



Pestalozzi

Training Resources

Education for Linguistic and Cultural Diversity (DIV)
Tell us your stories

by

Author: Theodoros Maniakas - Greece

Editor: Ildikó Lázár



The Pestalozzi Programme
Council of Europe Training Programme for education professionals

Education for Linguistic and Cultural Diversity (DIV) Tell us your stories

by

Author: Theodoros Maniakas - Greece

Editor: Ildikó Lázár

Last edition: April 2012

The opinions expressed in this work are the responsibility of the authors and do not necessarily reflect the official policy of the Council of Europe.

Theme: Folktales from all over the world

Expected outcome

- to benefit from cultural and social diversity in the classroom and school
- to familiarize students with some cultural universals
- to learn to appreciate and preserve your own and others' traditions and cultural values
- to involve parents and the local community in school life

Target group

Type of training	School level	Subject area
Pre- and in-service teacher training	Secondary level	Civic education, foreign or second languages

Brief description of the unit

Empowerment of linguistic and cultural minority groups can lead to their smooth integration, and further academic and social success (Cummins, 1999). The self-esteem and self respect of all students in a classroom / school environment should be guaranteed. Every student's identity and individuality are important and contribute to the beauty of the cultural mosaics of each society. By pointing to similarities and differences that make people equal in every respect, we can promote the idea of cultural universals, i.e. understanding the issue of cultural relativity, cultural differences and the equality of cultures. During this session trainee teachers will become familiar with ways to make students get to know each other's culture and elements of the language spoken at home. The session will allow trainees to try out the activities and methods that they can later apply in their classrooms.

Methods/techniques used

Ethnographic research, project work carried out in pairs, results presented to the class and larger public

Time 360 minutes

For the (student) teachers:

4 times 90 minutes of teacher training sessions (including trying out, reflecting on and evaluating the activities) and a few hours of field work

(For students: approximately 12 teaching periods of 60 minutes and a few hours of field work and preparation at home)

Activity 1: Introduction to the collection of materials	▶ 90 minutes
Activity 2: Transliteration	▶ 90 minutes
Activity 3: Printing and preparing to present	▶ 90 minutes
Activity 4: Presentation of stories in different artistic format	▶ 90 minutes

Tips to trainers on the overall unit

- When you pair the trainees (and when they later pair their students), it is important that the pairs consist of members from diverse cultural / linguistic / social backgrounds as much as it is possible in the given group.
- Times given in the description of the activities are only indicative of the length of each stage. Timing will depend on the number of trainees (students), the depth of analysis and discussion, the number of available reference books and computers, etc.
- Recommend the involvement of parents, especially during Activities 1 and 2. Their participation is expected during the presentation of the projects.

Activity 1 Collection of materials



90 minutes in class
followed by about
two hours of field work

	Notes
<p>▶ General aims:</p> <ul style="list-style-type: none"> ➤ to collect materials from interviews with relatives/friends ➤ to practice reading, speaking and listening skills in mother tongue ➤ to practice translating, writing and summarizing in English (or the language of the lesson) ➤ to learn to appreciate and preserve your own and others' traditions and cultural values ➤ to improve group dynamics by encouraging collaborative work. 	
<p>▶ Grouping:</p> <ul style="list-style-type: none"> ➤ Whole class, pair work 	
<p>▶ Procedures:</p> <ol style="list-style-type: none"> 1. The trainer introduces the topic of proverbs and fables and the values they transmit within a culture. 2. The trainer explains and demonstrates the types of materials that should be collected: any authentic material (proverbs, folktales, fables) from interviews conducted with the participants' family members, friends, or acquaintances. Trainees will have to interview their parents / grandparents (or neighbors / friends) in order to record old stories, fables, etc. in the interviewees' mother tongue. (See Appendix 1 for an example.) 3. Trainees (students) are paired. The reasons for making trainees (students) work in pairs are first to support each other (within the pair) and to create an atmosphere of collaboration, and secondly, to arrive at more concrete decisions when it comes to interpreting the stories. Also, when interviewing a close relative alone, most people tend to be biased so it is wise to have a second researcher present, possibly someone from a different linguistic, cultural or social background for a different perspective. 4. The stories, fables and/or proverbs should be recorded electronically or otherwise. 5. Afterwards trainees will classify this material in categories of myths / legends, folktales, proverbs. 	

<p>▶ Resources:</p> <ul style="list-style-type: none"> ➢ Paper, pencil, tape recorder or video if necessary to record the spoken language ➢ Photos of mythical legendary personae to accompany the texts (either the trainer/teacher brings these or the trainees/students have to collect them to accompany the stories) 	
<p>▶ Tips to trainers:</p> <ul style="list-style-type: none"> ➢ Trainees should be careful not to use long and complicated materials: passages to be of average length; it should be mentioned that if there is an overlap of texts, new materials should be provided. ➢ Trainee teachers may benefit from learning new ways of designing questionnaires or interview schedules together with their students. The introductory session to the field work will definitely have to help trainees (and later their students) find the right elicitation techniques in order to be able to record some fables and tales. 	

Activity 2 Transliteration and translation of passages / texts

 90 minutes for trainees, possibly 240 minutes and up for their students

Notes	
<p>▶ General aims:</p> <ul style="list-style-type: none"> ➢ to practice translation, transliteration and mediation in both the original language of the collected stories and in the foreign language ➢ to show trainees ways of developing students' reading and writing skills, and especially the art of "summarizing" ➢ to share different points of view and come to a consensus will help students in their overall communicative competence and performance 	
<p>▶ Grouping:</p> <ul style="list-style-type: none"> ➢ Pair work 	

<p>▶ Resources:</p> <ul style="list-style-type: none">➤ Dictionaries, thesaurus, reference books; paper and pencils or computers	
<p>▶ Procedure:</p> <p>With the help of reference books and dictionaries, trainees (students) in pairs will work on the original texts and ultimately will write them in English (or in the foreign or second language they study). They don't have to provide a word-to-word translation, instead they can paraphrase the original texts keeping the meaning and the main idea of the text. The main idea or message should be pointed out and presented explicitly. It is at this stage that they should also classify the texts.</p>	
<p>▶ Tips to trainers:</p> <ul style="list-style-type: none">➤ Trainers should explain beforehand the need for both translation and transliteration of the chosen texts.➤ Transliterate and/or translate the texts obtained in Activity 1. Make sure the main idea and morale are clear to all.➤ Trainers supervise and guide participants in order to ensure a successful completion of this task.➤ Later on teachers can use the various texts to teach grammar, syntax, or reading comprehension in their other classes. Material from this project is not to be filed and put away as it is usually the case. It should be used as educational material during the school year and beyond the classroom.➤ Familiarize yourselves with the language and culture the stories are written in. Make an introduction at the beginning of Activity 2.➤ This is also a valuable opportunity to discuss similarities and differences in approaches, values, lifestyles.	

Activity 3 Printing and presenting the materials in class



90 minutes for trainees, possibly 120 minutes and up for their students

	Notes
<p>▶ General aims:</p> <ul style="list-style-type: none"> ➤ to give trainees/students the joy of looking at their own work on paper (work satisfaction!) ➤ to share knowledge and know-how when it comes to the findings of the field work but also when using printers and PCs ➤ to practice social skills needed for all group work 	
<p>▶ Grouping:</p> <ul style="list-style-type: none"> ➤ Pair work 	
<p>▶ Resources:</p> <ul style="list-style-type: none"> ➤ PC's and printers, photocopiers and material to make puppets, figurines and banners, pictures and the like 	
<p>▶ Procedure:</p> <ul style="list-style-type: none"> ➤ During this activity trainees (and later their students) will proofread, edit and print or draw their documents. Drawings, pictures and other accompanying materials will be created (i.e. puppets, figurines, banners). They will continue to work with the same partner, profiting from this activity both socially and pedagogically. 	
<p>▶ Tips to trainers:</p> <ul style="list-style-type: none"> ➤ This stage is crucial for the success of the whole project. Participants should have the ability to work with PCs and printers, be able to make puppets, figurines and to color them. ➤ Make sure that the necessary material and equipment are available at school; make sure that a technician is also on duty. A breakdown of a photocopier, for instance, can be very inconvenient. ➤ Use different colors of paper; multicolor presentation is more attractive and effective. ➤ During the preparation of the project posters monitor to see if all presentations are more or less of the same length. 	

Activity 4 Presentation of the results



90 minutes for trainees, possibly 240 minutes and up for their students

	Notes
<p>► General aims:</p> <ul style="list-style-type: none"> ➤ to present the end product to the whole group ➤ to empower the minority languages and cultures and show common values ➤ to involve the parents of the students in the school 's life by inviting them to this event ➤ to have a poster presentation and an exhibition of the works for the parents and friends to see (possibly to also present short sketches based on the findings). 	
<p>► Resources:</p> <ul style="list-style-type: none"> ➤ Computers and audio equipment ➤ School amphitheater, equipment and costumes for the sketches and the plays 	
<p>► Procedure:</p> <ol style="list-style-type: none"> 1. The posters should first be presented within the class and trainees/students should be encouraged to read and comment on each other's work. (They may want to further improve their posters or clarify their wording before the posters are shown to the larger public.) 2. Poster presentations of the material can also be organized in the school premises. Preferably this should take place after the school hours, in the evening. It can be part of a multicultural festival including food, music and dances. Parents and guardians and the local community will be invited to visit the exhibition and attend the sketches, plays, and recitals. Both the original languages and English (or any other foreign language) should be used. 	
<p>► Tips to trainers:</p> <ul style="list-style-type: none"> ➤ It is good to keep in mind that the aim is to also empower the minority languages and cultures and 	

<p>show common values as they are derived from a variety of proverbs, folktales and myths / legends.</p> <ul style="list-style-type: none"> ➤ The whole activity may be recorded and filmed on DVD in order to distribute it afterwards to other schools. ➤ Care should be taken that all poster presentations are visible and at eye level. ➤ The whole atmosphere should be one of festivity and joy; create a good atmosphere and use humor in the amphitheatre. After all we must keep in mind that trainees (and later their students and parents) have invested a lot of work to complete their projects. ➤ Posters can be supplemented by sketches. (See the Story of Nasrudin in Appendix 1, for instance, that one student can read out loud to the class/audience, while his or her team mates act it out.) ➤ Project results presented on the posters should not be ranked, assessed or penalized by the trainer/teacher. ➤ The role of the trainer/teacher is very important during all four stages. It is necessary for a successful outcome to organize and guide students from the very beginning and to inspire them with ideas and help them with advice. Careful mentoring, in other words, is a must for this project. 	
<p>► Debriefing/reflecting:</p> <ul style="list-style-type: none"> ➤ Can I make my students work on something new concerning the other? What benefits and difficulties do I foresee? ➤ What materials, examples and research techniques can I show my students to help them collect stories and fables? ➤ Am I ready as a teacher to review, discuss and revise the stereotypes and possible ethnocentric views that may surface during these activities? How can I best help my students be more open, tolerant and receptive of the other? ➤ Do I believe that my students and broader (school) community would benefit from this experience? If yes, how? If no, why not? 	

Assessment

One way to evaluate the session is by asking trainees to fill in the table below:

	I agree			I don't agree
1. The activity was really fun	1	2	3	4
2. It helped me become more social	1	2	3	4
3. I developed team work skills	1	2	3	4
4. I understood my culture better	1	2	3	4
5. I appreciate now the equality of cultures	1	2	3	4
6. I look forward to similar projects	1	2	3	4
7. I learned about the cultural universals	1	2	3	4
8. I liked to see my community involved	1	2	3	4
9. My classmates are equal being different	1	2	3	4
10. The activity was an “eye opener”	1	2	3	4

References

- Cummins, J. (1996). *Negotiating Identities: education for empowerment in a diverse society*. Los Angeles: California Association for Bilingual Education.
- Cummins, J. and Danesi, M. (1990.) *Heritage Languages*. Toronto: Garamond Press.
- Edwards, J. (1985). *Language, Society and Identity*. London: Basil Blackwell.
- Fleras, A. and Elliott, J. L. (1991). *Multiculturalism in Canada: The challenge of diversity*. Scarborough, ON: Nelson Canada.
- Idries, S. (1984). *The exploits of the Incomparable Mullah Nasrudin*, Pan Books Ltd.
- Huber-Kriegler, M., Lázár, I. and Strange, J. (2003). *Mirrors & Windows – an intercultural communication textbook*. Strasbourg: Council of Europe.
- Skutnabb-Kangas, T. & Cummins, J. (eds.) (1988). *Minority Education: From shame to struggle*. Clevedon: Multilingual Matters.

Appendix 1A

A sample short story for Activity 1 (Original in Turkish)

“Nasrudin and the pot”

Nasrudin was expecting guests for dinner but he didn't have a pot big enough for all the food. So he went to his neighbour to borrow a big pot. The next day, Nasrudin took the big pot back to the neighbour. But he also gave him a smaller pot as well. The neighbour was surprised and a little puzzled, “While your pot was with us it had a baby,” said Nasrudin. The neighbour smiled and said nothing. Some time later, Nasrudin asked his neighbour to lend him the pot again. The neighbour was happy to do this, thinking he could get another small pot from the crazy Nasrudin.

The next day, Nasrudin went to his neighbour's house but without the pot.

“I'm afraid your pot died,” he explained to the neighbour.

“Died!” said the neighbour, “How can a pot die?”

“Well,” said Nasrudin, “If a pot can have a baby, then it can also die.”

Questions for the teachers:

1. Looking at the original, do you see any familiar words?
2. Have you heard any stories similar to this one?
3. Do you know of any other stories by Nasrudin?

Questions on the content and the meaning of the short story:

1. What is the main idea of the story?
2. What is the symbolism of the baby pot and of the dead pot?
3. How do you react to old “wisdom” stories?
4. Draw a comic strip with the above story
5. Rewrite the story in the form of a dialogue / play and present it in class