aspects of my identity and its representation? 4. Am I responsible for myself? 5. Do I think creatively and critically? 6. Am I putting less emphasis on material than nonmaterial things?
Interpersonal relationship building	<ol style="list-style-type: none"> 1. Am I sensitive to others? 2. Do I have long lasting relationships with people from other cultures? 3. Am I able to adapt to changing social circumstances? 4. Do I respect and value human diversity? 5. Do I enjoy myself in the company of others?
Intercultural knowledge and sensitivity	<ol style="list-style-type: none"> 1. Am I aware and appreciative of my own cultural background and do I discover its cultural limits? 2. Am I respectful, tolerant and aware of the nature of cultural differences? 3. Do I learn about other cultures and am I able to recognize links that may exist between them? 4. Am I able to identify subtle aspects of my own culture? 5. Do I have the flexibility to see different values as they are in the context of another cultural filter (not from my culture's perspective)? 6. Am I aware of norms; customs; religions; works of arts; daily routines and formal procedures in different cultures? 5. Do I gather information about my roots and try to overcome any narrow local or national viewpoints at the same time? 6. Am I able to communicate with others using their ways of expression? 7. Do I enhance intercultural communication? 8. Am I ready to open emotionally and intellectually to foreign and unknown? 9. Do I try to get rid of intercultural anxiety? 10. Do I feel comfortable in different cultural environments? 11. Do I broaden my horizons? 12. Am I able to see the world from a different perspective? 13. Do I know how to negotiate intercultural encounters (e.g. using self representation, dealing with misunderstandings and misinterpretations, with conflicts, practices of cooperation, etc.)? 14. Do I learn to activate and apply factual and strategic knowledge in situations where intercultural questions are to be negotiated and tasks need to be solved cooperatively? 15. Am I able to learn from differences, to focus on them (not on common features)? 16. Do I develop cultural relativism?

Appendix 2 continued

<ol style="list-style-type: none"> 17. Do I develop reciprocity (through exchanges, interaction and mutual trust)? 18. Am I able to gain knowledge through interactive learning? 19. Do I focus on co-development of knowledge collective problem solving? 20. Do I develop deliberative reasoning? 21. Do I work on common projects? 22. Am I able to venture into the world of others, trying to adopt their position and trying to understand it "from within"? 23. Do I try to understand "the others" in their own socio-cultural contexts and realise that what may look "strange" to one may be "normal" for the others? 24. Do I recognise and identify emotional signs? 25. Can I identify different ways of communication in other languages or other ways of using the same language? 26. Am I willing and able to cooperate with others in order to make things different and better? 27. Do I develop tolerance of ambiguity? 28. Do I develop emotional openness? 29. Do I develop multi-perspectivity? 30. Do I develop centring and decentring? 31. Do I develop language competence? 32. Am I able to refrain from automatic interpretations, assumptions and judgements? 33. Am I able to overstep my frame of reference? 34. Am I ready to explain the obvious? 35. Am I ready to listen and ask questions? 36. Am I able to apply skills of critical thinking? 37. Do I exchange and discuss value judgements? 38. Do I pay attention to solutions, not the problems? 39. Do I develop strategies of solving and negotiating conflicts? 40. Am I able to learn from controversies and conflicts? 41. Do I prevent settling of conflicts through violence? 42. Do I have multiple identities (do I develop my identity basing it on more than one culture)? 	<p style="text-align: center;">Intercultural knowledge and sensitivity</p>
<ol style="list-style-type: none"> 1. Am I able to empathize with perspectives of people from other countries? 2. Am I aware of the crises facing humankind? 3. Do I deepen my interest in world affairs? 4. Do I learn about worldwide linkages? 5. Do I search for solutions to worldwide problems? 4. Do I acquire a sense of belonging to larger communities, such as Europe or the world? 	<p style="text-align: center;">Global issues awareness</p>

Appendix 2 *continued*

PERSONAL INDICATORS	
At the country level	<ol style="list-style-type: none"> 1. Do we develop cooperation between different social and ethnic groups in our country? 2. Do we develop international solidarity? 3. Do we explore new ways of coexistence and cooperation with other cultures? 4. Do we develop a sustainable way of living together in multicultural societies (e.g. through the creation of understanding, respect and dialogue between different cultural groups) 5. Do we develop cross-fertilisation (learning and benefiting from each other)? 6. Do we develop cultural relativism (equality of cultures and no discrimination)? 7. Do we support diversity/pluralism (no discrimination and exclusion, but creative use of pluralism and mutual acceptance of diversity)? 8. Do we develop interaction (joint learning; negotiation of intercultural questions and conflicts)? 9. Do we support development of new collective identities (e.g. European citizenship, global citizenship)? 10. Do we develop cultural hybridisation (development of values, attitudes and ways of living together that benefit from cultural pluralism)? 11. Do we develop ecumenical/interfaith dialogue (communication across religious communities)? 12. Do we develop cooperative learning (learning together and learning from each other; project work; etc.)? 13. Do we develop indicators and tools for self-evaluation and self-focused development for educational institutions? 14. Do we provide cultural activities which promote diverse cultural expressions and contribute to tolerance, mutual understanding and respect? 15. Do we give children and young people an opportunity to meet and interact with their peers from different cultures (e.g. in kindergartens, schools and youth clubs)? 16. Do we promote co-operation and networking in the field of education and student exchanges at all levels? 17. Do we promote relevant intercultural programmes and exchanges? 18. Do we design regulations and policies that support intercultural exchanges (e.g. visa requirements, work and residence permits)? 19. Do we empower young people to actively participate in democratic processes so that they can contribute to the promotion of the core values?
At the school level	<ol style="list-style-type: none"> 1. Are we involved in hosting of a foreign pupil during intercultural exchanges? 2. Do we give respect to the cultural identity of the learner? 3. Do we provide learners with the cultural knowledge, attitudes and skills in order to: <ul style="list-style-type: none"> ● prepare them for active and full participation in society; ● enable them to contribute to respect, understanding and solidarity among individuals; ethnic, social, cultural and religious groups and nations. 4. Do we develop empowerment, engagement and contribution of all the players to the school improvement? 5. Do we promote engagement of teachers, school management and students in intercultural experiences (professionally and in life)? 6. Do we promote culturally responsive governance and management? 7. Do we develop responsible and inclusive decision-making? 8. Do we promote atmosphere of trust, ownership and common responsibility between the stakeholders? 9. Do we involve ethnic minority parents in school activities and collective decision-making?

Appendix 2 *continued*

<p>At the school level</p>	<ol style="list-style-type: none"> 10. Do we provide cooperative learning opportunities, open group discussions and experimental activities that encourage interdependence rather than competition and hierarchy? 11. Do we foster diversity and interculturality in institutional development? 12. Do we provide site-based management in order to develop local problem-solving, culturally responsive decision-making and diversity-friendly measures? 13. Do we foster values clarification, team-building, dialogue and mutual understanding? 14. Do we provide intercultural, mixed and integrated school environment in order to reduce the social distance among students from different ethnic and cultural backgrounds? 15. Do we form varied teams, including representatives of different stakeholders, to deal with the current issues of governance and management? 16. Do we encourage students to participate in representative councils, governing bodies and mediation teams in order to address conflicts? 17. Do we promote students involvement in democratic and responsible decision-making? 18. Do we enable stakeholders to identify and eliminate any/all institutional discrimination as well as hidden forms of prejudice and marginalisation? 19. Do we provide counselling, pastoral care and student development services to help them to address the issues of conflict, discrimination, peer pressure, frustration, etc.? 20. Do we prevent segregation (hidden or indirect) through enrolling ethnic minority students in special classes? 21. Do we include hidden curriculum, school ethos, organizational culture and school life as the indicators for quality indicators? 22. Do we use self-analytical and reflective methods of selfimprovement of educational institutions? 23. Do we provide internal decision-making relying on different sources? 24. Do we promote global access to institutional life on the basis of democracy and human rights? 25. Do we encourage forming of a group of students who have concern for individual unspoken assumptions, school atmosphere and informal aspects of education? 26. Do we give the students an opportunity to develop their plurilingual competence?
<p>At the curriculum development level</p>	<ol style="list-style-type: none"> 1. Do we make a selection of topics which are related to the multilingual context of education? 2. Do we promote new teaching and learning methods orientated on students (e.g. explorative learning, project-oriented learning, role play, learning to negotiate positions and views)? 3. Do we develop methods of dealing with otherness and difference? 4. Do we encourage learners to develop larger loyalties beyond their home and their nation? 5. Do we give students various opportunities to meet different needs, interests, abilities and cultural backgrounds? 6. Do we include intercultural education in curriculum as an objective at all levels of formal education? 7. Do we promote non-centric curriculum based on principles of nondiscrimination, pluralism and cultural relativism? 8. Do we create deliberate and explicit intercultural learning situations (e.g. through encounters with the unknown)? 9. Do we promote the understanding of cultural differences in relation to meaningful context (learning from differences and multiperspectivity)? 10. Do we encourage school-based curriculum, capable of taking into account both local needs and conditions, and cultural specificities? 11. Do we extend the range of choices and options, including alternative and non-public provisions (without affecting the core curriculum and overall cohesion of education delivery)? 12. Do we teach social skills and competence necessary for democracy learning (e.g. the capability to take part in a public debate, resolve conflicts)?

Appendix 2 *continued*

	<p>13. Do we provide opportunities for multicultural delivery, intercultural communication and exposure to the other countries?</p> <p>14. Do we measure academic achievements in citizenship-related subjects (civics, history, social studies and political sciences)?</p> <p>15. Do we value intercultural encounters and experimental learning situations occasioned by non-formal education (e.g. exchanges, visits, projects)?</p> <p>16. Do we include in curriculum specialised modules and training programmes as well as cross-cultural topics with "European" content?</p> <p>17. Do we develop tools of encouraging students to practice independent critical skills including critical reflection on their own responses and attitudes to experiences of other cultures?</p> <p>18. Do we include in curriculum school and family-based exchanges?</p>
<p>At the Teacher education level</p>	<p>1. Do we raise trainees' sensitivity and consciousness of intercultural aspects?</p> <p>2. Do we encourage trainees to be empathetic?</p> <p>3. Do we raise trainees' effectiveness, efficiency and fairness at the time of acting in intercultural encounters?</p> <p>4. Do we supporting trainees' productiveness and constructiveness?</p> <p>5. Do we encourage trainees to move from individual practice to action that shapes societal practice?</p> <p>6. Do we enriching staff development schemes with diversity, social sensitivity, cultural responsiveness and quality requirements trainings?</p> <p>7. Do we provide professional training for teachers to address both proactive goals (e.g. how to build a learning community) as well as responsive needs (e.g. conflict resolution)?</p> <p>8. Do we foster intercultural competence, in both initial and in-service training?</p> <p>9. Do we prepare teachers to develop didactic materials to enhance culturally responsive education?</p> <p>10. Do we equip teachers across the different subject areas with methods and resources supporting deliberative learning, critical understanding, team work, conflict management and multiperspectivity (especially in teaching controversial and sensitive issues)?</p> <p>11. Do we train teachers to assure safe learning conditions?</p> <p>12. Do we providing trainees with educational strategies and working methods which help them to manage the situations caused by diversity, discrimination, racism, xenophobia, sexism and marginalisation?</p> <p>13. Do we train teachers to resolve conflicts peacefully?</p> <p>14. Do we encourage trainees to deal with difficult situations that might arise in informal and interpersonal encounters (e.g. verbal threats, sexual intimidation)?</p> <p>15. Do we promote reflective teachers and self-development practitioners, as a condition of quality assurance in education?</p> <p>16. Do we guarantee an inherent and school-based teacher training in order to address locally significant issues such as cultural specificities, community development or particular training needs?</p> <p>17. Do we develop skills needed to update professional commitments required by a diversity of customers?</p> <p>18. Do we provide teachers with knowledge of new media usage in order to develop student participation in on-line collaborative learning and collective knowledge building?</p> <p>19. Do we prepare teachers to gradually apply and evaluate noncognitive, values-related and citizenship education goals?</p> <p>20. Do we train teachers to assess students' previous cultural and social experiences and specific learning needs (e.g. language and civic competencies, social distance, organisational deficits)?</p> <p>21. Do we prepare quality-assurance instruments inspired by education for democratic citizenship and taking account of the intercultural dimension?</p> <p>22. Do we train teachers to stimulate learners to become involved with others in making changes in themselves and their environment?</p>

Appendix 3. Assessing intercultural competence: A Yoga form

ASSESSING INTERCULTURAL COMPETENCE: A YOGA FORM

Taken from: Fantini, A. E. (2000). A central concern: developing intercultural competence. <http://www.sit.edu/publications/docs/competence.pdf>

The term "YOGA" stands for "Your Objectives, Guidelines, and Assessment" form. This form may be used as a self-evaluation guide. It is designed to help you examine the development of your intercultural communicative competence (ICC, or Intercultural Competence, for short). This pilot document should help you to critically examine your intercultural objectives, serve as guidelines while undergoing an intercultural experience, and provide an assessment tool at various stages of intercultural development.

Rate yourself in each of the areas below (from 0 – no competence – to 5 – very high competence). After doing so, it is useful to have a native of the host culture rate you as well. This will provide you with not only your own perspective, but that of your hosts as well. Normally, the same individual will be perceived differently by the various evaluators (providing, e.g., "emic" and "etic," or insider/outsider viewpoints that invariably exist across cultures). These different perspectives can spark important discussion, reflection, and learning.

AWARENESS						
	0	1	2	3	4	5
Level I: Educational Traveller — I demonstrate awareness of						
● differences across languages and cultures						
● my negative reactions to these differences (fear, ridicule, disgust, superiority, etc.)						
● how a specific context affects/alters my interaction with others						
● how I am viewed by members of the host culture						
Level II: Sojourner — I demonstrate awareness of	0	1	2	3	4	5
● myself as a "culturally conditioned" being and as an individual with personal preferences and habits						
● responses to my social identity (race, class, gender, age, ability, etc.) within the context of my own culture						
● responses to my social identity (race, class, gender, age, ability, etc.) as perceived by the host culture						
● intracultural differences (i.e., diversity aspects such as race, class, gender, age, ability, sexual orientation, etc.) within my own culture						
● intracultural differences (i.e., diversity aspects such as race, class, gender, age, ability, sexual orientation, etc.)						
● my choices and their consequences (which make me either more or less acceptable to my hosts)						
Level III: Professional — I demonstrate awareness of	0	1	2	3	4	5
● my own values that affect my approaches to dilemmas and their resolution						
● my hosts' responses to me that reflect their own cultural values (e.g., ethical frameworks embodying values, variations based on individual differences, etc.)						

Appendix 3. continued

● how my values and ethics are expressed in specific contexts							
● differing cultural styles and language use and their effect on the workplace or institutional context							
Level IV: Intercultural/Multicultural Specialist — I demonstrate awareness of	0	1	2	3	4	5	
● my own level and stage of intercultural development (e.g., in terms of sensitivity, empathy, ethical issues, language proficiency...)							
● the levels and stages of intercultural development of those I work with (students, program participants, colleagues, etc.)							
● factors which help and hinder my own intercultural development and ways to overcome them							
● factors which help and hinder the intercultural development of those I work with and ways to help them overcome them							
● how I perceive myself as a communicator, facilitator, mediator in intercultural/multicultural situations							
● the multiple perspectives, complexities, and implications of choices in intercultural and multicultural contexts							
ATTITUDE							
Level I: Educational Traveller — I demonstrate a willingness to							
● interact with members of the host culture (I don't avoid them, or primarily seek the company of my compatriots, etc.)							
● learn from my hosts; their language, and their culture							
● try to communicate in the host language and to behave in ways judged "appropriate" by my hosts							
● try to deal with the emotions and frustrations caused by my participation in the host culture (in addition to the pleasures which it offers)							
Level II: Sojourner — I demonstrate a willingness to	0	1	2	3	4	5	
● take on various roles as appropriate to different contexts in the host culture (e.g., in the family, at school, as an intern, etc.)							
● demonstrate interest in particular aspects of the host culture (e.g., motivation to learn the host language, to understand the values, to learn the history and traditions, etc.)							
● adapt my behaviour in accordance to what I am learning about host culture communication (e.g., language, non-verbal behaviours, and sensitivity to behavioural adjustments appropriate for different contexts)							
● reflect on the impact and consequences of my decisions, choices, and behaviour on my hosts							

Appendix 3. *continued*

KNOWLEDGE		0	1	2	3	4	5
Level I: Educational Traveller							
●	I can cite a basic definition of culture and identify its components						
●	I can contrast aspects of the host language and culture with my own						
●	I know the essential norms and taboos (greetings, dress, behaviour, etc.) of the host culture						
●	I recognize signs of cultural stress and I know strategies for overcoming them						
●	I know some techniques to maximize my learning of the host language and culture						
Level II: Sojourner		0	1	2	3	4	5
●	I can articulate at least one academic definition of culture and describe the complexities of cultural systems using relevant concepts and terms						
●	I can describe and explain my own behavior and that of my hosts in various domains (e.g. social interaction, time orientation, relation to the environment, spiritual, etc.)						
●	I can articulate the general history and some socio-political factors which have shaped my own culture and the host culture						
●	I can describe one cross-cultural model for understanding common adjustment phases (from entry to re-entry) and strategies for coping while immersed in the host culture and upon returning home						
●	I can explain at least one model for understanding learning processes and strategies (e.g., the experiential learning cycle) and implications for learning about and adjusting to another culture						
Level III: Professional		0	1	2	3	4	5
●	I can cite various publications about understanding cultures, including those related to the domains of work, teaching, etc.						
●	I can describe and explain the interactional behaviours common to persons from a specific other culture in social and professional domains (e.g., team work, problem solving, teacher-student roles, etc.)						
●	I can compare and contrast my professional area of interest in my own culture and a specific other culture (e.g., teaching, sustainable development, community organizations, volunteer practices, etc.)						
●	I can describe several models of cross-cultural entry and strategies for successful entry and adaptation						
●	I can discuss models for understanding learning styles and strategies, and describe prevailing styles in my own culture and another culture and their implications						

Appendix 3. continued

	0	1	2	3	4	5
Level IV: Intercultural/Multicultural Specialist — I am able to						
● explain the complex dynamics inherent in multicultural settings involving people of diverse language and culture backgrounds						
● describe a range of models for understanding cultures, and the prevailing theories and paradigms in the intercultural literature which underpin them						
● describe and explain in depth the behaviour of persons from specific other cultures in important domains of social and professional interaction						
● discuss aspects of specific other cultures within the professional domain of intercultural training						
● explain and utilize several models for mediating and resolving conflict among peoples of different cultures						
● provide a range of alternative models for conducting education or training processes that address diverse learning styles, relevant to training and advising in intercultural and multicultural settings						
● cite primary and secondary research tools and other resources and systems available to professionals in the field						
● identify relevant publications, journals, and professional societies that contribute to our understanding of intercultural communications, as well as the contributions of other related academic disciplines						
LANGUAGE PROFICIENCY						
Level I: Educational Traveller — I demonstrate ability within the following range	0	1	2	3	4	5
● ACTFL Novice-Mid (or FSI 0): able to operate in only a very limited capacity						
● ACTFL High (or FSI 0+): able to satisfy immediate needs with learned utterances						
● ACTFL Intermediate Low (or FSI 1-): able to satisfy basic survival needs and minimum courtesy requirements						
● ACTFL Intermediate-Mid (or FSI 1): able to satisfy some survival needs and some limited social demands						
Level II: Sojourner — I demonstrate ability within the following range	0	1	2	3	4	5
● ACTFL Intermediate-Mid (or FSI 1): able to satisfy some survival needs and some limited social demands						
● ACTFL Intermediate-High (or FSI 1+): able to satisfy most survival needs and limited social demands						
Level III: Professional—I demonstrate ability within the following range plus some ability in a third language as stated below	0	1	2	3	4	5
● ACTFL Advanced (or FSI 2): able to satisfy routine social demands and limited work requirements						
● ACTFL Advanced Plus (or FSI 2+): able to satisfy most work requirements and show some ability to communicate on concrete topics						

The Children's Identity and Citizenship in Europe (CiCe) Thematic Network links 28 European states and some 80 universities and college departments which are engaged in educating students about how children and young people learn about and understand their society, their identity and citizenship.

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