Foreign language educators have long accepted intellectually that language and culture are essentially inseparable. Seelye (1984), for example, avows that without a cultural context a word has no meaning. Brooks (1964) advises that linguistic characteristics should be viewed as cultural elements and that culture learning requires the vehicle of language. Further, language teachers have come to understand culture in its anthropological sense as a proper domain of instruction in language classes (Brooks, 1968; Nostrand, 1974; Seelye, 1984).

Despite the intellectual acceptance of the union of language and culture, culture study remains largely peripheral both in textbooks and in the classroom. Two explanations may account for this second-class status. First, teachers feel inadequate in their knowledge of the foreign culture. They sense a pressure to dispense culturally accurate information, but they have only limited and time-bound experiences in the foreign culture. Second, teachers may not have been adequately trained in the teaching of culture. They are familiar with a variety of culture-teaching strategies, but they do not know how to integrate the strategies into a systematic study of culture, nor how to integrate culture study with language learning. Under these circumstances, it becomes easy to relegate culture study to Friday afternoon or to "notes culturelles," thus limiting it to facts and information.

More important to an understanding of culture than the collection of facts is an appreciation of culture as a constellation in a continual process of change, brought about by the participants in the culture as they live and work. Culture is inseparable from language and therefore must be included in language study; culture is in the act of becoming and therefore should be taught as process.

The integrative learning process discussed in this article promotes the unified teaching of language and culture and focuses on culture as process. More specifically, this process:

1. makes the learning of culture a requirement in language programs;
2. integrates language learning and culture learning;
3. addresses the affective as well as the cognitive domains;
4. considers culture as a changing variable rather than a static entity;
5. exemplifies that participants in the culture are the authors of that culture;
6. relates to the native culture; and
7. relieves the teacher of the burden of being the cultural authority.

Under this process orientation, goals for student learning broaden. Students acquire: (a) skill to reform perceptions of culture on the basis of new input, and (b) the ability to interact successfully in novel cultural situations.

The integrative language/culture learning process is more fully described in an earlier article (Crawford-Lange & Lange, 1984). The purpose of
the present article is to briefly describe the process and then to consider its implementation.

The Integrative Language/Culture Learning Process

The integrative language/culture learning process draws upon several sources for its definition (Crawford, 1981; Freire, 1973; Jorstad, 1981; Lange, 1979; Stern, 1983). The process incorporates eight stages. The first five are largely teacher directed, dealing mainly with the presentation of cultural thematic material, verbalization of perceptions, and development of language. The final three stages are student directed, relating mainly to the use of language, matters of cultural awareness, and demonstration of language/culture proficiency.

In practice, these stages may not fall in sequence, may overlap, and may or may not all be included in a particular unit of study. The process and its stages offer a framework for teacher decision making regarding integrated language/culture study, not a prescriptive formula. The benefit of careful attention to the process may rest primarily in the stimulation of alternative thinking.

Stage 1: Identification of a Cultural Theme

Cultural themes are provocative concerns or issues related to the values of either the native or target culture, or both. The stronger the relationship to the learners' situation, the more powerful the theme will be. For example, the concept of employment in and of itself may not be a theme, but the issue of the availability of employment for adolescents in a depressed area may well be. Concerns of caring for the aged may be a motivating theme for middle-aged students or retirees but irrelevant to high school sophomores. While sports may be included as a topic in the text, consideration of the pros and cons of community versus school-based organization of adolescent sports in a district facing budget cuts may provide a more provocative learning experience.

Identification of a cultural theme indicates a shift in the manner in which the teacher looks at textbook units. In addition to noting the grammatical structures presented, equal importance is given to examining the material to determine if a cultural theme is apparent. If a unit includes readings on a visit to the doctor's office, a trip to the pharmacy, and alternative medicine, for example, the teacher may present the unit to the students in terms of its medical content. Attitudes toward alternative medicine in both the native and target cultures may provoke the most discussion and thought, and therefore be identified as the theme. While grammatical content is introduced in support of cultural content, students enter the unit more from the point of view of culture than from grammar. Cultural themes may be identified on the basis of student interest and other resource materials as well as from the basic text.

Stage 2: Presentation of Cultural Phenomena

Phenomena represent occurrences of the cultural theme. Phenomena are presented to students by means of pictures, bulletin board displays, slides, overhead transparencies, films and filmstrips, videotapes, videodisks, audiotapes, and written texts. Other devices, such as culture capsules and clusters, simulations, role plays, critical incidents, mini-dramas, and the like, may also be used to present cultural phenomena in the target language when the proficiency of students is appropriate to the task.

For example, copies of discipline codes or laws governing expulsion from school are phenomena relating to school discipline. Registration booklets listing graduation requirements are phenomena associated with the issue of required versus elective subjects in the native and target cultures. Sample tests, report cards, and grade books serve as phenomena of student evaluation and grading systems.

Teachers who have such resources available frequently incorporate them at the end of units. Here they are incorporated at the beginning of the unit and form the basis for defining perceptions of the native and/or target cultures.

Stage 3: Dialogue (Target/Native Cultures)

Dialogue focuses on: (a) description of the phenomena presented (What offenses are listed in the discipline code? What punishments are given?), (b) analysis of the thematic features (In what ways do the punishments relate to the offenses? How are parents involved? Is there evidence of student input into the discipline code?), and (c) reaction to it in terms of one's own culture (How does the target culture discipline code compare with the discipline policy of this school? How well do consequences relate to offenses in each? Which do you feel is the more severe? The more effective? Which would you rather have as your school code? Why? What problems are inherent in each? What advantages?).

The end product of this dialogue is a written statement, most likely in English to begin with,
including both the students' initial perceptions of and reactions to the cultural theme. For example, a statement in relation to attitudes toward alternative medicine in French and United States cultures might read:

The attitude of the French toward alternative medicine seems to be open/liberal/superstitious/weird. In my opinion, that attitude is healthy/stupid/dangerous/curious.

The attitude of Americans toward alternative medicine seems to be negative/changing/conservative/wise. In my opinion, that attitude is narrow/better/closed/overly cautious.

These initial statements are necessarily simplistic, particularly if written in the target language. The second statements written at the end of the process are expected to be more sophisticated as a result of the cultural investigation and language development. Statements can be written individually, in pairs or small groups, or as a whole class.

Throughout this dialogic stage, teachers may guide students with questioning techniques, accepting the students' perceptions even if the perceptions are "wrong." In beginning language classes, this dialogue will likely be conducted in the students' native language. Use of the target language will increase as language proficiency increases. A thesis of this integrative process is that culture is important enough to include even if in the native language. The time given to establishing cultural meaning in this way will have a positive effect not only on student motivation, but also on language development (Lange & Davis, 1985).

Stage 4: Transition to Language Learning

As the desire to know more about the culture is developed in Stage 3, language needs become evident. Teacher and students together ask: What language functions, notions, structures, syntax, registers, and general vocabulary are required to deal with the cultural theme? This transition may be accomplished by questioning students about language needs they may perceive or by examining available resource materials. For example, if you got into trouble in a Spanish school, how would you address your interrogator? What terms for offenses and consequences do you need to know? If a Spanish exchange student got into trouble in your school, what do you need to know in order to explain to him or her the disciplinary procedures? If the theme entails soliciting or giving opinions, students can brainstorm and discuss various ways of fulfilling those functions in English as preparation for learning ways for communicating those functions in the target language. Examination of resource material may indicate a need to learn a certain irregular verb or tense.

Two concepts should be clear from the above discussion. First, the teacher makes the students consciously aware of the connection between the cultural theme and the linguistic content. Second, the textbook ceases to be the dictator of the curriculum. Teachers may integrate grammar lessons from several units as they fit the cultural material rather than moving through the book from beginning to end.

Stage 5: Language Learning

The textbook can serve as a source of the language material to be presented and practiced and it can also suggest opportunities to use language for communication. Further, linguistic content identified in the earlier stages can be incorporated with the text material. Identified vocabulary can, for example, be inserted into pattern drills. An identified structure, not included in the current text unit, can be studied using material from another unit. Evaluation of the conceptual control of language structure (Heilenman & Kaplan, 1985) would occur during this stage. (Evaluation of language proficiency occurs in the final stage.)

Stage 6: Verification of Perceptions (Target/Native Cultures)

In this stage, students examine resources, using the language they have learned, in order to develop, confirm, or modify their initial perceptions. The end product of this stage is a second statement of perception which is more sophisticated linguistically and culturally. For example, in relation to the theme of attitudes toward alternative medicine, students may produce a statement like the following after examining both native and target culture resources:

In general, the French attitude toward alternative medical treatments, homeopathy in particular, seems to be fairly open. Not every French person agrees, but a growing number of French are seeking alternative medical treatment. Americans, in general, are more cautious about alternative medicine. Homeopathy, for example, is not widely available. However, Americans also seem to be more open than before to alternative treatments. For example, both acu-
puncture and chiropractic are increasingly available.

Examination of resources may include print material (magazine/newspaper articles, letters, encyclopedia entries), visual media (such as slides or advertisements which students analyze either orally or in writing), audiotapes of interviews or discussions, and human resources (community members, exchange students, people who have visited the target culture). Different students may pursue different aspects of the theme depending on interest, and different sources may be investigated depending on language ability. The various pieces of information are brought together, described, analyzed, viewed in a broad perspective, and compared to the original perception(s). After dialogue, students formulate their new perception(s) as described above.

This investigation of resources can take place parallel or subsequent to language learning and could take the form of homework assignments, projects, or group work. In addition to the benefits of exploring the cultural theme in greater depth, this stage provides students with a locus for immediately applying the language they have learned. While most of our current language curricula are strong on presentation and practice of language, they falter in supporting language use. This integrated manner of teaching language and culture supplies a content for language use.

Stage 7: Cultural Awareness

As listed in the introduction to this article, the goals of the integrative process would have students gain facility in re-forming cultural perceptions on the basis of new input and interacting successfully in novel cultural situations. Achievement of these goals requires that students are conscious of the process they are using and can verbalize their understanding of culture. This consciousness and understanding will be available to them in later life and transferable to other circumstances.

Questions the teacher might ask to stimulate this transfer include: Why are there cultural differences? What effects have geography, time, and people had on cultural evolution? Are there different patterns in different regions? What differences exist between the target and native cultures? Does the target culture influence the native culture and vice versa? If your cultural perceptions changed during this unit, what caused them to change? If you went to the target culture, how might your perception change still further? Where would you look for input to inform your perception? While stated generally here, the questions would more properly be specified to the particular theme under study.

Stage 8: Evaluation of Language and Cultural Proficiency

Language and cultural proficiency are examined together and evaluated globally. Language proficiency should be examined for function, content, and accuracy along the lines described in the ACTFL (American Council on the Teaching of Foreign Languages) Proficiency Guidelines (1986). Cultural evaluation should be oriented more to process than to discrete cultural points: Is the behavior demonstrated by the student appropriate and complete within the framework of the resources examined by the student and the perceptions expressed? Group evaluation techniques incorporated into cooperative learning (Johnson & Johnson, 1975) would be useful for assessment of cultural proficiency.

Examples of such language/culture evaluations are:

1. In pairs, students create a dialogue, based on different situations given by the teacher, where they visit a pharmacist or doctor to be treated for an illness. The pairs role play the dialogue to other students. Those students must decide if the treatment administered is within the context of traditional or alternative medicine and why. Students would also be required to respond as to their personal preferences for treatment and why. This latter task can be done in writing as well.

2. Students interview each other on their personal perceptions of school discipline in the target and native cultures, contrasting both. (These interviews can be recorded for classes to use as resources in subsequent years.)

3. Students receive a theme-related text that they have not previously read. They can (a) state the main idea and supporting propositions and (b) indicate how the new information relates to and informs the individual's most recent perception of the cultural theme. These writing tasks can result in a short original article and articles can be published and shared with other classes. They can also be used as resources for other classes.

The integrative language/culture learning process as implemented through the eight stages described approaches the seven criteria established earlier, as well as the two goal statements. Implementation of the process involves adjustments in
both teaching and learning styles. Issues of implement-
ation constitute the content of the following sec-
section.

Implementation

Changing direction in an established field is always difficult; it is especially difficult in education. Second language education is no different. Students and teachers expect to learn and teach grammar. When the expectations are different, such as with an integrative language/culture learning process, there are always questions of how to proceed. Some of those questions are addressed here.

How should I begin to deal with the process? The development of an entire curriculum without some experience of the problems and successes of this integrated approach would be unwise. Instead, teachers could begin with one or two units, each a couple of weeks in length, in one or two courses they teach, probably no more. This approach gives them an opportunity to familiarize themselves with a different type of curriculum and approach to learning. Students need that kind of introduction as well because theirs is also a different role, one of more input and of a higher level of thinking. Teacher familiarization and experience with the integrative process is important before an extensive curriculum is attempted.

Should the integrative process be used with all levels of students? This question has no clear-cut answer. Beginning students, who are developing initial competence in the second language, focus on the process in English. They need to become proficient in using the process since it requires more than memorizing verb tables and adjective endings. As competence in the language and the process builds, more and more of the discussions are held in the target language. Certainly students with more competence in the language will be able to access more ideas in the target language both because they have such competence and also because they are aware of the process and the kinds of questions they need to ask of the materials with which they work. In the long run, the answer to the question rests with teachers. Are they willing to risk a different direction in second language education with their students? We recommend that the process be integrated with any level of instruction in a second language.

Where can I find materials? Materials for the integrative language/culture process abound; we only have to know how to locate and organize them. The location of materials for the target culture is always problematic, but resolvable over time. Some anticipation of themes and the projected materials needed provides an awareness of what is required.

A survey of the community and the school can turn up undiscovered speakers and those acquainted with the culture who can relate to the themes. A subscription to a single target language newspaper or magazine can provide advertisements, pictures, and a wide variety of textual materials on the topics chosen. Relatives, friends, students, and teachers can be instructed to collect pictures, records, tape-recordings, posters, and texts of all kinds on the chosen themes. Sometimes, materials on a topic may already exist within the text being used, or in related published materials such as culture capsules, assimilators, and clusters, or in audiomotor units, minidramas, and critical incidents.

Teachers may have also prepared role plays or simulations from their experiences with the theme. Community resources should not be overlooked: Rotary, Lions, Kiwanis, educational travel groups, ethnic school and community groups, multinational corporations and trade centers, and exchange groups are examples. Materials on the same theme in the native culture are probably not difficult to find since they are more readily available to both students and teachers. It is not necessary, however, to have all possible materials available to the class. The class will analyze those materials that they have and recognize that their perceptions of the culture may change as they find additional resources.

How can I find cultural themes? Sources of themes include existent text materials, "universal" components of culture, and the students themselves. Students know their interests and desires for learning. This input is valuable and should be taken into consideration. It contributes to student motivation in the pursuit of language competence.

Texts have many unexplored aspects of culture, simply because the authors do not have the luxury to be complete. In a recent presentation (Crawford-Lange & Lange, 1985), we explored the topic of L'Homéopathie as an element of alternative medicine in French culture. We were able to provide a depth of experience with several different kinds of materials that the textbook itself could not provide in four paragraphs (Bragger & Rice, 1984). Even a cursory examination of textbooks can uncover a significant number of themes that can be treated in depth. And this statement is not to condemn authors.
Several lists of culture components are available. Cleveland, Craven, and Danfelser (1979) look at aspects of culture that tend to unite rather than separate people; they may be called universal aspects for that reason. Each theme is composed of sub-themes. For example, material culture is composed of the following sub-themes: food, clothing and adornment of the body, tools and weapons, housing and shelter, transportation, personal possessions, household articles. This list has eight other themes: the arts, play, and recreation; language and nonverbal communication; social organization; social control; conflict and warfare; economic organization; education; world view. Using this list, a teacher can examine the completeness with which materials or curriculum deal with culture and what needs to be added to the curriculum. It may also help in organizing cultural themes.

As described under Stage 1, cultural themes are more powerful when they specify a provocative concern or issue that relates to the learners than when they merely list a topic for study. In considering a theme, a teacher might wonder:

- What human problem is present or implied by this topic?
- What is the more interesting question to be asked of this topic?
- In what way(s) does this topic relate to my learners?
- In what way(s) does this topic represent similarities to/differences from the native culture?

In this way topics become framed as themes:

<table>
<thead>
<tr>
<th>Topic</th>
<th>Possible Theme(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>Financial resources available to college students in the native and target cultures, including attitudes toward parental responsibility for college education. Student achievement and placement in relation to socioeconomic status in native and target cultures.</td>
</tr>
<tr>
<td>Careers</td>
<td>Expectations for career/job opportunities for males and females in native and target cultures. Unionization, its economic effects and relative influences on native and target cultures.</td>
</tr>
</tbody>
</table>

_What can I do with these materials?_ These materials are largely authentic in nature. They are not the typically graded or specially prepared materials found in texts. Students should not be required to understand every spoken word, nor comprehend every written word. Assignments related to current student competence can be developed in the language learning phase so that they will know how to process text. Here are some ideas:

1. Provide materials on topics familiar to students.
2. Organize texts for listening or reading from greater to less familiarity to help students build confidence that an understanding of authentic materials is possible.
3. Choose materials that illustrate the content with pictures, charts, definitions, and explanations. Such devices can help students comprehend the language.
4. Keep in mind that exercises with recall protocols and questions relating to the general intent and direction of the texts direct students toward what they comprehend; exercises on the structure of texts, according to their intents and purposes, provide another key to comprehension.
5. At initial stages of implementing this process, student activities with authentic text should be related to specific, accomplishable tasks that teachers have worked out prior to their assignment.
6. Some, many, and maybe all of the authentic materials of the language learning stage can be organized with a drop file. Materials for such a file include the following, as examples:

- Newspaper, magazine, and journal articles
- Literature of all genres
- Slides
- Letters, diaries
- Filmstrips
- Audio/videotape interviews
- Movies
- Posters
- Role plays
- Simulations
- Culture capsules, assimilators
- Videotapes of TV programs
- Realia of all kinds
- Documents of a wide variety (historical, political, personal)

The drop file is organized according to the cultural plan for the year. The initial organizer is by topic, with target and native culture as major subheadings. When the materials become extensive, they can be organized by further subtopics. Such a scheme, or one adapted by the individual teacher, helps make resources and materials accessible to both teacher and students.
incorporated into Stage 6, “verification of perceptions,” until students build some confidence in their ability to comprehend oral and written text. Once that confidence has been built, encourage students to explore as many sources as possible.

**What time requirements are necessary?** More time will be devoted to cultural inquiry using this process than in traditional curricula. Students, either as individuals or small groups, will need time for cultural exploration both in and out of class. This time spent on culture study allows the development of language proficiency within a purposeful context.

Students learn what they are taught and what they spend time on. If we stress the grammatical syllabus, students will basically learn grammar. What we need is a balanced curriculum with culture serving as the content of language use. Then, culture provides the glue for the ability to use language. As a result time is then directed not toward competence in structure only, but toward language use and cultural understanding, our two most stated goals.

**How can student progress best be measured?** As already indicated in the description of the process, assessment of student progress takes place in two ways, through achievement measures that are well known by every teacher, particularly in Stage 5, and by proficiency oriented activities. Achievement measures can continue to focus on the discrete and the not so discrete elements of language: sounds, letters, structures, syntax, vocabulary, and how they are put together. Proficiency oriented activities must, however, be rated by a pre-established set of criteria upon which students know they will be judged. A rating system for the evaluation of proficiency in Stage 8 should be established prior to completion of the activity. Then, students know on what they are being judged and can better understand the given rating.

**How can I prepare myself to use this process?** Teachers interested in working with this process recognize they are taking a risk. They are flaunting the tradition of 2500 years (Kelley, 1969) of language teaching which has focused on the structure of language, almost to the exclusion of its use. The first ingredient, then, is the ability to take risks. Interested risk-takers can prepare themselves by attending workshops and other sessions on culture at both regional and national meetings of language teachers organizations.

Further, some colleges and universities offer regular courses and summer session workshops devoted to the teaching of culture in the second language classroom. For example, the University of Minnesota offers a regular course during the academic year entitled “Teaching Culture: Theory and Application.” Teachers need to seek out such resources. Of course, a trip to the country where the language is used is invaluable as an aid. The teacher can collect many of the materials necessary if the program has already been conceptualized.

**What experiences with this integrative language/culture process can I draw on?** Several examples can be found of those who have taken the risk, some of which are more formal than others. Wallerstein (1983) has developed a series of model lessons in English as a second language around the kind of problems that face new immigrants to the United States. The themes of these lessons are: autobiography (Who am I?), the family, culture and conflict, neighborhoods, immigration, health, work, and money. The language used is appropriate to the contexts. The activities relate the problems of new arrivals in the United States with the kinds of authentic language they will encounter. The problems are real ones. Their resolution is the subject of the activities for the units. These units are excellent examples of the basic concepts behind the process defined above.

In another context, in Venezuela, and for another purpose, the preparation of teachers of English as a foreign language, Salcedo (1985) describes changes in language competence as the result of a 15-week, non-intensive course that focused only on cultural learning. Basically, the course emphasized extensive reading and discussion of comparisons of American and Venezuelan cultures. Students' language proficiencies were tested both before and after the course by means of oral interviews and analysis of compositions. The results indicated that students' language competence made significant gains while they concentrated formally only on cultural matters through reading and writing.

The results of this study, although the numbers are small and must be interpreted cautiously, suggest that the use of language to pursue cultural content is appropriate. Again, although this study is not a direct examination of the process described here, the study focuses on the central issue of the integration of language and culture in language study.

Crannell (personal communication, July 7, 1986) describes the inclusion of a unit in first-year (high school) French in a suburban, upper midwestern school district on school discipline which specifically used the eight-stage process described in this ar-
article. Students used a variety of resources, including responses to their letters to a school in France, French exchange students, and authentic schedules and other documents. Student evaluations of this culturally oriented unit were basically positive (Crannell, 1986): Students said they would like to participate in other such units; they liked the interaction with the French students they interviewed; they did not like some of the texts and activities; they felt the time devoted to the unit might have been too long. But the evaluations also showed that students really want to use and enjoy using the language when given an opportunity. Those opportunities come with instruction of this nature where language is used as a tool to learn about others.

Conclusion

We have presented a rationale and an eight step process for the integration of language and culture in the second language classroom. That process is not necessarily commensurate with the usual approaches to language learning. Our intent for the process is to focus as much on the use of language as on its learning because learning a language in the usual sense is an unmotivating, unRewarding, and sterile experience.

No clearly worn path of experience is available to draw upon for developing a more integrated curriculum. Many of the concepts we present here are new; they challenge some of the most current instructional approaches to language learning. The process is not a method but a different way of thinking about learning and teaching in a moment when language teachers are still searching for the "Holy Grail" (Higgs, 1984).

In addition to the rationale and theoretical presentation of the process for the integration of language and culture, we have also discussed the implementation of this process. We have offered answers to the kind of questions that are most frequently asked about the integrative language/culture process. How should one begin? Should the process be used with all levels of students? Where can materials be found? What can such materials provide to students? What cultural themes are appropriate to these materials? What time requirements are necessary to implement such a curriculum? How can student progress best be measured in such a process oriented curriculum? What experiences with this process can teachers draw upon? While these questions have no definitive answers, the examples provide directions toward potential solutions.

The process described in this article is dynamic; it needs discussion, dialogue, and modification. It is in the implementation that the relation of theory to practice will take place.

Note

1. Stern (1983), however, provides some direction in a description of the integration of language use, knowledge about language, culture, and language learning as the four contents of language programs.

References


