Languages for social cohesion
Language education in a multilingual and multicultural Europe
Les langues pour la cohésion sociale
L'éducation aux langues dans une Europe multilingue et multiculturelle

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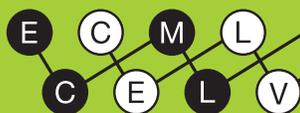# Developing and assessing intercultural communicative competence

A guide for language teachers and teacher educators

Edited by Ildikó Lázár, Martina Huber-Kriegler, Denise Lussier, Gabriela S. Matei and Christiane Peck

ICCinTE

Developing and assessing intercultural communicative competence

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[1] The 33 member states of the Enlarged Partial Agreement of the ECML are: Albania, Andorra, Armenia, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Romania, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, "the former Yugoslav Republic of Macedonia", United Kingdom.

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1.   Introduction

Ildikó Lázár

In the last two decades many language teachers, teacher educators and researchers have expressed the belief that the primary aim of second and foreign language acquisition is to enable learners to communicate with people coming from different linguistic and cultural backgrounds in a multicultural world. Since there is an increasing need to deal effectively and appropriately with cultural diversity, students also need to acquire intercultural communicative competence. Therefore, we can safely recommend that while teaching linguistic skills, second and foreign language instructors should also integrate a variety of cultural elements in their language lessons.

Despite the recommendations of the *Common European Framework of Reference for Languages* (2001) and the national curricula for language teaching in many countries, the focus of language learning and teacher education is still, to a large extent, the development of grammatical and lexical competence. However, a good knowledge of grammar rules, a rich vocabulary, a few memorised speech acts and cultural facts will not sufficiently help non-native speakers of a foreign language to socialise, negotiate or make friends in the foreign language. Furthermore, native or near native fluency alone will not necessarily help native or non-native speakers of a language to successfully communicate with people from other cultures either. Unfortunately, there is still very little emphasis placed on the cultural dimension of language learning because very few teacher training institutions include intercultural communication training in their curriculum, and intercultural competence usually does not feature among their graduation criteria.

What exactly is this cultural dimension? How can we define and develop intercultural communicative competence? How do we incorporate it in our courses or workshops? What are the materials that can best help us to develop students' or trainee teachers' intercultural competence? And finally, how can we assess whether our course or workshop participants' intercultural competence has sufficiently developed? The aim of this guide is to give some answers to these questions and help language teacher educators as well as pre- and in-service language teachers to incorporate intercultural communication training into their teaching more systematically.

This guide can be used by language teachers and teacher educators as a practical and theoretical resource book in itself or it can supplement the intercultural communication textbook entitled *Mirrors and windows*, which is published in English and French by the European Centre for Modern Languages of the Council of Europe (Huber-Kriegler, Lázár and Strange, 2003). The guide consists of a printed booklet and a CD-Rom. The booklet is divided into two parts. The first part focuses on the theory and practice of developing intercultural communicative competence. An introduction is provided for each of the following chapters: theoretical background, planning intercultural communication courses and workshops, definitions of key terms, and materials and activities based on literature, films and songs in order to develop intercultural communicative competence. The second part deals with the assessment of intercultural communicative competence. The bulk of the materials can be found on the accompanying CD-Rom. These include the theoretical background to intercultural communication training in language teaching, the workshop and course planning guidelines, teaching materials and activities, assessment tasks and descriptors of competences, research articles, workshop reports and our reflections on the lessons we learnt from the training workshops we had held in 12 European countries within the framework of the ICCinTE project of the European Centre for Modern Languages between 2004 and 2006.

Regardless of the coursebook that you use or the target audience you work with, if you believe, like the authors of this guide do, that intercultural communication training should be an integral part of language teaching, you will find a great number of practical ideas and food for thought for yourself and for your students in the present publication.

2. Theoretical background

Ildikó Lázár

2.1 Defining "little c" and "big C" culture

When language teachers are asked about what culture means to them, they most frequently answer by listing subjects such as literature, geography and arts. Although these subjects are all extremely important ingredients, it seems that there are other equally significant components of culture that should find their way into second and foreign language classrooms.

Subjects like literature, geography, history and arts are often placed under the umbrella term "civilisation" or "big C" culture as opposed to the category of "little c" culture (Halverson, 1985), which includes elements that are perhaps less visible and less tangible and have no traditional subjects assigned to them in schools. However, Bennett (1997: 16) rightfully claims that "to avoid becoming a fluent fool, we need to understand more completely the cultural dimension of language".

What do we mean by culture then in language education? Hofstede (1994: 5) sees culture as "the collective programming of the mind which distinguishes the members of one group or category of people from another". In his pyramid model, he differentiates three levels of "the software of the mind": universal, cultural and personal. He admits that trying to establish where exactly the borders lie between human nature and culture, and between culture and personality is a challenge.

Bowers (1992) believes that culture is an inherited wealth in which we share memories, metaphors, maxims and myths. Alptekin's (1993: 136) definition also reinforces the idea that culture consists of more than just "civilisation". He claims that our socially acquired knowledge is "organized in culture-specific ways which normally frame our perception of reality such that we largely define the world through the filter of our world view". Similarly, Kramsch (1998: 10) defines culture as a world view, namely "a common system of standards for perceiving, believing, evaluating, and acting".

The iceberg analogy of culture based on Brembeck (1977) in Levine and Adelman's cross-cultural communication textbook (1993) compares the notion of culture to an iceberg only the tip of which is visible (language, food, appearance, etc.) whereas a very large part of the iceberg is difficult to see or grasp (communication style, beliefs, values, attitudes, perceptions, etc.). The items in the invisible body of the iceberg could include an endless list of notions from definitions of beauty or respect to patterns of group decision making, ideals governing child-raising, as well as values relating to leadership, prestige, health, love, death and so on.

These definitions of culture all suggest that the cultural elements to be included in language education cover much more than the traditional list of compulsory facts about the civilisation of one or two of the target cultures. In this guide, therefore, "culture" will be used as a collective noun referring to both facts about civilisation and information about beliefs, customs, social practices, values and behaviour. Within this larger concept, civilisation or achievement culture will be referred to with the commonly used term of "big C" culture, and the other elements from beliefs to behaviour will be called "little c" culture (Halverson, 1985) for the sake of clarity and simplicity.

2.2 Cultural awareness and the process of acculturation

As soon as second and foreign language learners become aware of cultural differences in areas other than civilisation, they may be tempted to start examining their own norms, values and attitudes. As Hall (1959: 39) said "culture hides much more than it reveals, and strangely enough, what it hides, it hides most effectively from its own participants". Louise Damen (1987) refers to Hall when she says that cultural awareness involves uncovering and understanding one's own culturally conditioned behaviour and thinking, as well as the patterns of others. Thus, the process involves not only perceiving the similarities and differences in other cultures but also recognising the givens of the native culture or, as Hall says, our own "hidden culture" (1959).

Damen (1987: 140-141) explains that "culture learning is a natural process in which human beings internalize the knowledge needed to function in a societal group. It may occur "in the native context as enculturation or in a non-native or secondary context as acculturation". As we grow up, we build our cultural identity and way of life with our own cultural beliefs and values which we instinctively and naturally believe to be right and powerful. "Acculturation, on the other hand, involves the process of pulling out of the world view or ethos of the first culture, learning new ways of meeting old problems, and shedding ethnocentric evaluations."

2.3 Intercultural communication and intercultural communicative competence in language teaching

Hymes (1972), when defining communicative competence, pointed out the lack of consideration for "appropriateness" or the sociocultural significance of an utterance in a given context. Canale and Swain (1980) identified the elements of communicative competence as consisting of linguistic competence, discourse competence, strategic competence and sociolinguistic competence. Van Ek (1986) added two more components to the above list: sociocultural competence, or the ability to function in several cultures, and social competence, meaning familiarity with differences in social customs, confidence, empathy and motivation to communicate with others.

Intercultural communicative competence (ICC) is seen by many language teaching professionals as an extension of communicative competence. In Beneke's (2000: 108-109) words "intercultural communication in the wider sense of the word involves the use of significantly different linguistic codes and contact between people holding significantly different sets of values and models of the world … Intercultural competence is to a large extent the ability to cope with one's own cultural background in interaction with others".

According to Byram's well-developed model (1997) intercultural communicative competence requires certain attitudes, knowledge and skills in addition to linguistic, sociolinguistic and discourse competence. The attitudes include curiosity and openness as well as readiness to see other cultures and the speaker's own without being judgemental. The required knowledge is "of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction" (p. 51). Finally, the skills include those of interpreting and relating, discovery and interaction in addition to critical cultural awareness/political education.

Byram and Fleming (1998: 9) claim that someone who has intercultural competence "has knowledge of one, or, preferably, more cultures and social identities and has the capacity to discover and relate to new people from other contexts for which they have not been prepared directly". Fantini (2000: 28) describes five constructs that should be developed for successful intercultural communication: awareness, attitudes, skills, knowledge and language proficiency. Furthermore, he also cites the following commonly used attributes to describe the intercultural speaker: respect, empathy, flexibility, patience, interest, curiosity, openness, motivation, a sense of humour, tolerance for ambiguity, and a willingness to suspend judgment. Empathy, not to be confused with sympathy, is viewed as an attitude, namely the apprehension of another's emotional state or condition. It derives from the enhancement of the cognitive learning through the affective. It requires understanding, an activity rather than passive acceptance. It requires a change in viewpoint which has to be worked towards, engaged with. It is not a feeling; it is an ability to participate in a "form of life" (Byram, 1989: 89).

In this guide intercultural communicative competence (ICC) in general terms will be defined as "the ability to communicate effectively in cross-cultural situations and to relate appropriately in a variety of cultural contexts" (Bennett and Bennett, 2004; also similarly to Byram, 1997; Byram, Gribkova and Starkey, 2002; Corbett, 2003; Moran, 2001; and Samovar and Porter, 1993, among others). For intercultural communication courses aiming to develop intercultural communicative competence we shall use teaching culture through language and teaching language-and-culture interchangeably. These courses consciously and systematically incorporate elements of both "big C" and "little c" culture-general knowledge through culture-specific examples that are not only coming from the target culture(s). They emphasise skills development in the areas of observation, interpreting and relating, mediation and discovery, as well as attitude formation to increase respect, empathy and tolerance for ambiguity, to raise interest in,

curiosity about, and openness towards people from other cultures, and to encourage a willingness to suspend judgment.

On the CD-Rom you will find the complete theoretical background chapter with the references as well as our research articles on intercultural communication in language teaching and teacher education in PDF files.

3. Planning intercultural communication workshops

Aina Kačkere, Ildikó Lázár, Gabriela S. Matei

This chapter is meant to help the teacher or trainer to plan and organise intercultural communication workshops and/or courses. Our recommendations are based both on the theory described in the theoretical background section on the CD-Rom and on the practical experiences we gained by holding workshops and courses in our own contexts in the many countries we come from and by facilitating national training events (NTEs) during the ICCinTE project of the second medium-term programme of activities of the European Centre for Modern languages (see the central workshop report and national training event reports). The chapter is organised according to the most important questions a teacher or trainer has to reflect on before designing a workshop or course: who, why, what and how?

While planning and running intercultural communication workshops and courses, it is very important to keep in mind that the realities within the European countries are different. This means that all the ideas, tasks and activities suggested here should be adapted to the participants' needs and their particular context. The success of the workshop or course will to a certain extent depend on how well you are able to use the participants' personal experience, feelings, attitudes, skills and knowledge. You as the trainer, facilitator or teacher will probably be concerned with the following questions:

Who?	**3.1 Who will be the participants of the workshop or course?** Will you yourself decide who the participants will be or will you be asked to run a workshop for a particular group? Students, pre- or in-service teachers, and teacher trainers will probably have different needs and expectations, diverse personal experiences of otherness, and varying degrees and types of motivation to participate in a workshop on intercultural communication. The more you can learn about your participants in advance, the better you will be able to plan the workshop. If you are a trainer, for maximum efficiency try to invite multipliers from different contexts who will be able to disseminate the results of the workshop to a wider audience.
Why?	**3.2 Why do you hold this workshop?** If the participants are pre- or in-service teachers or teacher educators, then they probably all have learnt something about cultural studies if

	not intercultural communication. In any case you should definitely build on their existing knowledge. To this end, a short needs analysis questionnaire should be filled in by the participants prior to the workshop (see the sample pre-workshop questionnaire on the CD-Rom). If this is not possible, the trainer has to informally find out what the participants' expectations might be. It may also help to ask for a description of their professional profile from the host institution in advance.
	These are useful steps to follow:
	1. On the basis of the information you have, analyse the target situation: what knowledge or skills (or other aspects of intercultural competence) will the participants primarily need in their work?
	2. Compare what they probably already know or have with what is required of them.
	3. Think about their needs, expectations and reasons for attending the workshop.
	After you have done the needs analysis you can define the overall aim(s) of the workshop or course.
Why?	The aims may be some of the following:
	▪ to raise cultural awareness;
	▪ to develop the participants' intercultural competence (knowledge, skills, attitudes);
	▪ to learn to deal with cultural diversity in and outside the classroom;
	▪ to become familiar with the basic theoretical framework of intercultural communicative competence;
	▪ to define terms like culture, acculturation, intercultural communication and intercultural competence;
	▪ to practise designing and trying out activities with an intercultural focus to be used in a language course;
	▪ to analyse the cultural components of currently used coursebooks;
	▪ to practise modifying and/or supplementing exercises in currently used coursebooks to be able to turn any exercise into a culturally enriching activity;
	▪ to learn to use literature, films and/or music to develop intercultural competence;

	- to learn how to assess intercultural communicative competence; - to discuss the importance of teaching culture when teaching language; - any other aim relevant to the professional needs of the trainees in the field. After stating the aim(s), draft some objectives, namely statements of what the participants will learn and what they will be able to do by the end of the workshop(s) or course. For example: - to understand the formation of one's own experience, opinion and attitudes; - to better understand one's own cultural identity and how it is formed; - to understand what unites or separates people from different cultures; - to understand and break stereotypes;
Why?	- to deal with culture clashes and culture shock; - to share a common understanding of the key concepts of intercultural communication; - to analyse currently used coursebooks from an intercultural perspective; - to differentiate between activities that are knowledge-based and skill- or attitude-centred; - to design or adapt (language) exercises with an intercultural focus; - to lead intercultural awareness-raising games, simulation activities and role plays as well as ethnographic tasks that develop intercultural competence; - to know the basics about the assessment of intercultural communicative competence; - to argue one's own opinion respectfully and listen to others' without premature judgment; - to work in a group and encourage openness, empathy and co-operation; - to accept the new role of guide, researcher and participant in the learning process as a teacher or trainer.

What?	### 3.3　What will you teach? Draft your rough list of contents into a workshop planning grid (see the models for timetabling intercultural communication workshops on the CD-Rom). Keep in mind that it will be just a first draft, and you will probably not be able to fill in all the elements at this stage. You will often have to make adjustments right up to the time when you are selecting materials for individual sessions. Content areas to discuss in a workshop or course that intends to develop intercultural communicative competence might be – and this is an open list: ▪ the target language culture's (C2) social practices, customs and lifestyle; ▪ similarities and differences in values, beliefs and norms between C1 and C2; ▪ cultural differences in perception between C1 and C2, C3, etc; ▪ the nature and dangers of stereotyping; ▪ the acculturation process (including culture shock); ▪ non-verbal communication and proxemics; ▪ attitudes of openness, curiosity, empathy and non-judgemental thinking; ▪ useful communication strategies in intercultural settings; ▪ other.
How?	### 3.4　How will you do the training? Your decisions will be affected by the length of the workshop(s) or course and the age, level and size of the group. If you also want to develop skills and attitudes, the group should not be too large as you need them all to participate actively. If there are many participants, you can divide them into small groups of between six and eight for some of the tasks, and you can have small groups consisting of two or three participants for others.

	Other factors to consider are:
	▪ the logical sequencing of content;
	▪ starting "with a bang" to raise interest;
	▪ scheduling the workshop or course so that there is a shared perception of a beginning with clear aims, stages of progress and an ending with a sense of achievement;
	▪ allowing for a variety of activities and working modes (for example, instead of listening to a lecture for two hours);
	▪ progression from low-risk to high-risk activities (for example, discussion-type activities are lower risk than acting out a role play).
	Here is a set of interrelated working principles which guide the way we plan and conduct training sessions (based on: Gabriela S. Matei et al., *First steps in teacher training: a practical guide*). We summarise the most important ones here:
	"Start from where participants are"
How?	In practice, this means enabling participants to explore and share their previous assumptions, experience and knowledge. New and more experienced trainees alike will perceive everything you offer them during courses or workshops against this background. Past and new experience is the essential basis of new ideas in teaching.
	Facilitate talk between participants
	The exploration of experience and ideas entails conversation between participants. There is an important role for personal narrative here, which can take the form of stories, anecdotes and critical incidents. The successful exchange of such experience and ideas does not just happen but needs to be facilitated by the trainer. This involves attention to individual and group characteristics, the ability to structure communication in a group and the skilful handling of participants' personal information.
	Provide opportunities for active learning, personal review and reflection
	We believe significant learning happens when the trainees are truly engaged, participating in activity – talking, exploring ideas, designing solutions to intercultural teaching/training problems and planning for classroom activity. As well as being active in training sessions, participants also need time to pause and think, to reflect and to allow new ideas to "digest". A good balance of do-and-review opportunities can contribute "deeper learning", namely more meaningful and lasting effects.

	Help participants to conceptualise when appropriate
	We want participants to leave our training sessions with new ideas and concepts which are beginning to be internalised. A trainer needs to be ready to contribute ideas, concepts or theories at strategic points in training sessions, namely when participants are ready to relate such input to their own understanding and practice, typically after intensive exploration of experiences and ideas.
	Create links with the real world of teaching – Classroom, teachers' room and schools
	Trainees come to us from the world of the classroom and that is where they go after training. This is why participants expect training to be relevant to their immediate or future teaching contexts. One way of meeting this expectation in training is to work actively with real cases of teaching situations, perhaps drawn from participants' classrooms during observations. In addition, trainees appreciate space in our training sessions in which to make new plans or to try out ideas for classroom activity.
How?	After considering the general principles you might want to select some fitting techniques and activities from the open list below:
	Recommended techniques and activity types:
	▪ brainstorming (to map out what participants have in mind about certain issues);
	▪ short presentations (to find out about participants' experiences, to provide input for further discussion);
	▪ critical incidents (to raise awareness of cultural differences and their importance in communication);
	▪ role plays and simulations (to experience as much as possible what it is like to communicate with people from other cultures);
	▪ project work (to give ideas for culturally enriching projects that participants can do with their trainees or students in their teaching work);
	▪ ethnographic tasks (to give ideas about the learning potential in doing interviews and observations);
	▪ quizzes (to offer the group concrete information about different cultures and thus stimulate a purposeful discussion in small groups);

How?	▪ pair or small group discussion helps the participants loosen up before discussing the ideas with the whole group or class; ▪ discussion: essentially after each of the above activity types it is of great importance to exchange ideas, discuss the participants' own experiences and generate further thoughts. Discussion helps both the workshop facilitator and the participants to clarify their attitude towards the stated questions or the perceived problems.

3.5 Evaluation of intercultural communication training sessions

Gabriela S. Matei

Evaluation is integral to training processes

At the end of our workshop or course, we need to make interim judgments about how the training work was received by participants. We need to do summative evaluation to learn what the participants take away with them from our workshop. You will probably want to create and manage your own evaluation forms, or use ready-made ones that you can adapt to your specific needs for the specific event you will have conducted. To assist you, on the CD-Rom there are a few examples of evaluation methods and instruments used in the national training events (intercultural communication training workshops) held within the framework of the ICCinTE project of the ECML.

3.6   Final checklist before you start teaching the workshop or course

Ildikó Lázár

After you have planned the workshop, you may wish to go through the following checklist:

1.   Does the learning sequence begin with a focus on the participants' experiences?

2.   Will you first find out what the participants already know about the topic before you start sharing your ideas?

3.   What basic needs of the participants might be met in each of the sessions?

4.   Can the aims and objectives be achieved with the planned content and structure in the given time frame?

5.   Do the different stages of the plan build on each other logically?

6.   Is there enough variety in your plan in terms of working modes, input and materials?

7.   Have you designed and prepared all the props you will need?

8.   Have you made enough photocopies of your handouts?

9.   Have you checked the room and the equipment?

10.   Have you prepared feedback sheets or have you thought of any other form of evaluation you would like participants to give at the end of the workshop or course?

On the CD-Rom you will also find the following materials to assist you in planning intercultural communication workshops and courses:

1.   models for the timetabling of workshops;

2.   sample pre-workshop questionnaire;

3.   workshop and course evaluation methods and instruments;

4.   lessons learnt from organising 12 intercultural workshops within the ICCinTE project of the ECML.

4.   Materials and activities to develop intercultural competence

Christiane Peck and Veronika Rot Gabrovec with Michaela Čaňková, Ildikó Lázár and Gerlind Vief-Schmidt

4.1   Introduction – Intercultural competence through literature, films and songs

Veronika Rot Gabrovec

"You may not have lived much under the sea"

"I haven't," said Alice,

"and perhaps you were never even introduced to a lobster"

Alice began to say "I once tasted …," but checked herself hastily, and said "No, never",

 "so you can have no idea what a delightful thing a Lobster-Quadrille is!"

(Lewis Carroll, Alice in Wonderland)

It is a truth universally acknowledged that all texts are culturally loaded, and are influenced by the social context; the same as language and non-verbal communication are charged with the social and cultural values of a society. In literature, different concepts of time and space can be shown very clearly, conversational strategies, ways of socialising and thinking are discussed and described, and various social systems are presented. In short: artefacts are mentioned and described, and mentifacts and sociofacts are discussed and presented "in action".

Why not then – at least occasionally – benefit from this biggest possible "bugging" system that enables one to peek into other cultures, to listen to gossip about other people or to eavesdrop on and observe other people without being accused of being a Peeping Tom – you might actually get praised for doing it as often as you can – to enter an authentic system that allows you to travel through space and time, a system that is by its very nature intercultural, interdisciplinary, interpersonal and intrapersonal? Why not use literature – the texts that talk to and about you and me, texts that can bring plausible diversity and emotional involvement straight to your classroom?

Why not? Because, we have heard teachers say, students find literature too difficult. Their students are not interested in literature and are not proficient enough to tackle literary topics. Indeed, their linguistic skills might prevent them from understanding

and enjoying literature even in their mother tongue, let alone in foreign languages. However, have we not changed literature into an altarpiece – to be polished and cherished and kept safe somewhere above our heads? It has been long time since literature and linguistics first met and joined hands, studies have already been written about cultural studies and literature – is it not a high time indeed for cultural and intercultural studies to be joined with the rest of the group, and to start to bloom quadruple blossoms? Why not bring intercultural communication into language teaching as well?

Fortunately, teachers seem to have fewer qualms when it comes to films and music, possibly because we are all aware of the need for student-centred approaches. If carefully chosen, the music will bring the *dulce et utile* effect into any classroom. The students will enjoy themselves (and, hopefully, the teacher too) – and they will learn a lot about other cultures at the same time.

As far as films are concerned, no explanation and justification is needed at this time of predominantly visual culture, of increasingly visual texts, of the "visual generations" we encounter at schools and everywhere else. When using a film as teaching material, we do not just bridge the media gap that might exist between the generation of the teacher and the students, we also enable the audience to see the places they have been reading and hearing about, to decode the body language of the characters, to listen to various languages, accents, intonation patterns. The students can become omnipresent observers – in short, they can fully encounter other cultures with their customs and social practices without actually stepping out of their classroom. If we bear in mind that the impact of the reality shown in visually supported materials is as powerful as it can be, but at the same time very subjectively selective (just as any other personal report on any event), we can successfully use these materials as valuable springboards for discussions, writing activities, or role play. Indeed, they offer possibilities for a plethora of activities that enable everybody involved (teachers and students) to learn and to enjoy themselves at the same time.

The authors of these materials, all active teachers and teacher trainers themselves, are very well aware of the fact that teachers are usually very good at collecting various materials, adapting and using them in their own classroom. Few things we find are tailor-made for our students – we usually have to add a stitch here and a stitch there to make the materials fit our needs. Therefore it has been the aim of the authors to offer the teachers (and students) such materials that are easily adaptable for their own needs.

On the CD-Rom you will therefore find:

- general guidelines for using literature to develop intercultural competence, offering some tips on how to focus on the intercultural dimension when dealing with literary texts (fiction, poetry, short stories, travel novels);

- guidelines for using films to develop intercultural competence, offering some tips on how to focus on cultural issues when dealing with visually supported materials (advertisements, commercials and films);

- guidelines for using songs to develop intercultural competence, offering some tips on how to focus on intercultural learning when dealing with audio materials (songs).

These can be used with any text, any film, any song. Furthermore, you will probably discover that some of the ideas presented in the "film section" can be made use of when discussing a novel, and some of the tips on literary genres can be applied to songs and films. The guidelines are designed to be expanded, selected or swapped.

To make the guidelines even more relevant, the authors have included some sections where the general guidelines are applied to specific poems, stories, novels, films and songs. You will find suggestions or even lesson plans for sessions on:

- three poems by Liz Lochhead to develop intercultural competence;

- activities to explore Saint-Exupéry's *The little prince;*

- activities to explore Malamud's *Black is my favorite color;*

- tasks and activities for the film *Real women have curves;*

- tasks and activities for songs: *Stranger than you* and *Minstrel man*.

The last section of this chapter is an annotated bibliography with long lists of recommended novels and stories, films and songs in several languages that the authors of this chapter found particularly suitable for developing trainees' or students' intercultural competence. The list is of course a "never-ending story" – printed materials, songs and films that offer refreshingly new and original insight into intercultural topics appear daily. Still, the authors hope to have designed such a bibliography that will encourage any user to start exploring the field and adding their own entries to the list entitled "Bibliography with ideas for further reading, viewing and singing".

Just a few words to conclude: if we teach language in the appropriate cultural context, then the learners are simultaneously sensitised to language (grammar, syntax, vocabulary) and to culture/Culture. Students develop the necessary communicative

competence, their ability to overcome the difficulties of cultural adjustment increases, and (hopefully) there is also the resulting motivation to find out more about themselves and the construction of the other. Our students will suddenly not only listen to and read about the quadrille, they will also hum the music and know the figures of the dance. They might even start reading yet another book.

Part 2: Guidelines for the assessment of intercultural communicative competence (ICC)

Denise Lussier with Ksenia Golubina, Daniel Ivanus, Siyka Chavdarova Kostova, Guadalupe de la Maya Retamar, Liljana Skopinskaja, Silvia Wiesinger

1.   Introduction

The aim of this chapter is to arouse reflective thinking among educators and give some input to the different possibilities of assessing intercultural communicative competence (ICC). It does not intend to make a survey of all the modalities of assessing ICC but to present some guidelines and practical ideas.

This chapter includes a brief description of the theoretical aspects of assessing ICC and presents a conceptual framework of reference (section 2). It gives guidelines for the assessment of the three dimensions of ICC: knowledge/*savoir,* knowing how/*savoir-faire* and being/*savoir-être* (section 3). It also includes different methods of assessing students' ICC profile (section 4) and the steps in assessing ICC (section 5).

The chapter takes into account the orientations and guidelines as proposed in the *Common European Framework of Reference for Languages* (CEFR) (2001) and the "European Language Portfolio: The intercultural component and learning how to learn" (2003) produced by the Council of Europe in terms of the development and assessment of intercultural communicative competence in the context of language teaching. As specified in the CEFR, the term "assessment" is used in the sense of the proficiency of the language user (assessment tasks, assessment procedures, etc.) but not all competencies of ICC require language tests. To refer to a broader dimension such as the being/*savoir-être* dimension and the whole process, we use the term "evaluation".

On the CD-Rom, there are practical guidelines, evaluation procedures and tasks. It is intended for educators seeking to design assessment tasks in their courses and for trainers who organise and implement training workshops in the area of intercultural communication or who have to design a collection of assessment tasks to help evaluate trainees' intercultural competence. Educators can choose from a wide range of examples of evaluation methods: from assessment tasks and students' self-evaluation (section 5) to surveys designed to assess teachers' abilities to teach ICC (Our research articles/Lussier and Our research articles/Golubina). Some of the practical elements are based on the content of

Unit 5: All you need is love from the textbook *Mirrors and windows* (2003) which is described under section 6 (Example through a learning unit). It also contains descriptors of the different levels of ICC proficiency (section 7) and different sources of references on websites or in dictionaries or encyclopaedias.

2.   Conceptual framework of reference for ICC

2.1   Theoretical aspects

In language education, learners have to learn to interact with others and, consequently, to mediate between two or more cultures. "Interacting effectively across cultures" means accomplishing a negotiation between people based on both culture-specific and cultural-general features that are on the whole respectful and favourable to each. This implies the criss-crossing of identities and the "positions" to which they are summoned; as well as how they fashion, stylise, produce and "perform" these positions (Hall, 1996: 13-14). Learners should be committed to turning language encounters into intercultural encounters and intercultural relationships (Guilherme, 2000). It requires certain attitudes, knowledge and skills, not considered in former conceptual frameworks. Thus, the need for new conceptual frameworks of reference in languages in order to evolve, first, from linguistic competence to language communicative competence (Canale and Swain, 1980) and, second, to integrate the development of ICC in the conception of second and foreign language curriculum. For this reason, the present chapter takes into consideration Byram's (1997) and Lussier's (1997; 2003) models in terms of the dimensions and sub-dimensions of ICC (the user/learner's competences) with consideration of the CEFR (Chapter 9, Assessment).

It is also important for the readers to refer to the definitions of "intercultural competence", "intercultural communicative competence" and, consequently, of what is to be expected from an "intercultural speaker". You will find on the CD-Rom (section 2, Framework of reference), the terminology used in assessment.

2.2   Dimensions of ICC

The three dimensions in assessing ICC are:

1.   knowledge/*savoirs* in terms of collective memory, diversity in the ways of living and the sociocultural context of the societies and cultures of the communities in which a language is spoken. It refers to intercultural awareness which involves the understanding of the relation (similarities and distinctive differences) between the world of origin and the world of the target communities.

2.   Know-how/*savoir-faire* implies at the primary level that the learners are able to function "linguistically" in the target language. Then, they should be able to interact in different contexts of ways of living, to adjust to different contexts as they integrate new experiences and use efficiently communicative competence. Finally, they should develop abilities in order to be able to interpret and negotiate interaction in terms of skills: social (types of conventions), living (routine actions required for daily life), vocational and professional (mental and

physical specialised actions to carry out the duties of employment) and leisure (arts, crafts, sports, hobbies). At this stage, intercultural skills imply the ability to use a variety of language strategies in order to communicate with those from other cultures, as well as the capacity to overcome stereotyped relationships.

3. Being/*savoir-être* is characterised by the attitudes, motivations, values, beliefs, cognitive styles and personality linked to personal identity. Firstly, it involves cultural competence based on cultural awareness and the understanding of other cultures. It should then lead to critical competence, which requires the appropriation of self-identity and the ability to accept and interpret other cultures. Finally, it also implies a higher level of competence in terms of transcultural competence, the valorisation of otherness and the integration of other values than those of one's own culture. At this stage, the aim is to lead the individual to accept the role of a cultural mediator in situations of tension, misunderstanding or conflicts (Lussier, 1997; 2003).

3.   Assessing the three dimensions of ICC

When assessing ICC, the question is threefold: (a) What do we mean by assessing intercultural knowledge/*savoirs*; (b) intercultural know-how/*savoir-faire*; and (c) intercultural being/*savoir-être*?

3.1   Assessing intercultural knowledge/*savoirs*

Until now, ICC was mostly limited to the teaching and assessment of "knowledge" (*savoir*) by means of paper and pencil testing, including multiple-choice items, short answers, association or pairing items; all aiming at measuring the acquisition of cultural facts. Most of the time, learners have to identify similar or different cultural elements, to reorganise, regroup or compare different types of characteristics or expressions (physical, mental, moral, affective) from a text. But three domains of knowledge are to be considered: the humanistic approach linked to collective memory in terms of culture and civilisation, the anthropological approach in terms of knowing the diversity in the ways of living of different cultures, and the sociological approach looking at the sociocultural contexts of the target societies.

3.2   Assessing intercultural know-how/*savoir-faire*

Until now, in terms of know-how/*savoir-faire*, the emphasis has been more on the linguistic aspects of communicative competence that reflect the degree of students' ability to function and interact in the target language. But, in ICC we need to take into account how students adjust to social and cultural environments, that is integrate experiences in the target language to use efficiently their communicative competence as intercultural speakers. It is not only a question of being able to function in a language but to interact, adjust, integrate, interpret and negotiate in different cultural contexts.

3.3   Assessing intercultural being/*savoir-être*

So far, assessment related to all dimensions of being/*savoir-être* has been left aside and teaching has focused mostly on "cultural awareness" which refers to the understanding of differences and similarities between cultures. In the European context, it is often taught in the students' mother tongue. But, this is just one sub-dimension of existential knowledge.

Nowadays, we need to teach beyond that first level of being/*savoir-être*. There is a need for students to reach the level of "critical" awareness and to take into account other identities, beliefs and values in reference to their own. They may need to reshape their own values and integrate new perspectives so that they eventually become intercultural mediators when facing conflict-ridden situations.

On the CD-Rom, you will find the criteria to assess the three components of ICC in terms of low, medium and high ability of the learner to perform a task based on knowledge or knowing how and to demonstrate degrees of attitudes based on existential knowledge (section 5.2).

4.   Methods of assessment

There will always be some subjectivity in assessing ICC. But, our goal is to give some guidelines to educators who want to consider language teaching in terms of the appropriation of another culture, that is the development of cultural awareness, respect of other cultures, openness of oneself to diverse cultural experiences, etc. Hopefully, this chapter takes us one step forward in the discussion of assessment issues and proposes guidelines to help teachers with ICC evaluation.

Until recently, assessment of ICC had focused generally on the assessment of learning or knowledge, carried out primarily by means of so-called objective testing of knowledge, the most common instrument of which is pen and paper examinations; the objective tests are then used to measure the degree to which students have learned certain cultural facts. But, assessing ICC should imply that we take into consideration all three dimensions of ICC: not only knowledge but also the skills "knowing how" and the attitudes "being" as described in the previous section.

When assessing ICC, educators have to restrain the use of tests by using informal or other alternative assessment strategies. The decision-making process is also enhanced because teachers need to use multiple sources of data and information. The teacher becomes an observer of processes and not only of product. Regularly organising standardised tests, analysing outcomes through test score average and comparing groups based on a norm does not provide as relevant an indication as ongoing collation of information in the classroom when seeking to evaluate the *savoir-être* dimension. The teacher has to rely on other sources of data, such as anecdotal records, observation checklists, observation rating scales, documentation of task-related behaviours, attitudes inventories, surveys, portfolios, journals, self-evaluation reports, collection of written products, interest inventories, logs, etc. In most cases, systematic indicators or criteria are to be defined to enhance the objectivity of the process.

The ability to act appropriately in a new cultural context (know-how) is as important as the acceptance of a new world view (*savoir-être*). The assessment of these two components can be very complex, but it can be extremely rewarding as it provides feedback and awareness to students related to their cultural understanding and informs the teacher about the nature and level of cultural understanding gained by the students.

Moreover, it should focus not only on how much information the student has learned after a given period of time, but it should be integrated within the teaching/learning process and supply accurate information on progress. In this perspective, the teacher plays a fundamental role. There are choices that have to be made when deciding on the types of assessment which seem appropriate to evaluate students' ICC.

1.   Assessment of ICC should be more formative than summative. "Formative evaluation" aims at developing ICC and keeping the learning processes active. The teacher focuses on the process of gathering information in order to identify the learners' strengths and weaknesses and compare them with the desired

learning outcomes. "Summative evaluation", because it sums up attainment at the end of a course with a grade, is not the function to be emphasised when assessing ICC. Since ICC covers the behavioural, affective as well as cognitive domains, evaluation should rely more on formative evaluation.

2. Assessment should be continuous and not only administered at one or two fixed assessment points. "Continuous assessment" is assessment by the teacher and also by the learner of his/her performances, pieces of work and projects throughout the course. It may take the form of checklists/grids completed by the teacher and/or learners. The portfolio which gathers samples of work in differing stages of reflective thinking or drafting is a great instrument to that effect.

3. Assessment can be direct or indirect. We refer to "direct assessment" when the student is actually doing or performing; for example, when a small group is discussing another culture's attitudes (*savoir-être*) or performing a role-play (*savoir-faire*) and the assessor observes with a criteria grid, matching the performances to the most appropriate categories on the grid. It is "indirect assessment" when we use a test, usually, on paper, which often assesses knowledge.

4. Assessment can be holistic or analytic. "Holistic assessment" means making a global synthetic judgment about the learner's performance. "Analytic assessment" requires the assessor to observe closely all dimensions and sub-dimensions, or each one separately, in order to come out with different profiles of performance or competence.

5. Assessment can be done by others but self-assessment, which requires judgments about your own performance, can be an effective supplement to tests and teacher assessment.

We have also taken into account the three concepts that are traditionally seen as fundamental to any discussion of evaluation (Council of Europe, 2001: 177). Validity demonstrates that what is actually assessed – the construct – is what should be assessed in a given context and that the information gained is an accurate representation of the proficiency of the students. Reliability is the degree to which the measurement data are stable. It gives accuracy to decisions made in relation to a standard. Feasibility means that the measure is practical and is likely to work under time limits. These three qualities pertinent to evaluation intend to insure equity and equality in our judgments when assessing students' performance, behaviours and attitudes.

On the CD-Rom, you will find different assessment techniques using alternative sources (portfolios, journals and ongoing performance evaluations), objective, quantitative and measurable tests (multiple-choice exercises), essay questions of a qualitative nature and enactments (role-plays and simulations of critical incidents) – where the teacher and other peers will have to observe when the student is demonstrating specific intercultural skills or attitudes. Each of these instruments or techniques plays a different role and cannot be used at random (sections 5 and 6).

5.   Steps in assessing ICC

This section covers the different moments of assessment (when to assess), the content of assessment (what to assess) and the different ways of assessing (how to assess) the ICC profile. On the CD-Rom, some of the practical elements are taken from the textbook *Mirrors and windows* (2003), which is described under section 6, and based on the content of Unit 5: All you need is love.

When to assess

Before starting to teach, it may be important to get information based on the students' experiences and backgrounds. Self-evaluation (culture-log) and a self-evaluation profile (profile diagram) are the two methods of assessment proposed as a pre-test to students on the CD-Rom.

When going on to teach a new unit, for example, Unit 5: All you need is love, a survey to assess attitudes on love can reveal students' perceptions.

During the learning sequence, the teacher's observation in reference to specific criteria specified in a grid and gathering work from discussions and productions in the student's portfolio are appropriate methods of assessment.

At the end of a unit or learning sequence, the teacher may need to know the different types of knowledge acquired by students. Any direct testing method is possible using multiple-choice items, matching items or short answer items. However, to evaluate know-how/*savoir-faire*, we need to develop tasks to be performed by students to assess the level of performance required. Simulations and role-plays based on critical or conflict-ridden incidents would reveal the students' perceptions mostly when they interact in pairs or in groups of three or four.

At the end of the teaching and training, the same methods used at the end of a unit or learning sequence can be repeated in terms of knowledge/*savoir* and know-how/*savoir-faire*. For being/*savoir-être*, the measures used before starting teaching can be repeated as a post-test, that is we can use self-evaluation (culture-log), self-profile (profile diagram) and the portfolio as reflective devices.

What to assess

To answer this question, the teacher needs to identify the learning outcomes; those specified as learning outcomes for the course or as defined in the textbook, and those defined at the beginning of each unit or learning sequence. They should cover the three dimensions of ICC: knowledge, know-how and being. They should also take into consideration the learning process and progress.

How to assess

Each dimension of ICC covers different aspects of learning. Consequently, the methods of assessment will vary accordingly in order to evaluate the students as efficiently as possible. "Knowledge" uses indirect testing procedures, "know-how" is based on tasks and "being" relies on self-evaluation, surveys on attitudes, teachers' grids and the student's portfolio.

The following table gives a résumé of the three dimensions assessed (what), the moments they are assessed (when) and the methods of assessment selected to assess the learning of Unit 5: All you need is love (how).

Table 1: Steps in assessing students' performance and perceptions

When to assess?	*What to assess?*	*How to assess?*
Before starting teaching	Knowledge/*savoir* Knowing how/*savoir-faire* Being/*savoir-être*	Self-evaluation – Culture-log (5.1.a) Portfolio (5.1.c) Self-evaluation – Profile diagram (5.1.b)
Before starting teaching the unit	Being/*savoir-être*	Survey to assess attitudes on love (6.1)
During the learning sequence	Knowledge/*savoirs* Knowing how/*savoir-faire* Being/*savoir-être*	Use of the portfolio (6.2)
End of the unit (Teaching a unit: example adapted from *Mirrors and windows*, Unit 5)	Assessing each ICC dimension separately Knowledge/*savoirs*	Eight tasks helping students to: justify, compare, explain, organise, analyse, appreciate and synthesise (6.3.1.a)
	Knowing how/*savoir-faire*	Five tasks helping students to: discuss, debate, solve problems and play roles (6.3.1.b)
	Being/*savoir-être*	Five tasks helping students to: compare, write an essay, solve a critical incident and justify their opinions (6.3.1.c)

	Assessing two ICC dimensions Knowledge/*savoir* Knowing how/*savoir-faire* Assessing all ICC dimensions	One task helping students to: identify, describe, compare and analyse (6.3.2) One integrative task (6.3.3)
After teaching the course or textbook	Knowledge/*savoir* Knowing how/*savoir-faire* Being/*savoir-être*	Self-evaluation – Culture log (5.1.a) Portfolio (5.1.c) Self-profile – Profile diagram (5.1.b)

6.   Assessing ICC: an example through an authentic learning unit

Any textbook can be used for ICC assessment. There are however not that many. We chose *Mirrors and windows: an intercultural communication textbook* (Huber-Kriegler, Lázár and Strange, 2003) published by the European Centre for Modern Languages because many teachers have used it as a resource material since its publication.

On the CD-Rom, we give a brief summary of the content of the textbook. We also present Teaching Unit 5: All you need is love since the examples we developed as prototypes of assessment are based on that unit (section 6 – An example through an authentic learning unit).

7. Final appreciation: levels of performance in assessing ICC

ICC, mostly the dimension of being/*savoir-être*, cannot be properly assessed using traditional testing procedures, i.e. grading students with a mark or a score as the result of a measure or different measures for collecting data. Alternative methods of assessment, such as pre- and post-course surveys, students' self-evaluation, the teacher's observations with grids of the learning process and progress, the teacher's evaluation and the student's portfolio, can provide more useful information.

For all these reasons, the final appraisal of ICC can vary according to each of the three dimensions of ICC. Items such as multiple-choice questions and matching statements are still useful when assessing knowledge/*savoirs*. For know-how/*savoir-faire*, techniques such as role-plays and simulations of critical incidents, where students can interact as if in real-life situations, are still appropriate. Knowledge/*savoirs* can also be integrated into knowing how/*savoir-faire*, which will be graded in terms of proficiency, as knowledge is integrated within a performance defined in terms of skills. For being/*savoir-être*, self-evaluation by means of surveys on attitudes, culture-logs, portfolios, reflective thinking and a teacher's observation using grids and profiles of performance are recommended. Its assessment should rely more on an "appreciation". It is defined as a process which intends to give an estimation of learning and to reflect students' levels of competence and proficiency based on ICC descriptors and criteria.

In this context, summative evaluation is less feasible because the intent is not to sum up attainment at the end of a course with a grade. The final appraisal is to be based on more than one appraisal of the learning process and progress. For all dimensions, the levels of competence can also be categorised in terms of low, medium or high profile as proposed in the European documents mentioned above.

The CD-Rom proposes a proficiency scale which includes indicators to define the relevant levels of intercultural communicative competence. It combines descriptors and criteria of performance to describe each level of ICC. Their formulation is always positively worded. They describe concrete tasks and/or concrete degrees of competence in performing tasks. They are more likely to describe a behaviour or attitude about which one can say "yes, this person can do this" (Council of Europe 2001: 207). We have favoured three levels of proficiency: low profile, medium profile and high profile. It presupposes that certain behaviours and attitudes can be placed at one level rather than another and that descriptions of a particular degree of competence belong to one level rather than another. The descriptors of these levels can be found under section 7.2. on the CD-Rom.

8.   Conclusion: limitations and teachers' intercultural competence

This chapter intends to help teachers and educators who have already integrated the development of ICC in their programme of studies and their teaching. It brings new input to the evaluation of ICC. It does not cover all the possibilities but it gives guidelines to pave the way for all those who believe that education is an entry to culture. It has its limitations. It also contains two surveys designed to assess teachers' abilities to teach ICC.

8.1   Limitations

We entered the domain of ICC assessment with cautiousness. Because culture is a mediating factor that is not easily defined or understood, there can be a large part of subjectivity in its teaching and even more in its assessment. It is like approaching a field of research that is not well defined. What is culture? What components can be assessed? Is everything to be assessed? There are so many questions that still have to be clarified and have not been addressed yet. We needed a conceptual framework of reference. We chose the one presented under section 2 because it was validated by 2000 young adults (Lussier et al. 2004-2007). It should be used as guidelines to educators, curriculum developers, textbook editors, teachers in the classroom and evaluators.

Furthermore, worldwide communication and the new development of technologies have created a transnational culture. We already know that people use words differently in different countries. There are more and more misunderstandings of the meaning of the same word. For that reason, assessors have to be cautious and rely more on techniques such as self-evaluation and evaluation based on progress, continuous and formative evaluation.

Moreover, when assessing ICC, on the basis of any textbook or even with *Mirrors and windows*, there is always the possibility that some teachers will have been teaching within the book and others beyond the book. This is another aspect to be considered when selecting assessment procedures.

8.2   Survey instruments to assess teachers' competence in ICC

We know that language teachers are conveyors of cultural representations from various information sources: syllabuses, teaching materials, selection of texts and their own experiences. But do they use such sources to develop intercultural competence in the learners? The teachers are the social actors as well as instructors, but do they see themselves as cultural mediators? Although all language teachers have some intercultural experiences, are they aware of them? Although they interpret intercultural communication situations in their classes, do they take into account the development of a new identity that the learner is confronted with? Do they adopt strategies to exploit,

negotiate or even provide solutions when there are tensions or misunderstandings between groups of learners?

We also know that by its very nature, the teaching and learning of a modern foreign language embodies the presence of another culture and contact with otherness in the development of cultural representations. Therefore, should it be as important to aim to enlarge the opening window onto other cultures as to develop linguistic competence? What is the teacher's role in pursuing such aims? Have they been trained for it? Can they play this role? Do they want to do it? What place do they give to the teaching of ICC?

To obtain answers to such questions we need to question teachers. We can conduct interviews but they are time consuming when we want to question a large number of teachers. Most of the time a written questionnaire is the most efficient instrument to gather more information in a short period of time.

On the CD-Rom, we present two different survey instruments as guidelines to educators who would like to carry out a survey of teachers or other educators involved in language teaching to assess their own ICC under the heading Our research articles.

Here is a short summary of the aims and contents of the two surveys.

(a) Survey on "Representations of others and other cultures in the context of the initial and ongoing training of teachers"
Lussier, D., Urbanicova, V. et al. (2004), in *Cultural mediation in language learning and teaching,* European Centre for Modern Languages, Council of Europe Publishing, Strasbourg, Chapter 7, pp. 181-214.

The survey was part of a research project funded by the European Centre for Modern Languages and the Council of Europe. The aim was to find out if teachers are able, given their training and cultural experiences, to be social actors in the development of intercultural competence, to act as cultural mediators or even attribute such a role to themselves in the way that they teach modern languages. See the following section on the CD-Rom: Our research articles/Lussier.

(b) Survey on "Ways of assessing ICC in the Russian Federation"
Ksenia Golubina, Moscow State Linguistic University, Russian Federation
The survey, as a written questionnaire, looked at the ways of assessing ICC in the Russian Federation. The questionnaire was completed by modern language teachers and teacher trainers at 33 educational establishments. The aim was to identify guidelines, instruments and tools currently used to assess ICC at secondary and tertiary levels of language instruction. The results reflected a wide range of professional opinions, personal reflections as well as pluricultural and plurilinguistic experiences. It gave a new input in terms of initial education and ongoing training to teachers and

teacher trainers at various levels of instruction (see copy of the written questionnaire and results on the CD-Rom under the heading Our research articles/Golubina).

9.   Preview of the CD-Rom

For each section of this résumé, you will find more detailed information. We provide a more concise description of the conceptual framework of reference (section 5.2) and the assessment of its three dimensions (section 5.3), methods of assessment (section 5.4), steps in assessing ICC (section 5.5), examples of ICC assessment tasks through an authentic learning unit (section 5.6), and levels of competence including descriptors of proficiency to facilitate the process of evaluating students' ICC performance (section 5.7). To conclude, we present two survey instruments as guidelines to look at language educators' intercultural awareness and sources of references on websites and in dictionaries or encyclopedias (section 5.8). The two related surveys can be found under Our research articles/Lussier and Our research articles/Golubina. Finally, there is a list of all references mentioned in the booklet and on the CD-Rom.

Part 3: The Authors

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Developing and assessing intercultural communicative competence
A guide for language teachers and teacher educators

Edited by Ildikó Lázár, Martina Huber-Kriegler, Denise Lussier, Gabriela S. Matei and Christiane Peck

Many language teachers, teacher educators and second language acquisition researchers have expressed the conviction that the primary aim of foreign language teaching is to enable learners to communicate with people from different linguistic and cultural backgrounds in an increasingly multicultural world. The aim of this publication is to assist teacher educators and language teachers in shifting the focus from linguistic competence to intercultural communicative competence.

The printed booklet of the present guide contains the introductions to:
 • definitions of key terms in intercultural communication;
 • planning and designing intercultural communication courses and workshops;
 • teaching/training methods and materials;
 • assessing intercultural communicative competence.

The materials on the accompanying CD-Rom include:
 • the theoretical background to teaching language and culture;
 • detailed workshop and course planning guidelines;
 • teaching materials and activities based on literature, films and songs;
 • guidelines and tasks for assessment and descriptors of competences;
 • intercultural communication workshop reports;
 • our research articles about the intercultural dimension of FLT.

All of the materials in this publication are based on our research and the lessons we learnt from the training sessions we held in 12 European countries within the framework of the ICCinTE project of the ECML between 2004 and 2006. This guide can be used independently or it can complement our intercultural communication textbook *Mirrors and windows* in order to help incorporate intercultural communication training into foreign language teaching and teacher education more systematically.

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