

SIMULATION ACTIVITIES FOR INTERCULTURAL UNDERSTANDING

ALBATROSS

Orientation

Session Overview The purpose of this session is to help people to learn by observation, to infer correct behavior from non-verbal or indirect clues, and to teach self-awareness. People learn self-awareness when they are given the chance to assess their own reactions to, and feelings about, the rituals that the Albatrossian couple perform.

First presented by Donald Batchelder and Elisabeth Warner (*Beyond Experience: the experimental approach to cross-cultural education*, Experiment Press, 1979).

There are two parts to this session:

The exercise of performing a ceremonial greeting between members of an imaginary culture (the Albatrossians/facilitators) and foreigners (participants). There should be no on-lookers.

Time – One hour +

Materials Needed

- A dish or a bowl for hand washing; a cup with liquid for drinking
- Food to eat (preferably food that is easy to grab and feed to others)
- Sheets for the “Albatrossian” people to wear
- Enough chairs for half of the students

Preparation Read through all of the material and make sure you are comfortable discussing it; make notecards or highlight suggested questions to ask students in group discussions.

This session requires two facilitators to act out the part of the Albatrossian couple. You will need a male facilitator and a female facilitator. If this is not possible, they will need to be differentiated from each other in some other way.

The facilitators should read through the exercise and be very comfortable with the cultural rituals and cultural communication that they will be acting out.

Have the room prepared with enough chairs in a circle for half of the students to sit in; with one chair placed in the middle of the circle for the Albatrossian male.

Fill the bowl with water; set aside.

Fill the cup with a liquid to drink; set aside.

Participants will:

1. Understand the concept of culture in terms of objects, behaviors & values
2. Be aware of the influence of culture on people
3. Understand in which aspects cultures may differ (communication patterns, personal distance, individualism vs. collectivism, etc.)
4. Be aware that understanding cultural characteristics requires knowledge of the cultural context (e.g. History, values, safety issues, religion etc.)

To consider:

Be aware of one's Cultural Identity

The Other Culture:

1. Understand their own stereotypes of the culture they are going to.
2. Be aware that they will have to take on challenges (be comfortable about the exchange experience not always being comfortable).
3. Understand how to explore differences between cultures.

Adaptation:

1. Understand that differences cannot be judged in terms of right or wrong. It's just different.
2. Understand the challenges of intercultural communication in terms of different communication styles.

SET UP INSTRUCTIONS FOR FACILITATORS

Allow 15 minutes to set up room before session starts. Close all doors/windows so participants can't view preparations. Put a large circle of chairs with only enough chairs for the males of the group plus the male

Albatrossian. Male Albatrossian should be wearing robes/toga and shoes. Female Albatrossian only robes/toga. She should be barefoot. Prepare a tray of Dixie cups with an interesting tasting beverage. Have a bowl of interesting tasting snacks. Ideally have some foreign/strange flute music quietly playing in the background. Small LED votive candles create a nice ambience also. Once the student group enters the room, all communication from the Albatrossians is in their language or gestures.

Info for Facilitator

- Bullets represent talking points or instructions.
- ✓ Checkmarks represent key points or take aways.

ACTIVITY: Albatross

Part 1: Seating of the Albatross Couples and Guests

- Albatrossian couple enters the room, the Albatrossian sits on the male chair, the Albatross woman kneels on the floor to his right. They “speak” to each other in their language, which consists of hisses, indicating disapproval; hums, indicating approval, and clicking sounds for transmission of other messages.
- Class enters room. “Participant-observers” are selected, males sit on remaining chairs, females [only] are asked to remove their shoes and are seated on the floor by each male. Faculty person or coordinator helps seat participants.

Info for Facilitator

Do not allow observers, non-participants. If orientation staff/volunteers want to view, they should participate.

Part 2: Greeting Ritual

After each part, the Albatross woman returns to her seat by the male, they “speak” briefly. After a short pause, the Albatross male carefully and gently tilts her head towards the earth in a kind of “bow”.

- Gender-specific greetings. First, the Albatross male gets up and greets each male in turn. In the generic greeting the Albatross male holds each guest by the shoulder or waist and rubs his right leg against the leg of the guest, sometimes turning in a circle. Then the guest reseats himself in his chair. After all males are greeted, the Albatross woman greets each female guest individually. She asks the guest to stand, she then kneels, runs both hands down the lower legs and feet gently, ceremoniously. The participant then returns to a seated position on the floor. Actors interpret and elaborate these generic greetings, often in very creative ways.
- Washing the Hands. The Albatross woman circulates a bowl of water to males, beginning with the Albatross male. Each male dips his right hand into the bowl and then shakes off the water. Only males participate. Then the Albatross woman returns to kneel by the Albatross male.
- Serving the Food. On a clicking cue from the Albatross male, the female rises, obtains the food, and offers it to each male, beginning with the Albatross male. Then, each female guest is given food. She does not eat herself.
- Serving the Drinks. Once again, the Albatross female gets the drinks, and serves them first to the males, beginning with the Albatross male, and then to the females. She does not drink herself.
- Selection of Ms. Big Feet. The Albatross couple examines the feet of each female and, unknown to guests, selects the female with the biggest feet. She is led to the male Albatross

chair and is told to kneel at his side, like the Albatross woman. He “bows” her head and then that of the female “guest”.

- Gender-specific greetings. The same initial greeting is repeated, first for males, then for females.

Part 3: Albatross Couple Leaves with Ms. Big Feet.

The Albatross couple instruct the selected female guest to leave the room with them.

ACTIVITY 2: Discussion (20 minutes)

After the greeting has been performed, “guests” – i.e. class members – are asked to describe what they have just seen, to identify recurring themes and the portions of the ritual which illustrate these themes. Predictably, students are convinced they are observing a male dominated society and provide descriptions replete with inferences and culturally-specific interpretations of behaviors which support these presumed cultural themes.

Now the activity is over and the leaders ask the participants to resume their seats (now back in the language we are used to) and evaluate the game by asking questions like

- What did you observe?
- Did you notice anything in particular?
- What happened?
- How did the men feel?
- How did the women experience their roles?

Now the meanings of the actions are explained:

- In the Albatross culture the ground is considered holy.
- In the social hierarchy the women rank above men, therefore only women are allowed to touch the holy ground barefoot.
- The women are considered holy, too.
- The men must not touch what comes from the ground, therefore the women feed the men, whereas the women may touch the food and the water.
- The woman was chosen by the size of her foot, and the honor to kneel beside the leader was given to her as the woman with the largest feet because she has the biggest area of contact with the holy ground.
- The bending of the heads was a sign of gratitude - in this way the men can come closer to the holy ground (by touching the women!).

- Why did most of you immediately assume that the women were being discriminated against? (this is often the case – women feel obliged to work in the course of the game)
- Pointing out hierarchies: - in Europe up = good; in Albatross down = good
- Do you believe that in a foreign country/culture you would feel like you felt in this game?
- How can we try to find out what the underlying reasons for behavior are if we are not sure of interpreting the behavior correctly?

How did it make you feel? What was your reaction?

- Help participants see that their own reaction is very relative: that next to them is sitting someone with quite a contrary reaction.
- Let any and all reactions be express, yet develop the awareness in each participants that s/he is essentially responsible for what “happened.”
- Inevitably the comments arise that “If the experience were done differently”...The facilitator must make it clear that the Albatross exercises was artificial insofar as it was

a simulation. It was not “artificial” in the aspect which matters most: that during a given period of time, a group of people did such and such in that room and that each participants had a real reaction.

- Have students first describe the ritual, allowing them to give their interpretations of what they observed—both general cultural themes and specific parts of the ritual. You may prefer students to write, either as an exercise or to help them organize their ideas. You may ask them to share their impressions with their “neighbor”. Or, you can immediately elicit descriptions from the class as a whole.

WRAP UP: Discussion (20 minutes)

Major Points which come out of the discussion: How our observations are colored by our own cultural assumptions; how well we observe even to begin with (do we really notice details, or pay close attention?); that we can, in face, infer a lot of useful information and learn what is expected of us without being told in so many words; that things doesn’t always mean what they seem.

- ✓ Many, if not most, of the observations offered by participants will be highly value- laden. Often one student eventually points out this critical point, but it is important that the facilitator insures that the whole class hears the idea and digests it.
- ✓ Conclusion: (brief recap of information) –you don’t need a lot of detail here. You can simply say how you’re going to recap (ex: discussion, quiz, pop questions, etc.)

Info for Facilitator

Aim toward creating the awareness that the “Why’s” of human behavior do not usually lend themselves to simple, neat (sociological/anthropological) concepts and answers.

BAFA BAFA

By the TOOLBOX GROUP

LEARNING OBJECTIVES

BaFa' BaFa' is a face-to-face learning simulation. It is intended to improve participants' cultural competency by helping them understand the impact of culture on the behavior of people and organizations. Participants experience "culture shock" by traveling to and trying to interact with a culture in which the people have different values, different ways of behaving and different ways of solving problems.

- To help participants understand the idea, power and importance of culture
- To help participants learn how to value cultural differences
- To prepare individuals to go to different cultures
- To help members of a dominant culture value people from other cultures
- To reduce inhibitions in binational or international groups

TIME

1 to 2 hours for the exercise, 1 to 2 hours for the debriefing

NECESSARY MATERIALS

Two classrooms

Descriptions of two different cultures on coloured paper (makes it easier)

Nametags (half named "Alpha" in red, half named "Beta" in blue)

1 box of 100 small paperclips for Alphans

1 box of 100 large binder clips for Betans

A special wristband to be taped on the Alpha leader's wrist

STEP-BY-STEP DESCRIPTION OF THE ACTIVITY

Two simulated cultures are created: an Alpha culture and a Beta culture. The teacher/facilitator briefs the participants on the general purposes of the simulation and then assigns them membership in either the Alpha or Beta culture. To each of the two cultures belongs a certain behavior, which corresponds to an implicit cultural code (for example, two antagonistic civilizations: a collective culture based on common good, solidarity, body contact), and an economic culture based on trade and profit, individualism as well formal and

distant relations. Each group moves into its own area where members are taught the values, expectations and customs of their new culture, without knowing anything about the other civilization.

To know better their own culture, the following key questions may be helpful:

- How do we deal with each other?
- What makes us happy?
- Is my culture peaceful or warlike?
- Will my culture rule, observe, adapt?
- What is the goal of my culture (love, rule ...)?
- Religion of my culture: Is there an idol or a priestess who is worshipped or any other form of religious activity?
- What do people in my culture live from and can I get what I need?
- ...

In addition, behaviors and forms of expression should be considered and practiced for the following emotions and needs:

- Uncertainty, fear of strangers, frightening situations
- Rejection
- Welcome (from strangers and group members)
- Affection
- Pleasure
- Love and hate
- How to get help?
- What to do to help?
- ...

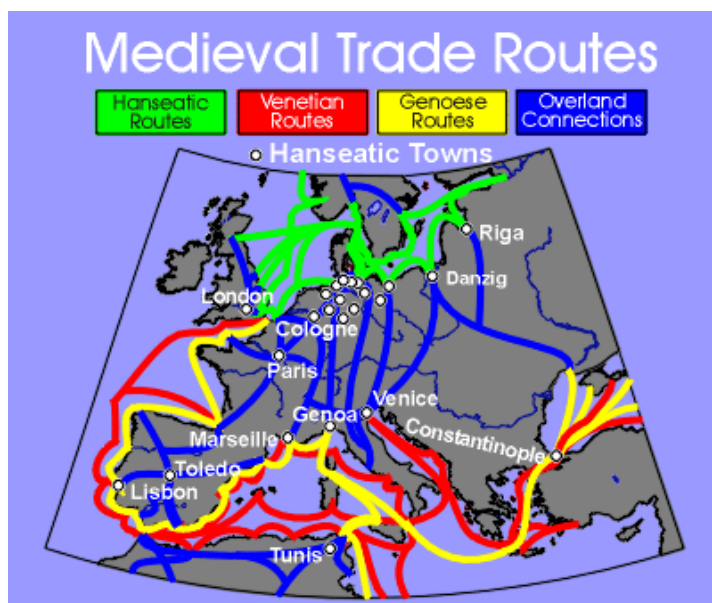
Once all the members understand and feel comfortable with their new culture, each culture sends an observer to the other. During the “observer” period, groups will roleplay the values, expectations, norms, and customs of their new culture. The observers attempt to learn as much as possible about the other culture without directly asking questions. After a xed time, each observer returns to his or her respective culture and reports on what he or she observed.

Based on the report of the observer, each group develops hypotheses about the most effective way to interact with the other culture. After the hypotheses have been formulated, the participants take turns visiting the other culture in small groups. After each visit, the visitors report their observations to their group. The group uses the data to test and improve their hypotheses. When everyone has had a chance to visit the other culture, the simulation ends.

The participants then come together in one group to discuss and analyze their experience. If the purpose of the training is to train a person to interact or travel to a different culture, then the facts of that culture are presented as part of the discussion. If the focus is on diversity, then the discussion and analysis focuses on methods for creating a school culture that allows everyone to feel safe, feel included, be productive, and do their best work. The definition of a culturally competent person then, not only includes the ability to adapt or interact with people who are different, it means being able to design and sustain a work culture that includes everyone and allows each person to do their best work.

It is very important that the groups, together with the teacher(s), are in a position to reflect and answer the following questions:

- Feelings when you were preparing to take on the role of a new culture?
- Feelings as suddenly strangers came into your 'home'?
- Feelings as you visit a culture whose language, gestures and behaviors are unfamiliar?
- Did the other culture react the way you expected them to? Why (not)?
- How did you try to adapt?
- Can you try to explain the culture of the other group?
- Can you explain your own culture?
- What does this game remind you of?



The Alpha Culture

OVERVIEW:

- Choose a leader to wear the blue wristband.
- Leaders and people in high positions are highly regarded in your culture.
- You put great emphasis on group membership. The benefit of the group takes precedent over the benefit of any one individual.
- Relationships are extremely important. It is imperative that you do not say or do something that would make another Alphan feel bad or lose face.
- There is some gender bias in your culture. Men have more flexibility than women when it comes to communicating or getting things done with the exception of the leader if she is female.

GREETINGS:

- Always greet other Alphans using the Alphan greeting – both people grab the left arm just below the elbow (forearm) to shake. During the arm shake, say “How is your family?”.
- NEVER greet a non-Alphan (a visitor) with the left arm. Always use the right arm and do not shake it. If someone shakes your left arm, it means that they are angry with you.
- Women can only initiate a greeting with another woman, but men can initiate greetings with both genders. It is a big insult to break this rule.

SMALL TALK:

- Stand very close to each other and use a lot of body language when talking. Touch the person’s elbow or shoulder. If an Alphan does not do this, it means that they don’t like you. Alphans value personal contact and intimacy with everyone.
- You love and honor senior Alphans. When you are in a group, you love to talk about your family. You always allow a senior person to lead the conversation.
- If you are in a conversation and a new person enters the group, he or she must stand there and wait to be invited into the group by an Alphan.
- You are very friendly to those who follow your rules.

TRADING:

- You love to collect and trade “clips” which is your form of currency. After making small talk, request to trade “clips.” You want to get as many “clips” as possible that are the same style. You trade “clips” by simply asking another Alphan to trade. Alphans will always trade with another Alphan if they have what someone wants.
- Alphans love to adorn themselves with “clips” and they love to talk about how many “clips” they have.
- Alphans only trade “clips” with visitors if he or she greets them properly. Otherwise, the Alphan will ignore the visitor and walk away.
- *Ba Fá, Ba* in the Alphan language means “your father has no goats.” This is a huge insult. Alphans will not speak to anyone who says this to them.

THE BETA CULTURE

OVERVIEW:

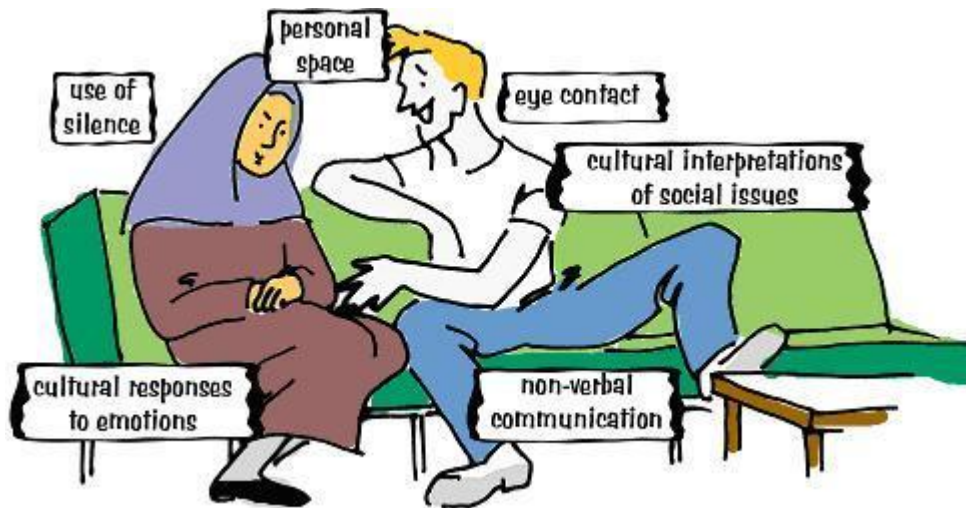
- You are a capitalist society, and you put great emphasis on wealth accumulation.
- This is a very individualistic culture that values the person over the group. You want to get ahead and work hard to get there, no matter what the cost.
- There is no hierarchy in the Beta culture. Everyone is equal, including the genders.

GREETINGS & SMALL TALK:

- Greet each other with a nod of the head.
- You do not like to talk about the family or how much wealth people have. In a group, Betans like to talk about work.
- You do not like to stand close when talking or to be touched, especially on the shoulder. This is a huge insult. Betans will not do business with anyone who touches them on the shoulder and they will tell other Betans not to do business with them.
- When any person joins a group, he or she is readily welcomed into the conversation.

TRADING:

- You measure a person's value by how well he or she performs in the marketplace, but you think that it is impolite to show how much wealth you have to others. You NEVER discuss your wealth.
- You are familiar with the Alphan culture, and you are very interested in obtaining their "clips." You also like to trade something similar called "clasps."
- Betans have a special trading language which they use with ANYONE who wants to trade. It means, "Can I have # of those?" as following (point to what you want):
 - *Ba* – one
 - *Ba F́a* – two
 - *Ba F́a, Ba* – three
 - *Ba F́a, Ba F́a* – four



BARNGA

Overview

BARNGA is a simulation game that encourages participants to critically consider normative assumptions and cross-cultural communication. It was created by Sivasailam “Thiagi” Thiagarajan in 1980, while working for USAID in Gbarnga, Liberia. He and his colleagues were trying to play Euchre, but all came away from the instructions with different interpretations. He had an ‘A-ha’ moment that conflict arises not (only) from major or obvious cultural differences but often from subtle, minor cues. He created the game to tease out these subtleties. In this activity, students play a card game silently, each operating with a different set of rules, unbeknownst to them.

Goals

- 1) To learn to communicate effectively across cultural groups.
- 2) To help students interrogate assumptions they may have about group norms and to critically analyze where those norms have come from, determining whether or not they continue to be useful in new contexts.
- 3) To understand what happens when we are not utilizing the same “rules” or “norms” as others in the group.
- 4) To interrogate what the role of communication is in helping us either be confused or understand one another.

Implementation

This exercise is best implemented early in the semester when students are first learning how to communicate effectively with one another. It illustrates what happens when that communication breaks down.

It is also effective for first-year seminar courses with students who are transitioning to the university with new norms and rules, different from what they are used to.

Finally, this is great for building intercultural awareness. We tend to make a lot of assumptions about other groups based on our norms.

Challenges

- 1) BARNGA is complicated. For further insight into the game how it is played in a classroom, please [view this video](#).
- 2) The game will require most of a class period (roughly 45 minutes to an hour) for students to complete and debrief.
- 3) Consider the special restrictions of your class. BARNGA will require that students be able to move around and sit around tables or clusters of desks. It will not likely be a doable activity in lecture halls.
- 4) Students with disabilities that affect their ability to move around the room or hold cards may have difficulty taking part in this activity.

Materials

- 1) [BARNGA Game Rules](#)
- 2) [Tournament Guidelines and Discussion Guide](#)
- 3) Shortened deck of cards, enough for each group (2-7 and Aces)
- 4) Table Marker for grouping
- 5) Scrap Paper
- 6) Pens or Markers

Citations

Sivasailam "Thiagi" Thiagarajan with Raja Thiagarajan, *BARNGA: A Simulation Game on Cultural Clashes*, Boston: Intercultural Press, 2006

SESSION SEQUENCE

Lesson Structure

Time

(Estimated amount of time for each component)

Activity Content and Instructions

Introduction

3 mins

The instructor welcomes the class and provides an overview of the activity: In this activity, you will learn a new game but learn how to communicate effectively through playing the game. We will also learn how to work well in a cross-cultural group.

What is BARNGA?

5 mins

Give a brief overview of the game and how it will be played

- 1) Today we will be playing a simulation called BARNGA. The name BARNGA comes from the name of a town in Liberia, where the game originates.
 - a. Provide a brief history of the game, as outlined in the overview, if necessary
- 2) In small groups, you will receive some rules for BARNGA, which no one has played before. You will get a few minutes to study the rules and practice playing the game at your table.
- 3) After a few minutes, the rules will be taken away and from that moment on, there will be no verbal communication - that means no speaking, no writing out words, and no signing of words.
- 4) A tournament will begin, and people will be moving from table to table.
- 5) After a few rounds, we will discuss what happened.

Practice and Simulation

25-30 mins

Break students into small groups (4-6) for the simulation

- 1) Reiterate rules:
 - a. You will have 5 minutes to study the rules and practice 5 tricks.
 - b. The rules will then be taken away and NO verbal communication will be allowed. You may gesture or draw pictures (No Words!) but you cannot speak, sign, or write words.
 - c. The tournament will begin, and you will have a few minutes to play at your home table in silence.
 - d. Tournament scoring is explained in the guide.
 - e. Each round will last a few minutes and at the end of each round players should move as outlined on the tournament guide.

- 2) Give students time to review the rule sheets, ensuring that the different rules are distributed evenly among the groups.
 - a. Have them take rule sheets from under the table tents, look them over, and then begin practicing. Have them try to deal the cards out while they are looking over the rules.
 - b. After a few minutes of practicing, collect the rules. Do not make a big deal of this; just say it is time to start playing and they no longer get to have the rules.
- 3) Announce the start of the tournament:
 - a. Continue to tell students that they keep score as explained in the guide. (Do not respond if they ask for your interpretation of the guide, politely say to read the guide sheet, which they get to keep throughout).
 - b. Remind and reinforce - no verbal communication!
 - c. End round one after 5 minutes
 - d. Hold 3 or 4 rounds, but do not announce this - just end after 4 rounds.
- 4) Announce the end of the tournament.

What is a Debrief?

5 mins

Bring the class back together for a large group debrief and use the first few minutes to explain what a debrief entails.

- 1) Set up the class in a circle or other arrangement for debriefing:
 - a. Do not let them start talking about how things went until they have calmed down.
 - b. Many students may be frustrated, others will be laughing and wanting to share, but explain that we want to hear everyone so hold onto your thoughts.
- 2) Explain what debriefing is:
 - a. A time to discover together what happened and what it all means. We will examine all the pieces of the puzzle and this takes everyone's participation.
 - b. Debriefing gives us a chance to reflect on a common experience, in this case playing BARNGA.
 - c. Debriefing helps to make the discussion as rich as possible and helps us collectively learn from each other.
 - d.

Let's Debrief P. 1 (Descriptive)

10 mins

Lead the first debrief

- 1) What was going through your mind when...?
 - a. BARNGA was introduced?
 - b. You first began the game?
 - c. The rules were taken away?
 - d. You had to move?
 - e. You were playing with a new table?

- 2) Did what you were thinking and feeling change during play?
- 3) What were your greatest successes and frustrations?
- 4) If the rules come up, press for other frustrations, too

Let's Debrief P. 2 (Applied)

20 mins

Lead the second debrief

- 1) Some possible problems to highlight that arose during the game:
 - a. Each group did its best, but all had different sets of circumstances and ground rules.
 - b. Most discovered different rules but did not know exactly how they were different.
 - c. Even if you knew how rules were different, it was not clear how to bridge those differences.
 - d. Communicating with others is difficult and requires sensitivity and creativity.
 - e. When the differences are hidden or few, it may even be more difficult to resolve them than if they were many and obvious.
 - f. Despite many similarities, people have differences in the way they do things...you have to understand and reconcile those differences in order to function effectively in a group.
- 2) Ask students: What were other problems that arose during playing the game?
- 3) Split students into groups of three and have them take 10 minutes to answer the following questions:
 - a. What specific "real-life" situations does BARNGA simulate?
 - b. What does the simulation suggest about what to do when you are in this situation in the "real world"?
 - c. What were the underlying causes of the problems that arose in this session?
 - d. Have you ever had an experience where there was a rule difference that you did not know about? How did your view of things change once you became aware of it? In retrospect, how would you do things differently if you knew in this game?
 - e. When are you all likely to encounter situations in the real world like BARNGA? What would you like to happen when you next experience 'rule' differences? How will you increase the likelihood of having a positive experience?
- 4) Bring the class back together as a full group and have students share out from group conversations:
 - a. What interesting things did you discuss? What was surprising?
 - b. What did you think the simulation suggests about the "real world"?
 - c. What do you think the simulation teaches us about communication and conflict?
 - d. Ask - How is BARNGA related to this course?

Let's Debrief P. 3 (Takeaways)

5 mins

- 1) Give each student an index card and have them write down one important thing they learned from BARNGA.
- 2) Collect cards and re-distribute them randomly.

3) Go around and ask each student to read out loud the card they now have.

Closing

5 mins

1) Thank everyone for their participation in playing BARNGA.

2) Reiterate certain points and takeaways from the debrief.

3) Emphasize applicability to the course.

1

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.
Players	There are generally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Spades are trump. If a player does not have a card in the requested suit, (s)he can play a spade. This is called "trumping". The strongest spade played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

2

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.
Players	There are 2enerally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	There is no trump in this game.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

3

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the strongest card.
Players	There are generally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Spades are trump. If a player does not have a card in the requested suit, (s)he can play a spade. This is called "trumping". The strongest spade played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

4

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the strongest card.
Players	There are 2enerally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). Ha player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Spades are trump. When it is his/her turn, a player can decide to play a spade, even if (s)he has a card in the requested suit. This is called "trumping". The strongest spade played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

5

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.
Players	There are 2enerally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Spades are trump. When it is his/her turn, a player can decide to play a spade, even if (s)he has a card in the requested suit. This is called "trumping". The stron2est spade played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

6

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.
Players	There are generally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Diamonds are trump. When it is his/her turn, a player can decide to play a diamond, even if (s)he has a card in the requested suit. This is called "trumping". The strongest diamond played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

7

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the strongest card.
Players	There are generally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Diamonds are trump. When it is his/her turn, a player can decide to play a diamond, even if (s)he has a card in the requested suit. This is called "trumping". The strongest diamond played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

8

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the strongest card.
Players	There are generally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Diamonds are trump. If a player does not have a card in the requested suit, (s)he can play a diamond. This is called "trumping". The strongest diamond played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

9

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.
Players	There are generally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	There is no trump in this game.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

10

Cards	You need 28 cards to play the game: cards from each suit between 2 and 7, and the ace. The ace is the weakest card.
Players	There are 2enerally 3 to 4 players per table.
Dealing the cards	One player shuffles the cards and deals them out one at a time. Each player receives between 4 and 7 cards, depending on how many players there are.
Starting the game	The person who is at the left of the dealer plays first. The others take turns laying down one card each. These cards together make what is called a trick. It is possible that some players may not have any cards left to play for the last trick.
Taking a trick	The person who has played the strongest card takes the trick and sets it aside.
The next round	The person who took the trick starts the next round. This is repeated until all cards have been played.
Following suit	The person who starts the round can play a card of any suit. The other players must follow suit (play a card of the same suit if they have one). If a player does not have a card of the same suit, (s)he plays any other card. The trick is taken by the strongest card of the correct suit.
Trump	Diamonds are trump. If a player does not have a card in the requested suit, (s)he can play a diamond. This is called "trumping". The strongest diamond played takes the trick.
The end of the game	The game ends when all cards have been played. The player with the most tricks wins the game. The player with the least tricks loses.

APPENDIX 2

INSTRUCTIONS FOR THE TOURNAMENT

You will have approximately five minutes to study the rules of the card game and to practice in silence. Throughout the practice period and the game, all verbal and written communication is forbidden. You may draw or use gestures, but you may not speak or write.

You must learn the rules of the game by heart because once the five minutes are up, you must hand in your copy of the rules. Once all copies have been gathered, the tournament will begin.

The tournament will consist of several rounds. For each round, there will be a winner and a loser.

The winner of a hand is the person who has taken the most tricks. If there are players who have not finished their hand at the end of the round, the winner is the person who has taken the most tricks until that point. The person who won the most hands during a round is the winner of the round. A round consists of several hands.

Each round will be a few minutes long.

At the end of the round, players will change tables. The player who has won the most hands moves up to the next highest table. (For example, the winner at table 1 moves to table 2.) Look at the table numbers carefully.

The player with the lowest number of hands goes to the next lowest table. (For example, the loser from table 3 moves to table 2.)

The other players stay where they are.

The tables with the highest and lowest numbers (tables 1 and 10) are the exception. The player from the last table who loses stays at that table as does the winner from the last table.

The outcome of a tie will be decided based on the alphabetical order of the players' first names.



BRIEF ENCOUNTERS

Through a simulation game, participants will experience what it is like to confront and deal with a culture highly different from their own.

Science fiction fans will recognize a familiar theme as they participate in this simulation. Many science fiction authors have explored how humans will behave when we meet an alien race for the first time. "Brief Encounters" brings the question closer to home and asks students to explore the interaction of two cultures, one outgoing and casual, the other more reserved and formal, with very different social norms.

Objectives

- Students will gain skills in observing and describing behaviors.
- Students will develop an understanding of how our cultural values influence the way we view other groups.

Materials

- A whistle and a timer to help you pace the game
- Recorded music

Procedures

1. Remove all furniture from the center of the classroom. People will need space to move around.
2. Divide the participants into three groups. Two groups should be about the same size and should have roughly equal numbers of males and females, if possible. A smaller group of two to three students will act as observers.
3. Tell the observers that they will be watching closely as two different cultural groups interact. They may move among the participants, but they may not touch or speak to them. Their observations will help the class view the activity with a wider perspective during the debriefing.
4. Send the Pandya and Chispa groups to opposite corners of the room. Distribute copies of the Pandya cultural norms sheet to one group and the Chispa cultural norms sheet to the other group. Ask the members of each culture to read these sheets and to discuss their norms among themselves.
5. Visit the Pandyas and clarify their values. Emphasize the importance of staying in character. Emphasize that the male students should be chaperoned at all times. Remind them of their reluctance to initiate contacts with people of other cultures.
6. Visit the Chispas and clarify their values. Emphasize the importance of making several brief contacts rather than a few lengthy ones. Define a contact as eliciting a verbal or a nonverbal response from a member of the other culture. Remind them of their friendly, outgoing nature and their eagerness to meet people from other cultures.

7. If students ask about the scoring system that appears on the norms sheets, tell them you will discuss this aspect of the game during the debriefing. Actually, you will not keep score. The point systems are printed on the norm sheets to establish a reward system for "good" behavior as defined by each of the two cultures.
8. Announce that the two student groups have been invited to a party sponsored by an international student exchange organization. The party organizers hope the two groups will get acquainted and learn about each other. When students return to their home schools, they will present culture reports to their classmates. The students are welcome to mingle, dance, and talk.
9. Start the music and let the two cultures interact. The teacher and student observers should walk among the groups, looking for behaviors that can be described and discussed during debriefing.
10. After 10 to 12 minutes, blow the whistle to end the party. Ask the students to meet once more in opposite corners of the room and to make notes for their culture reports.
11. Give each group about 10 minutes to create a brief report. The Chispas' report will describe the Pandya behavior and values that their classmates might expect to encounter if they visited the Pandya nation. The Pandyas will create a similar description of the Chispas.
12. Ask a representative from the Chispas to present the group's report to the class. Then ask a representative from the Pandyas to read that group's norms sheet. Ask the Chispas to note how their reports compared to the Pandyas' norms sheet.
13. Repeat with a Pandya representative sharing the group's report on the Chispas.

Debriefing

Use the following questions to guide discussion of how our cultural biases influence the way we view other groups. Be sure to ask the observers for their views on the participants' attempts to communicate across cultures and to maintain cultural norms.

1. How did you feel about the behavior of the members of your own group? Of the other group? Did your group's culture report use positive, negative, or neutral terms to describe the other group?
2. How did your group organize to observe the norms of your culture? During the party, what did you do if a member of your culture did not observe a particular norm?
3. Did your group attempt to keep score during the game? What are the real-world rewards for following cultural norms?
4. Ask students to discuss whether they agree or disagree with each of the following statements:
 - People have difficulty describing the behaviors of other groups in nonjudgmental terms.
 - People acquire cultural norms fairly quickly.
 - People seldom question the cultural norms that are handed to them.
 - Most of the group's norms are maintained through peer pressure.
 - U.S. Americans tend to feel uncomfortable without eye contact, even though in many parts of the world, eye contact is considered impolite.

- The same behavior can be perceived differently depending on your group's norms. For example, the same behavior appears friendly to Chispas and pushy to Pandyas.
1. What are some real world situations that were illustrated during the game?
 2. Pandya women were instructed to speak for the Pandya men. In what real world situations does one group speak for another?
 3. How would the game be different for players if the Pandya men dominated the women?
 4. What would have happened if the two groups had been required to complete a science experiment or organize a field trip together?
 5. What would have happened if the party had lasted for the entire class period?
 6. What lessons from this activity would you want to keep in mind if you were going to spend time in an unfamiliar culture?

Extensions

1. Ask students to list as many examples of cross-cultural experiences as they can. Remind them that not all cross-cultural experiences take place in other countries, between people who speak foreign languages, or between people who come from different racial backgrounds. Attending worship services, for example, with a friend who holds different religious beliefs is a cross-cultural experience. Brainstorm ideas about what students can do to encourage clear communication in such situations.
2. If you are corresponding with a Peace Corps Volunteer, ask him or her to describe the typical conversational style of people in the host country. What adjustments did the Volunteer make to avoid misunderstandings in the host country?
3. This lesson could lead to a service-learning project. If you have a multicultural class or have international exchange students in your school, help your students develop a project to foster better understanding and communication. Some ideas for action are:
 - Conduct a survey to determine what communication difficulties, if any, exist among the students and between students and teachers;
 - Research the customs and culture of the groups that are represented in your class or school;
 - Plan a cultural awareness week;
 - Invite returned Peace Corps Volunteers or parents of international students to speak to your students and share information about the language(s), culture, and customs of their countries;
 - Develop a feature article or regular column in the student newspaper that introduces various peoples and cultures.

You Are a *Pandya*

PANDYA CULTURAL NORMS

- *Pandyas* prefer to interact with members of their own culture.
- *Pandyas* do not initiate conversation. They speak only when spoken to.
- *Pandyas* have very formal speech patterns. For example, they always use “sir” and “ma’am.”
- Among *Pandyas*, women have more status than men. Men are chaperoned by

Pandya women.

- *Pandya* men avoid eye contact with women from other cultures.
- *Pandya* men do not talk directly to women from other cultures. They respond through their chaperones.
- *Pandya* men can talk to men from other cultures. They can maintain eye contact with men from other cultures.

SCORING

- *Pandyas* lose 1 point for initiating conversations with anyone from another culture.
- *Pandya* men lose 2 points for talking directly to women from another culture.
- *Pandya* women gain 1 point each time they respond to a woman from another culture on behalf of a *Pandya* man.

You Are a *Chispa*

CHISPA CULTURAL NORMS

- *Chispas* are informal and friendly.
- Among *Chispas*, there is no gender discrimination. Men and women behave the same way.
- *Chispas* are outgoing. They love to make contact with people from other cultures.
- *Chispas* contacts are brief and casual.
- *Chispas* are democratic and call everyone by first name.
- *Chispas* value cross-gender contacts more than same-gender contacts.

SCORING

- *Chispas* get 1 point for making a same-gender contact.
- *Chispas* get 2 points for making a cross-gender contact.
- *Chispas* lose 5 points if they fail to make a cross-gender contact within one minute.

CHATTER

Students will discover that cultural norms heavily influence how we communicate.

Language is one of the most obvious and one of the most complicated defining features of a culture. And language—vocabulary, syntax, intonation—is but one aspect of the complex communication patterns that groups use to share meaning and experience. Kristyn Leftridge served as a Peace Corps Volunteer in Morocco from 1991 to 1992. In this example from the Peace Corps' collection of "Hello Data," she describes the difficulty of a simple greeting.

In Moroccan Arabic the standard basic greeting is "Salam oo-alley koom." It translates literally to "Peace be unto you." The appropriate response is "Oo-alley koom salam," meaning "And unto you peace." But knowing the words is not enough. Greetings in Morocco will go on for many minutes—sometimes up to half an hour—as the parties ask about each other's health, faith in Allah, families, work, etc. Moroccans will shake hands when greeting, touching the heart immediately after the handshake to show that the greeting is sincere. Sometimes instead of touching the heart, they will kiss their own hand after the handshake as a sign of particular esteem or affection. In the case of family or close friends, women greeting women and men greeting men will kiss each other's cheeks back and forth a few times. In the north, it's right cheek–left cheek–left cheek. In other parts of the country, it could be right–left–right, or right–left only. How much you kiss cheeks also depends on how much you like the person, or how long it's been since you've seen the person. The longer it's been, the more kisses are exchanged. Women and men who are not related never kiss.

"Chatter" is a simulation game that asks players to pay attention to the subtleties of communication and to discuss how these influence our perceptions of individuals and groups.

Materials

- A whistle and a timer to help you pace the game
- Etiquette sheets

Procedures

Print the etiquette sheets (see attachment) and cut them into strips.

1. Move the classroom furniture to the sides of the room so that the players have plenty of room to move around.
2. Help the students organize themselves into groups of four to six members. Select another group of three to four students to act as observers.

3. Shuffle the etiquette sheets and give one to each student. Ask the students to keep their sheets hidden from each other and to study them carefully.
4. Explain that they will be attending a party with guests from many different cultures. The etiquette sheets define the roles that students will play as they make small talk at the party. The observers will look for behaviors indicating frustration or special efforts participants make to understand the "rules" of communication.
5. Ask the members of each small group to talk with each other using the conversational rules described on their etiquette sheets. Students should not divulge the contents of their sheets. The teacher and the student observers should watch the groups as they converse, looking for behaviors to discuss during the debriefing.
6. Blow a whistle after seven to 10 minutes and ask the students to form themselves into new groups.
7. These groups should start a new conversation, with the students continuing to follow the instructions on their etiquette sheets. Again, the teacher and observers should watch the groups as they converse, looking for changes that might occur between the two sessions.
8. Blow the whistle again after another seven to 10 minutes and ask the students to stop talking.
9. Tell them that there are 12 different etiquette sheets and that it is possible for more than one person in each group to have the same sheet. Ask the students to think back silently about their conversations and to guess what instructions each player had on his or her sheet. After a brief pause, ask the participants to take turns telling their guesses to the rest of the groups. However, no student should confirm or deny anyone's guesses at this time.
10. Tell the participants that some etiquette sheets said, "Be yourself." Ask the students to try to guess if any member of the group was acting as himself or herself.
11. Ask the students to tell one another what their etiquette sheet said. Were the students' guesses accurate?

Debriefing

Use questions such as the following to guide discussion about the challenges of cross-cultural communication. Be sure to ask the student observers to share their observations of group and individual behavior to help give participants a broader view of the activity.

1. How did you feel about this exercise? Were you relieved or disappointed when it came to an end? Why?
2. What happened during the simulation? Did any of you feel embarrassed or frustrated during the conversations? What made you feel that way? Was it the way your etiquette sheet asked you to behave? Or the way someone else was instructed to behave? Why do you think you reacted the way you did?

3. Did you consider any of the behavior patterns in this exercise rude or offensive? If so, was it one of your behaviors or someone else's? Why did this behavior bother you?
4. What were the differences between your conversations in the first group and in the second group? Why do you think these differences occurred? Does this happen in real-life situations?
5. Did you correctly guess the etiquette-sheet behaviors at the conclusion of the activity?
6. Discuss the following statements. Ask students whether they agree or disagree with each statement. Ask them to use examples of their experiences from the game and from real life to support their opinions.

There is more to a conversation than just the words and sentences.

We tend to judge other people based on what we think is "normal."

Behaviors that we consider to be bizarre or rude may be acceptable or polite in other cultures.

Sometimes you may feel negative about another person because his or her conversational style seems strange.

After time, people get used to unusual behaviors and begin paying more attention to the topic of the conversation.

1. What real-world situations are represented in this game? What do the etiquette sheets represent?
2. Can you think of any conversational behaviors you exhibit that others might find distracting or strange? (Hint: Do teenagers have ways of communicating that adults don't understand?)
3. What might have happened if the conversations had lasted for 45 minutes instead of 10?
4. What would have happened if you had been asked to solve a homework problem with the other members of your group?
5. What advice would you give a friend who is about to participate in this activity for the first time?
6. What if you were to visit a foreign country? Based on your experiences during this activity, what are some things you could do to make communication easier?

“CHATTER” ETIQUETTE SHEETS

It is impolite to shout, so talk softly. Whisper. Even if people cannot hear you, do not raise your voice.

It is impolite to talk to more than one person at the same time. Always talk to a single person standing near you so that you can have a private conversation. Do not address your remarks to the group as a whole.

It is important to get others’ attention before you speak, so hold your hand above your head and snap your fingers before you make a statement or ask a question. That’s the polite way to get everyone’s attention.

It is impolite to crowd people, so maintain your distance. Stand away so that there is at least an arm’s length between you and the nearest person. If anyone gets too close to you, back off until you have achieved the required distance.

It is friendly to share your thoughts and feelings without any inhibition, so make several self-disclosure statements. Describe your intimate feelings about different subjects. Ask personal questions of the other members of the group.

It is impolite to stare at people, so avoid eye contact. Look at the floor or the speaker’s shoes. Do not look at the speaker’s face.

It is polite and reassuring to reach out and touch someone. Touch people on the arm or the shoulder when you speak to them.

It is important to show your enthusiasm, so jump in before other speakers have finished their sentences and add your ideas. Remember, it is rude to hold back your thoughts.






It is impolite to speak impulsively. Whenever somebody asks you a question, silently count to seven before you give an answer.

It is impolite to be aloof from others. Stand close to others until you nearly touch them. If someone backs off, keep moving closer.

Be yourself! Behave as you would normally behave at an informal party.

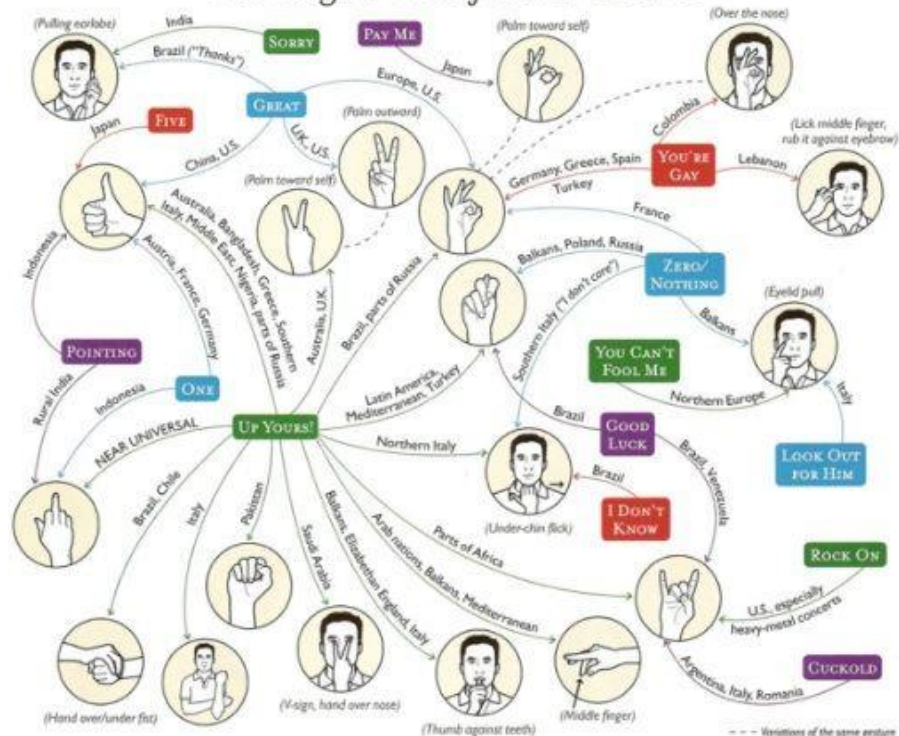
IDIOMS AND EXPRESSIONS - GUESS THE MEANING??

Language	Original	Literal translation	What does it mean?
	Morgenstund hat Gold im Mund.	The morning hour has gold in its mouth.	
	Coûter les yeux de la tête.	To cost the eyes of the head.	
	Tomar el pelo.	To grab someone's hair.	
	手のひらを返す (Te no hira wo kaesu).	To turn over the palm of your hand.	
	Skägget i brevlådan.	Caught with your beard in a mailbox.	
	At-Tikraar yu' allem al- Himaar	Repetition teaches the donkey.	
	Jedním uchem tam, druhým ven.	Like water on a duck's back.	
	Gooreto gom kon!	Go lose your grave!	
	Lyja kirviais.	It's raining axes.	
	Over koetjes en kalfjes praten.	To talk about little cows and little calves.	
	Mieć muchy w nosie.	To have flies up one's nose.	
	Ogni morte di papa.	Every death of a pope.	
	抛砖引玉 (pāo zhuān yǐn yù).	To cast a brick to attract jade.	
	Det är ingen ko på isen	"There's no cow on the ice"	
	SOF HA'OLAM,	"At the end of the world, turn left"	

	SMOLAH		
	ชาติหน้าตอนบาย ๆ Bǎy wən hñùng nı kār̄k ləb chāti mā keid kħxng khun		“One afternoon in your next reincarnation.”
	당근이지! (DANG-GEUN I-JI)		“It's a carrot”
	Pagar o pato		“Pay the duck.”
	Finns det hjärterum så finns det stjärterum.		If there is room in the heart, there is room for the butt.
	Nie mój cyrk, nie moje małpy		Not my circus, not my monkeys

Etiquette 101: Hand Gestures












































The Tangled Web of Hand Gestures



Answers

Language	Original	Literal translation	What does it mean?
German	Morgenstund hat Gold im Mund.	The morning hour has gold in its mouth.	The early bird gets the worm.
French	Coûter les yeux de la tête.	To cost the eyes of the head.	To cost an arm and a leg.
Spanish	Tomar el pelo.	To grab someone's hair.	To pull someone's leg.
Japanese	手のひらを返す (Te no hira wo kaesu).	To turn over the palm of your hand.	To turn a cold shoulder.
Swedish	Skägget i brevlådan.	Caught with your beard in a mailbox.	To be caught with your pants down.
Arabic	At-Tikraar yu' allem al-Himaar	Repetition teaches the donkey.	Practice makes perfect.
Czech	Jedním uchem tam, druhým ven.	Like water on a duck's back.	In one ear, out the other.
Farsi	Gooreto gom kon!	Go lose your grave!	Get the hell out of here!
Lithuanian	Lyja kirviais.	It's raining axes.	It's raining cats and dogs.
Dutch	Over koetjes en kalfjes praten.	To talk about little cows and little calves.	Small talk.
Polish	Mieć muchy w nosie.	To have flies up one's nose.	To have one's panties/knickers in a twist.
Italian	Ogni morte di papa.	Every death of a pope.	Once in a Blue Moon.
Chinese	抛砖引玉 (pāo zhuān yǐn yù).	To cast a brick to attract jade.	Tossing in an idea.
Finnish	Det är ingen ko på isen	"There's no cow on the ice"	Don't worry
Hebrew	SOF HA'OLAM, SMOLAH	"At the end of the world, turn left"	It's in the middle of nowhere
Thai	ชาติหน้าตอนบ่าย ๆ Bāy wạn hñung ni kārkh lạb chāti mā keid khxng khun	"One afternoon in your next reincarnation."	"It's never going to happen."
Korean	당근이지! (DANG-GEUN I-JI)	"It's a carrot"	It's obvious
Portugese	Pagar o pato	"Pay the duck."	"To take the blame for something you did not do."

Swedish	Finns det hjärterum så finns det stjärterum.	If there is room in the heart, there is room for the butt.	If we care about you, we'll make room for you to join us.
Polish	Nie mój cyrk, nie moje małpy	Not my circus, not my monkeys	Not my problem

Values	EGYPTIAN		SEMITIC	LATER EQUIVALENTS.		
	Hieroglyphic	Hieratic.	Phœnician	Greek	Roman.	Hebrew
<i>a</i>	eagle	 		Α	A	א
<i>b</i>	crane	 		Β	B	ב
<i>k (g)</i>	throne	 	 	Γ	C	ג
<i>t (d)</i>	hand	 	 	Δ	D	ד
<i>h</i>	mæander	 		Ε	E	ה
<i>f</i>	cerastes	 	 	Υ	F	ו
<i>z</i>	duck	 		Ζ	Z	ז
<i>χ (kh)</i>	sieve	 		Η	H	ח
<i>θ (th)</i>	tongs	 		Θ	...	ט
<i>i</i>	parallels	 		Ι	I	י
<i>k</i>	bowl	 		Κ	K	כ
<i>l</i>	lioness	 	 	Λ	L	ל
<i>m</i>	owl	 		Μ	M	מ
<i>n</i>	water	 		Ν	N	נ
<i>s</i>	chairback	 		Ξ	X	ס

THE JAPANESE DEPARTMENT STORE / VALUES LENS ACTIVITY

Objectives:

- To develop the ability to more readily learn about another culture, by practicing the skills of observation and critical thinking.
- To enhance understanding of another culture eg. Japanese (and perhaps how it relates to working more effectively, or how it can help us learn to live more enjoyably and successfully).

How-Tos:

1. Introduce the idea that observable behavior provides important clues to what people hold dear—their values, assumptions, and "common sense." Provide a few simple examples to illustrate the concept.
2. Project or pass out a copy of the department store illustration. Explain that spaces can also teach us a lot about what is important to people. Space provides an important clue to the human psyche. Give participants a few moments to look at the illustration.
3. Give participants an example of how the observable can teach us about deeper culture. For example, you could say "Both ends of the store are devoted to food—two basement floors, and the top floor and roof. In addition to these, there are coffee shops and restaurants (lower floors), and regional foodstuffs (top floor). Food is obviously important. But "food" is a necessity, not a societal value. What is your best guess about why food would be so important to the Japanese shopper?" Answers may include such values as socializing, relationship building, and family. The wealth of food offerings in a Japanese department store can help us realize that relationships and social time together must be key aspects of building trust and accomplishing what needs to get done with many Japanese people.
4. Ask participants to read the descriptions of each floor of the store and take note of what appears to them to be important to the people who shop here and the people who run the store. Why would they design the store the way they have? What are their observations, and what might be the underlying values motivating that particular use of space? Participants can work alone first, and then pair up or form small groups.
5. Once each pair or small group has identified two or three values linked with use of space, explain to them that culture is a pattern of behavior and values shared by a group of people. Every culture has a central tendency (draw a bell curve to illustrate). What this means is that no one person is a "typical" Japanese, but that many Japanese will share certain values or characteristics. Some Japanese will be at one end of the bell curve/central tendency; other Japanese at the other end. Thus,

there are huge individual variations, yet most people who have grown up in Japan will be affected by core Japanese cultural values. Explain that any list of values, any cultural group tendencies, therefore do not necessarily apply to each member of the culture, and they often apply in unique ways.

6. Pass out a Japanese Values Lens (attached). Explain that the magnifying glass is a metaphor—a lens through which we view the people, spaces and events around us. For some Japanese, one or another of the colors in this lens may be very pronounced, a deep color that affects nearly everything they see. On the other hand, a few of the values may for them be very light or even clear—those values do not influence the way in which they look at the world. Right now we are going to use the Lens to look at the department store, to see if you can pick up a few more clues to culture. (Note: the Lens itself, what you will copy for participants, contains only very brief descriptions of the values and their negative perceptions. Looking at the department store, what do you see in that space that resonates with the values illustrated in your Lens?)
7. After each pair or group has identified another couple of values linked with use of space, ask each group to report one of their findings to the large group. Keep going around until participants have shared all their unique ideas. You may find that participants link behavior to values in a way that doesn't quite fit the culture you are teaching them. Be prepared to respond to this. For example, US Americans might say there are so many food outlets in the department store because efficiency and convenience are valued. These may be more US American values than they are Japanese, so you could explain how most people look at the world through our only values lenses, explain the frequent gap between intention and perception, and explain the fact that different values can manifest in similar behavior, while similar values can manifest in very different behavior. It makes the process of detecting culture all that more challenging! Maintain a list of value/behavior pairs to help participants feel the material has been summarized.
8. Finally, facilitate an application discussion. The questions you ask participants will depend on why they need to know about Japanese culture. Questions could include, for example:
 - "Looking at this list of key Japanese values that we have generated, are there some that are exciting to you, that you would look forward to experiencing if live or work in Japan?"
 - Are there values that you are fairly sure will challenge you, that run contrary to who you are and how you like to be? Which ones? How?
 - Sometimes when we journey across cultures, we may experience someone else's value (e.g., "harmony") as exactly the opposite, meaning that their intent causes the opposite effect. Did anything about the department store set-up surprise you or seem not to fit with the values in the lens?

- Can you imagine ways in which adding one of these value that you do not currently hold to your repertoire...not replacing your existing values, but supplementing them, might benefit you?
- Think about the job you have to do. Think about how you would normally approach it. Then, think about how your normal approach might be perceived by someone holding the values on this Lens. How would your approach be perceived? How might you modify your approach in order to better achieve your objectives?

DISCOVER JAPANESE CULTURAL VALUES

Do you know the cultural and moral values of the Japanese? In this article, we are going to see some cultural values that are seen and taught in moral learning classes in Japanese schools and also in everyday life.

Like everyone else, the Japanese are individual, each with their own ways of life, hopes and desires. Still, there is a certain popular pattern that can define the Japanese lifestyle that we are going to cover in this article.

HOW DO JAPANESE VIEW THEIR CULTURAL VALUES?

Cultural values are highly regarded in Japanese society, although it is not the total reality, it is much more visible to find these Japanese cultural values to be applied in Japan than other countries that have their cultural values. We know this because Japanese people follow the rules to the letter, whether they like it or not.



As the Japanese have suffered many difficulties over the years, their history is considered a major factor in the basis of their values. Some Japanese traditions are based on their deep cultural roots in the Confucianism and in the Buddhist and Shinto religions.

Nature is also highly valued in Japanese culture. The main Japanese values are seen through the meticulous care they put into gardening and landscaping.

JAPAN'S CULTURAL VALUES RELATED TO BEHAVIOR

Self-control and self-discipline - The Japanese will try to maintain their self-control and self-discipline, no matter what. They are able to hide feelings, emotions and reactions in any critical situation. Self-discipline is the ability to seek what is considered correct despite temptations to do otherwise.



Endurance and patience they are the foundation of a good member of society. That means letting go of your own desires and doing what is expected of you. Japanese people tend to try to find an appropriate way to adapt their own desires to the demands of others and thus avoid offending or harming their image and others.

Silence - In Japanese culture, those who speak very little are considered credible. Your non-verbal cues and communication are more important than verbal communication. They believe that indirect language creates social harmony.

The mouth is the cause of the calamity.

JAPANESE VALUES INVOLVING SOCIAL LIFE AND UNITY

Think first about how your actions will affect others around you.

- The group is stronger than the individual.
- Group harmony comes before individual needs;
- Don't stand out, know your place, don't try to change how things are done;
- Form and process are more important than results;
- Harmony is understood to mean avoiding direct confrontations in daily life;



Social hierarchy and respect for age - We owe a lot to our elderly people. As such, they must be respected, valued and considered first.



Don't question people "above you" (teachers, bosses, politicians, people from certain families and professions, etc.);

Show gratitude in everything you do. Despite your own talents and hard work, any success you have would not be possible without the kindness and help of others.

THE **family** it is significantly valued in its social point of view. Family members are always placed before others in society.

THE **education** is highly valued in Japanese society. This usually defines the person's social position and status.

The Prego that stands out is the first to be hammered



JAPANESE VALUES INVOLVING THE ORGANIZATION

Life is contained in all things, even objects. Therefore, use objects in such a way that meets your full potential.

- Don't waste food;
- Reuse old objects;
- Keep your environment clean and tidy;

All things are connected. A disorganized and disharmonious environment leads to a disorganized mind and conflict.

Subtlety in all forms is harmonious and contributes to the general good. Aesthetic expression, opinions, business - everything must be conducted with discretion and decorum.

Striving for perfection. This value is responsible for the high level of quality and service in Japan. The Japanese strive to do everything in the right and perfect way, they know that it is not always possible.



WHAT CAN WE CONCLUDE FROM JAPAN'S CULTURAL VALUES?

There are values that are significantly used to build and maintain a social and commercial relationship. The Japanese are informed and prepared to apply reciprocity, harmony and organization.

If we are to summarize Japanese cultural values we can list:

- **Harmony** - 調和 (chōwa);
- **Collective** - 集團主義 (shūdanshugi);
- **Hierarchy** - 序列の秩序 (joretsu no titsujo);
- **Impermanence** - 無常觀 (mujōkan);
- **Respect for elders** - 年配者尊敬 (nempaisha sonkei);

Of course, many other values can end up being left out, as there are thousands of Japanese ideas, codes, lessons and sayings that we can apply to our lives. What did you think of Japan's cultural values? Do you remember one that was not mentioned?

PERSONAL REFLECTION - MY CULTURAL STORY

Take some time to reflect on your own personal elements about culture:



CULTURAL INTERVIEW QUESTIONS...

1. What is your definition of “culture?”
2. How do you define “family?”
3. Who holds the most “status” in your family? Why?
4. How do you define success?
5. Do you consider your parents to be successful?
6. How important is education in your family?
7. Is punctuality important to you? Why or why not?
8. What is the most important meal of the day?
9. Do you eat foods that are indigenous to your culture? Why or why not? If you answered yes, name some of the foods that you eat. If you answered no, what types of foods do you eat?
10. Did you ever live with your grandparents or extended family?
11. Do you actively participate in an organized religion?
12. How important is religion in your family? Why ?
13. If religion is important in your family, do you plan to pass this on to your children? Why or why not?

14. Are the roles of men and women specifically defined in your family? If so, what are they?
15. Do you have any eating habits/rituals that are specific to your culture?
16. Define and describe the most important (or most celebrated) holiday of your culture.
17. If you are from a culture that speaks English as a second language, do you speak your native language? If not, why? If so, will you teach your native language to any children you have?
18. How is physical contact viewed in your culture?
19. What is considered most disrespectful in your culture?
20. What is considered most respectful in your culture?
21. What would you say is, from your perspective, the most commonly held misconception about people of your culture?
22. Have you ever experienced racism? In what form?
23. What can be done about racism and prejudice, in your opinion?
24. Do young people today have a sense of culture?
25. What is the best thing about living here?
26. What is the worst thing about living here?
27. Have you ever felt excluded based on your gender or culture?
28. Do you remember excluding others based on Culture or Gender?

