What is culturally responsive teaching? A look at three doctoral studies

KI Wing-wah

Hraskww@hku.hk

April 2016

Abstract

- The talk reviews a number of studies carried out about teaching language to ethnic minorities in Hong Kong and highlights the importance of a cultural responsive and empowering approach to it. The studies reveal emotional and practical challenges faced by schools, teachers, students and families, and their agency and methods used in overcoming the various hurdles. The studies on one hand indicated that school level curriculum innovation and teachers' and students' transformative experiences are crucial; yet on the other hand that the effectiveness has very much been constrained by the language education policy held fast by the authority.

- 1st Doctoral Study

- **Understanding Language Teacher's culturally responsive teaching self-efficacy and its enhancement through learning studies in Chinese reading with young Chinese language learners**

  – PhD Thesis BY WONG Wing Yee, HKU 2014

  – This thesis focuses on the issue of culturally responsive teaching self-efficacy (CRTSE) of teachers.

  – Study I validated and apply a 40-item (CRTSE) Scale for language teachers teaching Chinese as L2 in Hong Kong.

  – Study II studied the use of Learning Study based on variation theory in enhancing teacher's CRTSE.

Self-efficacy in Culturally Responsive Teaching

- Teacher's self-efficacy is the teacher's belief on whether he or she is able to bring about a desired outcome in students' learning, even when the students are unmotivated and difficult (Bandura, 1977; Tschannen-Moran & Hoy, 2001).
  - clarifications: efficacy vs competence and self-confidence
- The study is about Teacher's efficacy in a specific domain – to understand Chinese language teacher's teaching self-efficacy on teaching Chinese as a L2 in culturally diverse classrooms in Hong Kong.
- As Keengwe (2010) stated, awareness, acceptance, tolerance and mutual understanding on cultural difference are required in a cross-cultural interaction.

Knowing & Understanding

- Ladson-Billings (2001) claimed that immigrant students are often labeled as persons with cultural deprivation or disadvantages, regardless the fact that they are actually from families of different cultural backgrounds or social economic statuses.

- In addition, many studies in western countries had shown that teachers generally have low expectation on the academic achievement of students from diverse cultural background (Grant, 1989; Haberman, 1989; Nieto, 2000). The learners are often bored with low level drill and practice tasks with little intellectual content. The relationship between teacher's low expectation and students' low academic achievement was proved to be significant (Burt, Ortlieb & Cheek, 2013).

- Students' academic performance might fail if teachers could not recognize the cultural difference and characteristics that new knowledge and skills could be built upon (Nieto & Bode, 2008).

- Watkins and Noble's study (2008) also addressed the importance of awareness on students' different learning styles when designing pedagogy.

Cultural frame of reference (1)

- According to Gay (2000), CRT approach is defined as using the cultural knowledge, prior experiences, frames of reference, and performance styles of students with diverse cultural background so that learning can be perceived as more meaningful and related to their life.

- As Gay (2000) pinpointed, the cultural frame of reference used in teaching and instructional strategies was the main focus of the Cultural Responsive Teaching (CRT) approach. (Examples?)

- To address the learning needs of students from EMs, cultural elements were used as a frame of reference to foster the learning of new knowledge, skills and attitudes.

- As a result, students' cultural identity was recognized and valued, whilst life experience was validated for construction of new knowledge.

Cultural frame of reference (2)

- Empirical studies - students showed more interest in learning, learnt with ease and depth, and regarded learning as more meaningful when their prior experiences and cultural frame of reference were included in teaching. (Au & Kawakami, 1994; Spindler & Spindler, 1994; Gay, 2000)

- In Cummins' later study (2001), it was shown that when students' confidence and motivation were enhanced, their cultural identities would be reinforced during learning.
  - Add a word on the ideal kind of identity I came across

- The second language curriculum design should consider its message focus, language focus and action focus from the *social situation of the learner*.

- CRT is believed to be an effective approach that can facilitate students' learning and foster the psychological well-being of EM students for learning.

Study 1: The Culturally Responsive Teaching Self-Efficacy (CRTSE) Scale

- The 40-item CRTSE scale was developed by Siwatu in 2007 to examine pre-service teacher's self-efficacy on the CRT approach in the Midwest of United States, in handling students with diverse cultures. (Siwatu, 2006; 2007).

- In this Hong Kong study, a Chinese version of the CRTSE scale was created and validated, and applied with 166 Chinese language teachers of CLLs in Hong Kong.

- The mean of total score of CRTSE among participants in this Hong Kong study (Mean=63.78; S.D.=11.69) was found to be lower than that obtained in Siwatu's study (Mean=84.05; S.D.=8.55) in 2007.

- Exploratory Factor Analysis of the results from the Chinese CRTSE scale in this Hong Kong study showed a 5-factor structure (in contrast to the 1-factor structure in USA).

- Among the 5 factors, the factor 'Teaching to Accommodate Diversity ' and the factor 'Awareness of Cultural Difference' are separated, and the latter got the lowest mean score and highest standard deviation.

Construct validity of the Chinese CRTSE Scale was examined by Exploratory Factor Analysis (EFA).

	$\overline{X}$	SD
Factor 1: Teaching to Accommodate Diversity		
• **Collect information on areas where students are academically strong in**		
• **Revise teaching instructions according to students' needs**	67.1	11.8
• **Adopt different evaluation methods to evaluate students' learning**		
• **And some other items**		
Factor 2: Awareness of Cultural Difference		
• **Identify how students of different language background are prejudiced in uniform tests**		
• **Use the learning preference inventory to collect data on how students like to learn**	48.9	18.9
• **Identify how students of different cultural background are prejudiced in uniform tests**		
• And some other items		
Factor 3: Development of Positive and Trusting Relationship		
• **Help students establish a positive relationship with their classmates**		
• **Help student to perceive that they are important members inside the classroom**	68.9	11.9
• **Establish a personal relationship with students**		
• And other items		
Factor 4: Communication with Parents		
• **Communicate with parents of non-Chinese speaking students on their children's achievements**		
• **Organize parent-teacher meetings which will not bring discomfort to parents**	69.4	18.4
• **Communicate with parents on students' progress**		
• And other items		
Factor 5: School-based Curriculum Development		
• **Evaluate critically if the school curriculum has negatively enforced cultural preconception**		
• **Design the lesson to display how different cultures apply their contributions**	62.8	14.7
• **Revise teaching materials to enable them to better interpret different cultures**		
• And other items		

Study II: enhancing teachers' CRTSE through Learning study on reading with Chinese L2 learners

- School based curriculum – based on a unit designed by Dr Cheung Wai Ming
  - That make use of multiple versions of the Story of Cinderella
  - an English Cinderella & a Chinese Cinderella
    - clarification: not the same story in English and Chinese language; both stories are in Chinese, but in two different cultural context)
  - and finally Cinderella in the students' home countries
    - to be done by the students
- 2 teachers in a school working together
  - a fresh teacher with more experience in teaching Chinese as L2;
  - a more seasoned teacher in teaching Chinese to L1 learners, but new in teaching L2 learners
- Sharing their ideas and reflections while doing and improving the same unit across two years
  - How their understanding in Chinese as L2 language teaching developed
  - How their understanding of the cultures of the learners developed
  - How they learn from each other in developing culturally responsive teaching
- With Dr Cheung and her research student as collaborators
- and simulation from variation theory of learning that says
  - variations (such different kinds of contrast) can help discernment and new awareness
  - Both teachers and students can learn through variations

Drawing the Chinese Cinderella according to the text		Comparing the appearance of the Chinese Cinderella in the video	
Ta:	Okay! She looks like a Chinese lady, that means she doesn't look like a foreigner. Great! She has black and long hair, is it correct?	Tb:	She is the Cinderella in China! Do you think she is beautiful?
S59:	Correct.	S24:	Very beautiful!
Ta:	Thin and long eyebrows. Is it correct?	Tb:	Is she more beautiful than the Cinderella in England? Okay, let's vote. Who think the Cinderella in China is more beautiful? And who think the Cinderella in England is more beautiful?
S60:	No.		
Ta:	It seems not very correct for the eyebrows.	S25:	Cinderella in China!
S61:	Miss! She didn't draw it.	Tb:	Yes, why? (Teacher put a tick next to the name of Cinderella in China, and write the name of the Cinderella in England next to it.)
Ta:	How should a thin and long eyebrows look like? (Ta drew the eyebrows on student's drawing) Is it like this? It should be thin and long. Someone should have eyebrows like this.		
		S26:	Because she is beautiful, she is an Asian.
		Tb:	Oh, I see! It's because you are Asian! Who is Asian please raise your hand? (Many students raised their hands.) Oh! That's why, you all like the Cinderella in China.

Literal/Objective meaning and Cultural/Personal meaning

- **Ta:**
- The focus was on description of appearance and clothing. I thought the students could do well, because they were in a class with higher proficiency. I asked them to write a passage on appearance description, and found that they used the same sentence pattern again and again. They could seldom write something more than the pattern they learnt.
- Now, if I will teach the same lesson again, I will ask students to find out the differences [and similarities] between the two versions when teaching the Cinderella in China version. I won't teach all over again. When I touch on the Cinderella in China version, I will ask if there is any difference they have spotted out. It's because the two versions were too similar to be taught all over again.

- ## **Tb:**

- [My students] stressed the sound of characters, they marked the sound of characters one by one. It was until one day, I realized I could never finish the whole passage with this approach. I told my students, I am now going to tell you the whole story first…Why do I do so? It's because I want my students to have a whole picture of the story. They could then follow and understand that it is a passage, and not a group of sounds to be learnt. It was not enough to learn the sound of each character, they have to know the story.

- …[My students] are really interested in appearance, but they did not like describing it with Chinese [just for its own sake]. When you open their file you could find many different faces [and their description] inside…So I think there is no problem for them to learn appearance description, only that we had to make relevant preparations before the lesson.

- **Ta:**
- Knowledge of my students' culture…I have some knowledge before, so I have some basic understanding … I do not just teach Chinese culture during the lessons, … related to Chinese culture, I ask about their cultures at the same time. This might elicit sharing from the students' side. There has been some interesting discussion points about their cultures.
- They talked about interesting things in their cultures, I think it's interesting, and are impressed. The way they dress, the wedding ceremony, etc… I am interested to know, I'd also like to understand the differences on festivals among different cultures. This helped to engage and arouse their interest on learning.

- **Tb:**

- Giving examples that are familiar to students from diverse cultural backgrounds, it doesn't imply that the examples are from their own cultures. Pop culture, such as Korean pop culture, those handsome Korean guy…People from all over the world are attracted to them. I can share with them in class.

- Tb: For example, there is a Slum in the Indian version of Cinderella, the students made this on their own. The students do not think it's a negative image of their country, they don't think it's poor and under-developed. Why do I think on the contrary? That's why I think I do not have the ability to critically examine on such cultural stereotypes.

- Tb: It's because there is not much difference among the students, and I started to tune myself to their mindset, so it's easier to connect with students, yes, the difference does not exist now.

- Tb:

- For the drama after teaching Cinderella, I divided students into groups according to their cultural background, that is young CLLs from the Philippines were grouped together to perform a Cinderella in the Filipino version, their content was of rich Filipino culture, with mango, bat, farming, etc. Young CLLs from India were grouped to perform a Cinderella in Indian version, the content was again very rich of Indian culture, with Slum and other characteristics from India.

- So through the learning community, they collected information to perform the drama. They should understand more about their own cultures. But the knowledge only limited to their own cultures.

- Maybe later I will ask students with Indian background to perform a drama with Filipino background, and students with Filipino background perform one with Pakistani background, it might be interesting…

- Yes I understand more now, so I tune myself, instead of tuning them to be localized…

- **Closing remarks:**
- The mastery and vicarious experience facilitated teacher's development of awareness and accommodation of teaching towards cultural diversity.
- The collaborative nature of Learning Study also fostered teacher's self-reflection and assimilation of cultural diversity into the school-based curriculum.
- On the whole, both teachers took up a lot of thinking of the other through the 2 years.
- Importance of Literal/Objective meanings AND Cultural/Personal meanings
- the integration of awareness, accommodation, and assimilation were deemed to be of great importance to the CRT approach
- This corroborates the findings of Richards, Brown and Forde (2007) that CRT approach has personal, instructional and institutional dimensions.
- It involves emotions, cognition, as well as model of working and learning together

- **2nd Doctoral Study**

- **Empowering Low-Income Ethnic Minority Students in Hong Kong through Critical Pedagogy**

- **PhD thesis By Carlos Enrique SOTO PINEDA**

- **HKU, 2015,**

- Critical Pedagogy (CP) as a field is rooted in the Frankfurt School of Critical Theory which considered the changing nature of capitalism after World War II and "analyzed the mutating forms of domination that accompanied this change"

- Contemporary CP though, often traces its genesis to Brazil, and the work of educator Paulo Freire (Author of "Pedagogy of the Oppressed") in building literacy amongst poor rural farmers in the 1960s

- It is a pedagogy for liberation that teachers take reality not as fixed, but always in transformation, necessitating us to seek humanization through pursuits in self-affirmation, rather than dehumanization in hindering or exploiting others. Those who find themselves in a dehumanizing situation, the oppressed, must work to liberate themselves rather than have liberation done to them.

- It is a pedagogy for critical literacy and consciousness, that allows students to "read the world and the world at the same time". Literacy is not a technical act of manipulating words, but empowering tool for naming and questioning relations of power in their immediate environments, to develop new understandings and unlock possibilities for action.

- To reach this potential, CP discounts the "banking model" of education, in which teachers merely deposit knowledge into students without providing the means to develop a critical consciousness, an understanding of oneself as both an object and subject of history that moves one towards transformative action.

- **Soto, the researcher:**

- Every teacher has to create their own Critical Pedagogy Curriculum within his/her own context

- Generative Themes, Engaging Vehicles, Dialogic Praxis

- **School Document:**
- First of all, …their language abilities are still greatly varied. Some of our NCS students are locally born and raised, and received primary education from local primary schools in which the MOI was Cantonese. Therefore, these students are fluent in Cantonese and comparatively weak in English. Other NCS students are new comers to Hong Kong. Their competency in English is at best sufficient for simple conversations, while some cannot speak, read, or write any English.
- On the other hand, the Liberal Studies curriculum frequently requires students to have prior knowledge related to Hong Kong and China when considering issues in lessons. Our NCS students face a great difficulty, as they lack relevant knowledge related to Hong Kong and China. Even though some of them are born in Hong Kong, their social experience here has severely limited …

- **Soto, the researcher:**
- the school emphasizes filling students' gaps and deficiencies (Deficiency Theory) (Banking Model)

- **Teachers**
- Christine: Of course, it is the main pressure, okay. We still need to prepare them for the proper exam. We still need to help them to, catch up with the levels they should be in. …
- if we don't use the textbook, the parents will, uh, will say "Why you need my kids to buy the textbooks?" …we need to follow the scheme of work. So, we don't have much choice to decide, whether to use other materials from outside.
- Thomas: First of all, most of their family background is no good. I went to a student's home for visits and I discover that in that home, there is no TV, no computer. And inside the house, including the student, there should be about five to six brothers and sisters in total.
- Obviously, the mother do not know how to speak English or write English and the father is always absent in the house.

- **Soto, the researcher:**
- Lived realities of disadvantaged social class are not considered as a way to question Hong Kong's distribution of wealth, inequality, and notions of Hong Kong being highly developed, all topics that exist within the Liberal Studies official curriculum.

- Paula (another teacher) : Sometimes in class, they just totally ignore everything, because they think that, oh, I can write. Oh, you need — you tell me to write 200 words and then I just write 200 words, that's all. Students who could attain passing marks in listening and speaking exams didn't really think of how to improve or how to um, be — how to get higher marks in the writing because they didn't really pay attention to the structure of a paragraph and even a passage.

- What I bear in mind at that is that I really need to shape their thinking. Because for example—because as you mentioned before, many of our students came from the lower income families; they didn't really have a high expectation of themselves and even their parents as well. So what I want is that, I just want them to achieve more and to learn more in school because I can really imagine that maybe several years later, they can just go out and work. If they don't have any expectation and don't have any dream at all, they would not be able to be ah, successful person. …

- Well, as I mentioned before, both local [ethnic Chinese] and NCS students, they like to listen to my stories. And I also came from a lower income families.

- **What do you think?**

- **Soto, the researcher:**
- I wanted to demystify my feelings of shock to uncover Generative Themes,
  - the everyday experiences, conditions, and language that create boundaries and limits to one's human potential and become the problems to study with students (Freire, 2004),
- and to discover vehicles for engagement,
  - the cultural forms or activities from students' worlds facilitating investigation into generative themes (Duncan-Andrade and Morrell, 2008).
- Prepare the students to interview classmates on the playground with three questions that might shed light on their dreams, obstacles to find the generative themes.
  1. Do you have a dream?
  2. Do you think you can reach the dream in Hong Kong?
  3. Why or why not?
- Study their online investment of identity -- hybrid cultural and multimodal representation

My dreams are to be a pilot, to be a responsible person. The most important dream is to be a university graduate. (Will you reach your dreams in Hong Kong?) Yes, because I am hard working student, and the Hong Kong government fully support those who wish to study and are intelligent.

My dream is in future I want to be business woman because I love to earn money very much. I want to buy a big house, a car like BMW, Ferrari. Many kind of car I want to buy. (Will you reach your goal?) Of course I will reach it if I study hard. But I don't study hard, na.

Individualist view s

Physical manifestations of pain, despair, and longing were also present online with a fusion of cultures

Once, with my form three class, I conducted an impromptu survey. Students put their heads on their desks, and I asked for them to raise their hands if they had ever done any self harm such as cutting. In a class of 28 students, half raised their hands. I then asked how many knew someone who had committed self harm, and all raised their hands

Conflicts

- Several classes from forms one through four created "Where I'm From" poems using my sample poem and a template. The students' poems revealed much about
  - their likes (sports, music, video games, fast food),
  - expectations of themselves and expectations from their families,
  - feelings of alienation and conflict,
 - and with great variation in writing skills.

I'm from Happiness, Sad, & Anger
I'm from drinking
I'm from son
I'm from "Get lost"
I'm from McDonald's
I'm from Music
I'm from Love & Hate

I'm from the sound I hear from my neighbor is always fighting at night …
I'm from my parents saying study hard, sleep early, don't play too much games

- Students were surrounded by conflicts

- Education, conflict, love and social mobility emerged as Generative Themes salient in their lives

- If teachers attempt to use the 'banking model', and adhere to the narratives of individual effort, it is difficult to make sense of the EM students' complex aspirations, identities, conflicts and multi-modal practices and interests

- Despite the struggles students exhibited,
or perhaps because of these struggles,
many students also consumed bright and hopeful Bollywood films and stars.

- Bollywood films become invaluable vehicle for engagement.
  - "3 Idiots" : which challenges the banking model of education.
  - "Udaan" : 17-year old boy returns to live with his abusive father
  - "Taare Zameen Par" : 8-year old dyslexic boy expelled from school and then sent to a boarding school by his middle class parents.
- Investigate the films with students,
  on the generative theme of Education
  - ask them what kind of education they wanted,
  - how they learned, and
  - what it meant to be "able" within the context of school
- Gather print media on gender stereotypes, public vehicles decoration, and create a 'Who I am' project unit using vehicles for self-representation, to express on the generative theme of identity, aspiration and mobility.

- Ending classes with a mini-theatre in classroom and students presenting their posters to the audience of classmates and teachers.
- Students shared their aspirations, desire for social mobility, and interests in cricket, football, manga, Bollywood, and also love of their families and friends.
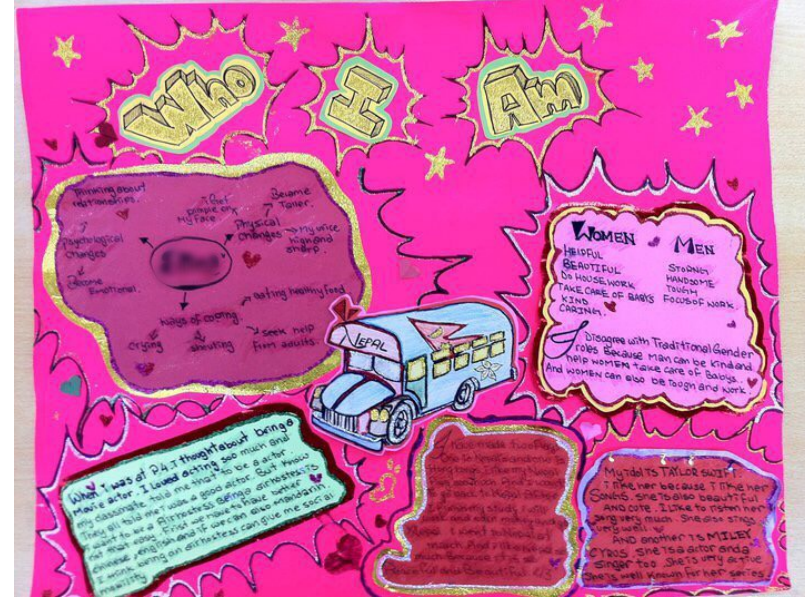
Reflection: After having me spend a year in their class, and studying in a unit under my lead, the students of Class 1A were empowered to complete project work, collaborate, conduct guided research, and share bits of their identities. They were given voice in the class, expressed themselves creatively, (Change from Transmission Pedagogy to Generative Pedagogy)

However, Transformative Pedagogy is yet to be reached -- Students is still dominated by narratives of individual hard work / failure, divorced from collective structural constrains, and the building of critique and solidarity to engage in changing them.

- Soto, the researcher moved to another school:

- In materializing my Critical Pedagogy (CP) further, I wanted to construct a challenging and rigorous multimodal curriculum that engaged students at their levels and had a focus on guiding students in understanding and addressing conflicts in their lives and communities, preparing to address conflicts in the present while simulating how they might handle conflicts in the future.

- Based on my experience at the first school, I knew I needed to building English academic literacy in students and expose them to reading, writing, and speaking a wide variety of text genres.

- Experience think aloud process; use thinking stems

- External connection and exposure

- **Form 1 units (Generative Themes)**
  - 1.Education,
  - 2. Teen Conflicts
  - 3. Elections,
  - 4. Multiple Intelligences
- **On the theme Election**: "I really want you to open up your mind"
  - When I talk about listening, I really want you to open up your mind and open up your heart…When we're learning about the elections, it's not just about learning about society. You guys need to think about what kind of leaders you want for your communities…What kind of leaders you guys want to be in the community, in Hong Kong, in your family, in your classroom.
- At this time in Hong Kong, a social movement for universal suffrage was growing, so we kept up with the news on this topic, and also studied when and how women around the world gained the right to vote. We looked at the women's suffrage movement in the United States, viewing protest posters and reading about the arguments used to justify granting the right to vote exclusively to men.

Girls should have suffrage,
Girls should have rights,
You told us that we couldn't vote,
So now we're gonna fight.
A leader we must choose,
For our ~~class (c,~~ Form!
Girls should also get to vote,
Cuz we're a community.
You said girls are emotional,
And we admit it too,
We are going through puberty,
So boys get emotional too.
You've listed lots of bad things 'bout girls,
but what about the boys?
They aren't very serious,
but instead they're full of joy.
Boys get angry easily,
And they usually start the fights,
Look at girls on the other hand,
We mostly try to do what's right.

- Extract 5.6 "You will enter a world full of unknown words"
  – written by a student

- I am going to tell you something you need to know about Mr. C.   Mr. C can be a little manipulative (search it up!)…He can also become very enraged.   When we don't clean up our classroom or when we're disrespecting others, you don't even want to know what's gonna happen. Once when I disrespected a student by teasing him, I got severely punished.   In Mr. C's you will have to do a lot of writing and reading. You will enter a world full of unknown words and stories in Mr. C's class. You will get to learn from variety of movie and stories. Well in the beginning of the school I felt worried that English would be hard.   I thought we would use textbooks and sit and study like most of the schools would do. In the beginning you may also feel like that but don't worry we seniors and teacher will help you.

- **The Theme on Education**
- Bollywood movie, "3 Idiots,"
- help them understand what philosophies and models of education exist,
  - Transmission pedagogy;
  - generative pedagogy;
  - transformative pedagogy
- so they could figure out what education they each wanted for themselves and their communities.
- It was also important for them to consider the role education played in reproducing existing conditions in their communities or changing them.

Transmission refers to banking models of education in which learning is a one-way transmission of information from textbook, to teacher, to students, a generative model of education consist of methods in which students and teachers co-construct knowledge, and a transformative pedagogy refers to models of education predicated on creating change in a community.

(Student worksheet pack asked students to identify features of each pedagogical model based on images and sentences)

- Only read/learn from one kind of book
- The teacher knows, the students don't know
- The teacher should talk, the students should listen
- Cooperation is more important
- Learning only happens in the classroom
- Education is for money and fame
- Learning can happen anywhere
- The teacher decides what will be learned, not the students
- Students learn so they can change the world
- Teacher listens to the students about what they want to learn
- Competition is more important
- Education is food for our hearts
- Teachers are students and students are teachers
- Learn not only from books, but from anything in the world
- Teachers and students should communicate
- Students learn to pass an exam
- The teacher is in charge
- Everyone is a teacher and a student

(Sort them into Transmission, Generative and Transformative Pedagogies And produce more)

- Extract 5.9 "In transmission pedagogy many students fail"
by a student

- Transmission Pedagogy is a way of teaching where the teachers talk and the students listen. The teachers who want to use Transmission Pedagogy want the students to be like parrots. They usually want to use books to teach students because it saves them time and they don't need to think. Teachers just give students questions and later on the answers. The teachers don't want the students to ask questions because they think it will slow the whole class down. Once I had a teacher who used this technique when I was in primary. He always talked and we had to listen and do what he had said. He never wanted us to ask questions because he thought that if only one person asked questions they could slow the whole class down. The teacher only wanted to students to get high numbers in exams. In transmission pedagogy many students fail because they can't ask questions and can't communicate with each other or with their teachers. {Prem class video recording}

- Extract 5.10 "We learn to change our selves" by a student
- At last, Transformative Pedagogy is very creative pedagogy because it is a lot different from other two pedagogies. In this pedagogy we learn to change our selves and change the community and the society. We learn in a very different way than other pedagogies. In this kind of class we don't get bored or don't understand. This pedagogy changes our thought for the world. In place of only reading others' ideas or only reading books, it helps to think of our own ideas. After moving to Honk Kong I study in ISS and I learned a way different style because I used to study Transmission Pedagogy and now I study in Generative Pedagogy, and sometimes Transformative. Nowadays I always attend all the classes. It's not boring any more. I know the different pedagogies. {Sandesh, video recording}

Table 5.3 Teaching unit outline

	Unit 1: Education (Fall 2011)
Key Questions	What is education? How do we learn? What kind of conflicts do we face in education? What kind of education do you want?
Key Texts	"3 Idiots" film
Key Experiences	Performing a song for the morning assembly
Key Productions	Character and conflict description and comparison paragraphs, song lyrics written as class, illustrated movie scene with caption, plot diagram room display
Key Learning	Vocabulary to describe characters, vocabulary related to story plot, writing in present tense, descriptive and simple argumentative writing

- **Praxis approach – action and reflection**
- The ethos of 4 Cs:
  "Communication," "Cooperation," "Conflict," and "Community,"
  - communication and cooperation were necessary to avoid conflict, deal with conflict, and learn from it, and that through communication, cooperation, and solving conflicts, we could build strong communities.
  - The 4 Cs were supplemented by involving students in decision making and planning, and their input was used in developing curriculum and choosing texts.
  - In fact, some of the powerful texts used came from students' recommendations.

- **Conflict moments:**
- In moments when I felt defeated that Class A and Class D were not giving their full effort to the academic rigor I required of them, I shared my feelings, and we had to negotiate whether or not to continue with our CP, or if I should switch to a textbook-based pedagogy matching other English classes in the school, thereby saving me stress.
- The demeanor of the class changed during the two weeks. Students sat silently during this time and only spoke when called on. It was difficult for me to carry on in this way. It did not seem like an effective and engaging way to learn, but I wanted to hold on until students stood up and recommitted.
- Eventually students did, recommitting to work for a "transformative pedagogy"
- Students in Class A and Class D were asked to address letters to me explaining why they were not completing all assigned homework for my class.

Extract 5.11, "I have to clean the house" by a Nepali girl, who was very quiet in class, and had difficulty speaking with me face-to-face

I didn't do my homework because my computer don't work. I could have done it after school in the library but I had to go home and do household [chores] then I had to study for the test then I forgot about the homework...I can't do homework after school because I will be late to go home and I have to clean the house tidy the rooms, I have to ready the food before 8pm then throw the garbage, prepare the rice for next day, then study or homework.

- Admittedly, I realize now students had a strenuous work-load for my class, but I saw it as necessary for building their academic skills if they were to have any chance for advancement to tertiary.
- Nevertheless, in these letters, students talked about their feeling lazy, depressed, or distracted by the internet, and they also shared personal conflicts.

- **Generative Theme on Puberty**
- The Bollywood film, "Udaan" became central to our study of social and emotional conflicts during puberty.
- **Sharing by the teacher**

In my life, I have had several discontinuities. At age seven, I moved to a new country, from Honduras to the USA. In the USA, I changed schools five times. At age thirteen, my father stopped communicating with our family for eight years. These discontinuities made me feel insecure, depressed, angry, and made it hard from to trust others. I coped in several ways. In an unhealthy way, I became very private and took drugs to escape life. But I also coped by reading and becoming very interested in music. These discontinuities were difficult, but I was resilient. (Extract 5.12)

- By forms two and three, many of the students in the classes I taught were dealing with similar conflicts and adopted harmful coping mechanisms, including self-harm, drugs and alcohol, and retreating into online worlds, so it was important to discuss coping mechanisms in order to arrive at more constructive ways of coping with difficulties.
- My sharing is also a text model of what I thought appropriate sharing in the class could be, and students could modify what they wanted to explore in their own lives, holding back or giving more, relative to my model.

- Extract 5.13 "Puberty is a nightmare"
- {Lina, class assignment, October 20, 2014}
- Puberty is a nightmare most teenagers try to keep under their hat. To some people, it's embarrassing to discuss or share with others, even with your family and close friends. It's a time when your thinking changes and you might feel bulletproof. You may feel self-conscious about yourself and there's not much you can about it. You could also get emotional changes when you're in puberty. For example mood swings. Let me tell you about how my mood swings were in form 2.

- Extract 5.14 "Those days were awful"
- I remember my friend and I avoiding each other like the plague for months over a foolish issue. Those days were awful. I didn't want to smile because I thought I had no reason to. I was not communicating to the people I was closest with and it made things painful. I didn't tell anyone about it. To hide my feelings I pretended like nothing was wrong, and I wrote about how I felt instead.

- Extract 5.15 "If I die, Would people miss me?"

- If I die,
- Would people miss me?
- Would they cry,
- or would they smile?
- Would they think of me,
- every single night,
- or would they just, say goodbye?
- Would they remember
- every little thing about me,
- or would they
- just forget?
- Will they live their life,
- like nothing happened,
- or will they visit me every day
- at my grave?
- Oh, how I wonder,
- What will happen if I Die.
- {Lina}

Soto, the researcher :
In the students' personal narrative, she opens up at conflicted feelings about her self-worth and visibility to the world. In the poem, she wonders how people would react to death, if she would be missed or forgotten, or if those around her would "live their life like nothing happened". In this writing assignment for our English class, Lina opened her secret internal world to the rest of the class.

- **the generative theme of love**
- Nepalese film, "Pooja," which I learned about after a form two student in Class A posted a link to the movie on Facebook.

- "Pooja" tells the story of a teen girl by the same name living in a remote rural village, who dies in childbirth while her boyfriend is in Hong Kong seeking economic opportunities.

- The film deals with themes of motherhood, patriarchy, sexism, love, economic development, and making decisions by examining the events leading to Pooja's death, to determine responsibility for the tragedy.

- Along with the movie, we read articles and examined data related to maternal and infant mortality rates in Nepal, Hong Kong, and other parts of the world.

- To frame our study of the movie, and begin investigating the generative theme of love, I asked students to write and then share their personal definitions of love.

- based on our reading and analysis of three definitions of love coming from three distinct perspectives,
  - including the black-feminist American scholar, bell hooks, who described love as knowing how to be solitary, and as action, not feeling,
  - the Indian philosopher, Osho, who distinguished between "mature" and "immature" love,
  - and finally a Muslim perspective on love, which defined love in relation to community, marriage, self-care, and Allah.

- Extract 5.16 "Love is a feeling"
- Well love is feeling that can make happy and sad. True love is love that is you feel like long and lasting. You just keep on loving the same person. Every day your love increase more and more. You feel like your love is worthless without her. Its like a bright sun to you. When you feel like lonely and sad, you want them to appear in front of you because it makes your dark world to bright.
- {Jagan, class assignment}

- Extract 5.17 "Love is action not a feeling"
- According to bell hooks, an African-American feminist writer, true love mean "knowing to be solitary" and "love is action not a feeling". We should know how to alone, take care of ourselves and help each other. Pooja and Rumi's does not know how to be alone. For example, when Pooja leaves her home she called Rumi an she takes Pooja with him instead of helping her to take her back to her home. Rumi helps Pooja because he cannot live without Pooja. He don't know how to be alone. After Pooja becomes pregnant, Rumi went to Hong Kong to work there so that he could make money…When Rumi arrive back to his village, Pooja dies in childbirth. Pooja and Rumi accept each other rather than helping each other. They don't work together and don't take care of each other.
- {Jagan, English exam}

- Through studying film, literature, and philosophy, students were able to take self-revelations and see them in new lights. Eventually students would use vocabulary of critique they learned and connect their problems of adolescence to larger conditions of cultural discontinuity and historical struggle. To do that, we had to study a theme larger than us and our everyday struggles that connected us to the rest of humanity, as we will see in the next section.

Extract 5.21 "I really want to know more about the world" – by a student -- The reason I want to learn with you from you is not because of you have taught me for three years, it's because I really want to know more about the world and humanities, and I really want to step up on music for my community, and you are the only one who can push me up on this.

Extract 5.22 "I think our classes are very good" by a student:
I think our classes are very good. Having teachers to teach you many things not only from the book but from outside also. Teaching you to write paragraph, solving problems, teaching you to behave properly, teaching you to feel about community that might be in danger in future have really touch my heart. And I will try hard to change my feeling for community around us.

- Reflection by Soto the researchers:
    - In addition to opportunities to develop academically, students had spaces in which to share their feelings, concerns, and worries.
    - They used academic study to create songs, or to write in academic genres which would have only been available through memorization of pre-written essays.
    - Through my revelations of my personal struggles, students were empowered to reflect and share on theirs.
    - Study of themes of education, dehumanization, human needs, and reflecting on their personal struggles would lead students to arrive at social action through dialogue, rather than reproducing only narratives of individual achievement, they took on discourses of community that framed learning and action within wider social struggles.

- **Dialogue**
- Think of a class in which the concept of "puberty" is read about, mind-mapped, and discussed, but students never talk about their personal anxieties or shames, or the historical dimensions shaping how personal problems are experienced. This purified dialogue is perilous in that it …can lead to pedagogical violence…. and makes certain [relevant] agendas, interests, strengths, desires, and ontological groundings as inappropriate and illegitimate …
- Within my critical pedagogy, "**epistemological and ontological transformations are codependent on one another**" (Kajner, 2013, p. 14).
  - Students, and I, could not dialogue about what we knew and how we knew it without first addressing how to be with each other,
  - and we could not address how to be with each other without looking at generative themes that built our knowledge and vocabulary of the world around us.

- In ontological dialogue, learning is located in the immediacy and here-and-now of students' lives, yet is not limited in space and time. It takes on challenge, wonder, and transformation as the class delves into the nature of being and humanity….. Ontological dialogue defines its own endpoints in students from that come the dialogue itself. [Infinite]

- We become the stage for each other. Through me they felt that the world could change; and through them, I felt that they could be the ones to create the change. [New Hope]

- They could accept when they were mistaken, or that their beliefs could be scrutinized, and I could accept no pedagogy could be a savior and that I was not a hero, unless it meant being the hero of the dialogue they authored for me to join. [Humility]

Extract 6.10. "They wont understand our view and neither will we understand theirs"

Mr. C: Away are you thinking about this? Why? Many teachers at our school, maybe most, think I am not giving you a good education and not preparing you for the HKDSE. They are not interested in how I teach.

Pramiti : Hmmm.. we want different way of teaching from the teachers but this view makes us isolate from the local community.

Mr. C: What view? Wanting a different education?

Pramiti: yes !

Mr. C: Explain, how does the desire, or need isolate you? And who do you mean by "local community"?

Pramiti : Because our thinking and the Chinese students thinking are different. They wont understand our view and neither will we understand theirs. So if we don't agree on the same thing that led us to being divided into a separate group.

Mr. C: Are you talking about the Chinese students in our school?

Pramiti: yes. Not only in our school, I assume even at other school, we'll have the same situation.

Mr. C: Well, I think you are right and wrong. There are definitely students who will still want to learn in a textbook exam oriented way, and for some, that might be the best way to learn. But might be because they have never learned in a different way [in that way].

Pramiti: yes yes. I wish we had the rights to choose between the two ways of teaching [learning].

Pramiti: hmmmm. okay! I was being stereotype -.-

Mr. C: yes but I do think there is much isolation in our school. I think if other students watched 3 Idiot and Taare Zameen Par, then we could all talk about what kind of teaching and learning we want. Do you know 3 Idiots was so popular with Chinese people in HK? Many people saw it

Pramiti: yes sire I know!

Mr. C: we need to communicate with Chinese students and find out why they want and need.

Pramiti : My Chinese friends love that movie !

- **More examples from SOTO's research not shown in the talk**
- **Response to the newspaper article titled "Jordan, home to a battling Nepali community" (Chui, 2012).**
- **Extract 5.1 "Nepali teens should try to break the cycle"**
- Well, I'm a Nepali Student too. I both agree and disagree with this article. I agree with this article because some people in our community do bad things. I see some Nepali teens smoke, drink and fight around the public parks. I'm curious, why do they often like to smoke, drink and fight? What will they get by doing that? Maybe, some of the Nepali people are doing those bad things because they might have conflicts between love, family and friends. Some of the Nepali students aren't having a good pedagogy. The reason why some of the Nepali teens want to quit the school is they think the way of teaching is boring. Some of the teens are having transmission pedagogy. They might feel offended and want to quit the school. They think life is boring. Parents should understand their children and also support them, so that the teens will stop avoiding those harmful things. In my guess, mostly teenagers are spoiling themselves by getting into love. They don't think about the future. Anyhow, some Nepali teens should try to break the cycle."
- (Astha)

- **Extract 6.4: Slowly, we are dying inside (Tara's 'letter' to her grandmother)**
- Dear grandmother,
- I've got many things to share with you! When I saw the picture of you, my initial reaction was how beautiful you were. I remember how closed we were. You were my only true mother and there's no one like you but then you left me alone and I had to live my life without you. I was so much filled by your love but now that you're gone I can't be loved like you love me.
- I'm scared to live my own life. I always wonder what might happen next. It's like a pages that I'm reading everyday. Everyday when I walk into my classroom, I feel nothing but it's kind of suffocating. Everyday I have to survive, not knowing what might happen next. I feel so empty with your love and it's even harder to live when I don't have father's love.
- It hurts when I see, how harder my mother tries to live day by day and there I see the same problem that she too needs love. My chest really hurts but try to cope my pain by having fun with my friends. I'm not sure if they really are my friends because they don't share their pains and I think I'm really not their friend because I share nothing painful with them. I'm scared to share because I don't know what they might think.

- This year, we were going through puberty and a lot things were happening in our class. There was a problem in our class and we couldn't figure it out. We are so smart and everyone in my class were talented but this year something shattered us into pieces. Everyday I could see my friends laughing, joking and having fun but we were slowly harming ourselves. We weren't brave enough to make a move and couldn't figure it out what our problem was.

- We learned so many things in Mr. C's class by watching movies, documentaries and by experiencing going to university. We also learn teen's conflicts but we weren't looking at ourselves. We weren't studying ourselves. We would be so afraid to the truth, meanwhile we would be so loud when we're having fun. How I wish to share this with you, face to face and I could even imagine how you'd comfort me by your words but it's so bitter when it's not real.

- Grandmother, how would people feel if they were so loved by their loved ones? They would be the happiest people ever. So, why we couldn't build love in our class? The school took away our beloved teachers and we couldn't learn because there wasn't love in what we were learning. I can see my friends that they need love but they don't know yet. Some people just give up themselves. Life would be great if we could draw our own life and that would come true.

- Slowly, we are dying inside. We aren't able to build social and cultural capital. We have no interest what we're learning anymore like before. If we could just love each other, and just be honest then we could help with each other. We could stop our cycle that we are suffering from ages. If there could just be Love and Trust within us.

- {Trisha, letter for presentation May 18, 2013}

- **Extract 6.5 "We have a lack of transformative and generative pedagogy" (Tara's addition to the 'letter')**
- In school, I felt apathetic. I couldn't push myself to get ahead and work because…I was worn out by the problems that I had been facing inside my home. In class, some of the girls couldn't concentrate on the lessons because the boys distracted the class, but no one realised that, not even me. In our society, men usually erode women and we don't realise that because…maybe we have lack of knowledge about these things…a lack of transformative and generative pedagogy.
- {Tara, letter for presentation, April 25, 2014}
- Tara continued to need a teacher to set dialogical stages for her, as she saw herself and her classmates "gradually developing these skills like reading this letter in front of everyone

- **Extract 7.1: "This is real life, not a movie"**
- A school faces many constraints, and within those constraints, a critical/transformative pedagogy is increasingly difficult. My goal now has to be to create a space for like-minded educators, families, and students to build the learning community they deserve. This is real life, not a movie. Virus does not give the pen to Rancho. If we want a different kind of education, we have to build it.
- {Carlos (researcher), Facebook post, October 26, 2014}

- **Extract 7.2: The boycott's demand**
- We demand: 1. an education which addresses our academic, social and emotional needs 2. an education which respects our identity and views it as an essential aspect of our education 3. teachers who can offer effective and flexible pedagogies which maximize the opportunities for us to reach our potential. We are tired of being used simply as pawns to keep the school alive. We require a vision and the strategies the school will implement to achieve it. Without teachers who can develop suitable curriculum, how can we students move ahead and prepare ourselves for the HKDSE, university and the world beyond?
- {Pramiti, letter to school, October 26, 2014}

- **Extract 7.3: "These skills were also helping to let us prepare for the HKDSE"**

- We have been studying African-American literature, movies, poems, watching documentaries, learning how to write with complex words, learning to think critically, etc. We have also done presentations about pedagogies at the University of Hong Kong and at Baptist University. We were having transformative and generative pedagogies in our class and it helped us to connect these things to our real lives…These skills were also helping to let us prepare for HKDSE28. There were only few teachers who supported us to have this kind of pedagogies in our school. These teachers gave us so many opportunities outside the school to let us learn what was outside the world, how we could solve a conflict. These teachers were the only ones we could trust. They were the only ones who supported us academically, psychologically and emotionally as well as in building community.

- {Tara, letter to journalist, October 28, 2014}

- 3ʳᵈ Doctoral Study
- Teacher emotions: autoethnography of a Hong Kong teaches who begins to teach ethnic minority students Chinese
- Ed D Thesis BY Elizabeth Ho Kam Kau
- HKU, 2013

- Justice is what we try to pursuit. Yet, justice needs understanding. Humanity and the understanding of lived experience are important.

- Teachers often receive 'objective' training and told to work according to some standard approaches and policy guidelines. But these training do not often take into account the authentic experiences and subjective worlds of both teachers and students.

- There is a gap to be filled for real successful teaching. Teachers need to be able to connect themselves with students in the authentic process of interaction.

- The thesis used a method called 'autoethnography' for the study and sharing of the lived experience of a Chinese teacher's emotional challenges and professional growth when she began to teach Chinese language to South Asia ethnic minority students in Hong Kong.

- After the return of sovereignty of Hong Kong to China in 1997, more and more of these students are admitted into the mainstream schools, and many teachers now begin to teach these students. However, most of these teachers have not received any prior training for intercultural teaching and they need to learn to survive on their own feet.

- **A little more about the method:** In this study a teacher has chosen autoethnography (Chang 2008) as her method to share her lived experience and reflection of cultural shocks, setbacks, emotional ups and downs, perceptions and inner struggles over a period of two and a half years with readers of similar profession.

- Although the product of the research is typically a narrative written by a real person concerning his own existence, it 'pursues the ultimate goal of cultural understanding underlying.'

- This research method can provide readers a deeper understanding on the nuance of classroom teaching and learning, and the underlying psychic forces that are driving the teacher and students.

- It can thus be a very powerful way in understanding the inner self and others in the area of feelings and cultural perceptions.

- One difficulty in doing autoethnography is that the methodology is simply too open for novices. Therefore, the teacher involved first selected some critical incidents which had great impacts on her emotions, and then progressed through 3 qualitatively different layers of data collection, analysis and writing, which were analogous to Schon's idea of 'reflection in action, reflection on action, and reflection for action' (1983).

- **A little more about the method:**
- In the first layer of reflective writing, the teacher recollected her first personal experiences, with all the emotions and subjectivity in the situations.
- In the second layer, the teacher analyzed the experiences from a distance to review the cause of her emotions and cultural perceptions.
- She also discussed her stories with some others in the profession.
- In the third layer, the focus was on developing her future direction of intercultural teaching. In this third layer of writing, the teacher also interviewed her students to gather their perspectives on the past incidents and their aspirations for the future. Literature about second language education, teacher emotions, and intercultural education was studied and useful concepts were borrowed into the analysis at different stages.
- It is also important to note that the teacher also followed Ghaye's idea (2010) of positive reflection. She picked up any small things that worked, besides dwelling on those that did not, and tried to be forgiving. This was proven to be important in order that she could maintain the energy to continue the reflective journey without being too depressed.

- **The outcome** is not just a combination of different components, but also a development of one on the basis of another. It was an understanding that links across the different goal posts, namely the way an intercultural teacher conduct second language teaching with her students and the effectiveness of such teaching is strongly related to the emotions and affective relationship between her and her students, which in turn is strongly related to how she understands her self-identity in relation to the others (students, parents, colleagues) in the cultural environment in which she interacted with them.

- Teaching pedagogy is important. Apart from teaching pedagogy, emotions both from teacher and students had made the intercultural teaching challenging and thrilling. The teacher needed to know how to scaffold students' learning in a cognitive sense. Emotional scaffolding to intercultural learners was also very important, and especially when they felt anxious and insecure, or even culturally in conflict with their teacher over how things should be like.

- In order that the teacher could scaffold the emotions of the students, the teacher must be at least emotionally stable. In reflecting on her interaction with students, the teacher found her emotional weaknesses; For example, there was always a kind of fear in her emotion. Here is an abridged excerpt from her autoethnography:

- *"Things got worse when the second term came. In this term I had fewer lessons, only 2 lessons per 10-day cycle. Yet Book Two contains many more difficult words and complicated sentence structure… At the same time, I learned from GCSE examination authority that they had changed the format of the assessment… I felt panic. I would have to finish three volumes of the textbook in two years. I decided to teach and test on the unit as a whole, instead of following the textbook page by page.*

- *So, on the unit of clothing, in the first lesson, I showed them PowerPoint slides with different kinds of clothing items, and then with great enthusiasm we had some simple dialogues for them to introduce their designs of summer and winter uniforms*

- *Then I told them to bring some of their own dolls together with some clothes for their dolls for the next lesson, so that apart from learning vocabulary on clothing items, they could have fun. When the lesson came, they were eager in changing clothes for their dolls, and they gave mini presentations on the dresses.*

- *All went well until I announced at the end of the lesson that there would be a test on the unit. Immediately they changed faces.*

- *They bargained a lot before we finally settled on the test date. Yet they were still unhappy. On the date of the test, when I entered into their classroom, they still made a huge fuss. They gave all sorts of excuses: 'it's too difficult.' 'I have too many tests this week. How can I revise your test?' 'Ms, you haven't taught us page by page. My mum said it was not right. You taught too fast….'*

- *With my insistence against their resistance, the test was finally done as scheduled. But, on the next day after the test papers were returned to the students, the mum of Shiv talked to me on the phone, 'Excuse me, Ms, how do you teach? My daughter never fails in her tests, how come she fails in your paper? How many people failed in your test? What are their scores? Read the score for me now. How come so many people fail in this subject? Do you know how to teach? If you do not know how to teach, let me teach you how to teach?' ….*

- *Throughout my education career, I had never received such an extreme scolding from parents. Yes, I did not go through the book page by page, but do I really have to do that? Like mother like daughter!!*

- *I fear and I felt extremely embarrassed as my dignity of being a teacher was being ripped off. The statement: 'Let me teach you how to teach' really hurts. There were like ants crawling on my head and I could not get rid of them. I did everything I could for my students and I felt exhausted. I asked myself: Why are they really so annoying? Do they know how to respect teachers, as I respect my teachers?"*

- The teacher noticed her fear and the fear turned to resentment. When looking back at this, the teacher began to reflect on one possibility: the students and parents might have also acted because of their fear. The students were fear of failure and not being able to fulfill their parents' expectation. For this group of parents, their children were likely their pride. Their good performance in tests and exams brings fame among their extended family members and friends. They were afraid of losing their pride in their own children.

- Through the autoethnographic research on the happy and painful emotions that she had with these students and parents, and the reading of relevant literature, the teacher slowly acquired the understanding of her emotional self. "I am not just a neutral piece of device performing what I am supposed to do, and this in fact will never be possible. I am a human who have thought, feeling and self-value. I am as vulnerable as any others, and my definition of myself cannot be separated from my idea of others."

- The autoethnographic research also has helped the teacher notice the ecological relationship between humans. Even in time of turbulence, there was sometimes a momentous gesture of true kindness from the other side. If she accepted such signal as gift from the above, and responded to it with some forgiveness towards both the students and herself, it could become highly valuable in helping her to uplift herself emotionally from despair, and began an upward cycle of reconciliation. In the end, we are fallible, teachers and the students must learn to support and depend on each other.

- At the end of the autoethnography, one striking conclusion of the teacher was that she and her students would probably never be able to totally understand each other. Students walked in with their beliefs and feelings, and so did the teacher. Through the interaction, they knew each other more, but to be honest, the two sides had great difference in experiences. How can they be able to feel what the other side feel? For example, the teacher said in the end she knew many students have strong bonding to their relatives and could take long holidays back to their homeland to join extended family activities at their homeland and sacrifice their study, but there is no way that she can feel like the students feel.

- It would have been ideal that people can feel what the others feel. But, if this is not the case, we need to be ready for repeated conflict, communication and reconciliation. We need to admit our limitation and we need to communicate. The teacher in the autoethnographic study did go through such cycles. In the reconciliation, besides listening to the students what made them think in a certain way, she also needed to let them know what a person she was, and what the thing was that she could not compromise.

- **Conclusion**
- In these cycles of conflict, communication and reconciliation, besides the external reconciliation with the students, more importantly, the teacher had to handle the conflicts in her inner self. At the end of the autoethnography, she was able to pull together her development in three aspects: her emotional self, intellectual self and moral self. She also viewed such personal growth as the most fundamental to be a good teacher. Because ultimately she could not avoid teaching the students the kind of person she is.
- Carrying out appropriate and affirmative measures will in a way bring about education justice. Yet authentic understanding is essential. We need to give our students a chance to voice and discuss. The message has to become: what is the benefit we commit to achieve together? In the discussion, the students can assess the impact of the measures, steer their right path, and the teachers can make proper adjustments to the measures.

KI's Personal Sharing:

1. What is the most important insight about culture?
2. Is it just about ethnic culture?
3. What is cultural responsive teaching? And what is it not?
4. Why can one also be deeply hurt in intercultural teaching/learning?
5. Pieces of good memory:
   - first tutorial lesson for EM students
   - picture-books created by EM students
   - http://www.dragonwise.hku.hk/usp/pictureBook/fileShare

Fundamental question:

"How do individuals with diverse social, cultural and linguistic experiences construct knowledge – or 'make meanings'? How do they communicate and extend that meanings, particularly in the social contexts we call schools" (E. Garcia 2000)

- We need to take into account the technical truths, the practical truths and the emancipatory truths at the same time in thinking about Chinese language education for minorities, and it is going to be a long way (Ki2014)

- Bilingual and tri-literal policy; CMI EMI bifurcation; assimilative education
  --without any consideration of plurilingualism
- English as second Language at DSE level
  -- without any consideration of Chinese as second language at DSE level
- Multiple exit (DSE Chinese, Applied Learning Chinese, GCE, GCSE Chinese)
  -- multi-step learning ladder (e.g. like GCE AS and GCE AL;
- -- like accreditation of partial proficiency such as in spoken Chinese
- -- many EM have this proficiency, if they can be given badges like
  'I speak Cantonese' ; 'I speak English', then they will be more approachable
  this helps social integration with little cost
- Food for thinking: if someone describes his identity like this
  – When I meet Chinese, I say I am a Pakistani,
  – When I meet Pakistani, I say I am from Hong Kong
  – Do you think the person has reach a high level of cultural identity attainment?

- THANK YOU