

TRAINING PLAN

Handling Multiculturality in Care (HMC)

Phoenix Social Enterprise 23/04/16

ABSTRACT

This training course is the second in a series of training programmes designed to skill-up care workers and nursing staff working with elderly people in care homes. The course is delivered over 3 days, is interactive and consists of reflection and recap on the first training course; a series of practical exercises in workshop settings and presentations. The results will be the production of practical tools (leaflets, video and case studies) for participants to use in their daily work and to spread the learning among colleagues.

INTRODUCTION

In the last two decades, the number of workers and residents from culturally and linguistically diverse backgrounds has increased dramatically in care home organisations across Europe. It has therefore become an important task for employees in these organisations to understand the cultural factors that influence their working relationships and practices, and the delivery of culturally appropriate service to meet diverse needs. This course will assist you to communicate effectively with co-workers residents and clients from different backgrounds.

PURPOSE

This Handling Multiculturality in Care (HMC) Training Plan establishes procedures to plan, develop and implement, a series of training programmes designed to build the multicultural competence of frontline care workers and nurses in a designated older people care home in Bristol - so that frontline care staff and managers are confident in working with different ethnic groups. The following objectives have been established for this plan:

OBJECTIVE

- In-depth cultural awareness and understanding of the impact of cultural differences
- The necessary foundation and tools to become culturally competent
- A better understanding of the cultural challenges facing multicultural workplaces in Bristol
- The opportunity to enhance cultural sensitivity and competence
- Practical tools to reduce cross-cultural misunderstanding and encourage positive cross-cultural working relationships

SCOPE

Planning Principles

The applicability of the plan is predicated on the basis that developing multicultural competency is a vital set of attitudes, knowledge, and skills care staff must have when working effectively across cultures in a way that acknowledges and appreciates people from different ethnic groups.

ASSUMPTIONS

1. The multicultural care of older people's in UK older people's care homes generally reflect the core principles, which operates within the context of institution, practice that largely address the host community cultural norms. The training course must therefore ensure that the training of care practitioners has a strong and specific emphasis on building cultural competence and effectiveness, that is, the ability to work competently and effectively in a culturally diverse workplace where encounters with residents from different cultural backgrounds is of high quality.

2. The concept of multiculturalism in the UK is based on the principles of pluralism, which recognises, accepts and respects the rights of all UK residents to express and share their individual cultural heritage within an overriding commitment to UK, its people regardless of cultural heritage as the key to UK multiculturalism is inclusivity rather than division, with UK's multicultural composition being 'at the heart of our national identity and intrinsic to our history and character.

ABOUT THE TRAINING COURSES

This Training course will provide you with:

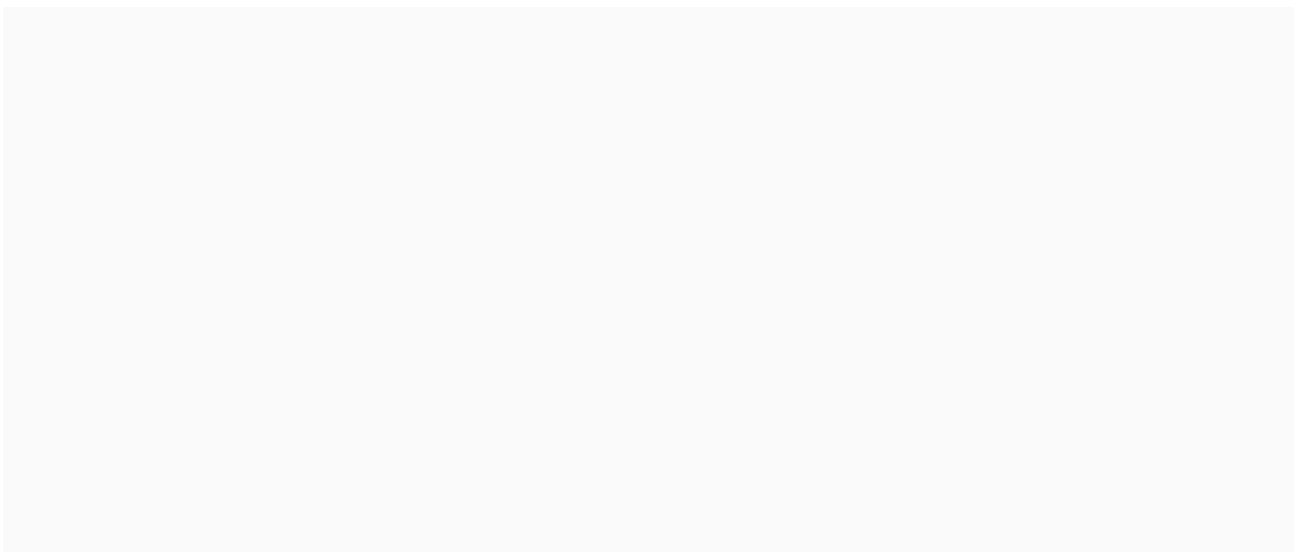
- In-depth cultural awareness and understanding of the impact of cultural differences
- The necessary foundation and tools to become culturally competent
- A better understanding of the cultural challenges facing multicultural workplaces
- The opportunity to enhance cultural sensitivity and competence
- Practical tools to reduce cross-cultural misunderstanding and encourage positive cross-cultural working relationships

COURSE CONTENT

The training course is designed to meet the specific needs of frontline care workers and managers depending on their specific requirements and existing skills set. The training course typically includes:

- What is cultural awareness?
- Cultural values and attitudes (time, space, group dynamics, authority, tasks, relationships)
- Communication styles
- Cross-cultural management skills
- Working together across cultures
- Developing cultural awareness
- Language issues
- Developing tools, tips and strategies for managing diversity in care settings

DAY 1



AGENDA

Training Programme

DAY 1:	0900 -0930	Arrival, Registration and Coffee
23/09/16	09:30-10:00	Welcome and introduction
		Housekeeping
		Establishing Ground Rules
	09:45-10:15	Ice Breaker – Warm-up Exercise A
SESSION I	10:45 – 11:15	Addressing Cross Cultural Misunderstanding
	Training Starts	SESSION ONE: Recap on 1 st training course
		Presentation – INTERACTIVE (ANNEX I)
		Cultural Awareness Explained
		Aspects of Cultural Values & Attitudes
		Communications Styles
	11:15-11:30	BREAK
SESSION II	11:30 – 12:30	WORKSHOPS I & II
	11:30 -12:00	WORKSHOP I: Embarrassment Moments REFLECTIONS
		Follow the example provided, complete the exercise on cultural situations embarrassment moments
	12:00 – 12:45	WORKSHOP II: How well do I know my multicultural city -
		Summary of the day.
HOMEWORK	12:45-13:00	Prepare 5 Examples of a cultural misunderstanding you have experienced with your workplace
13:00		CLOSE

WARM-UP EXERCISE: A

ICE BREAKER

Pass the Baton - Sharing Positive and Negative Experiences



ICEBREAKER

Time: 10:15

The exercise will take about 15 minutes to complete. In total, allowing for discussion, 30 minutes to complete.

Aims:

- To encourage participants to share good and bad experiences relevant to the subject of your course/workshop.
- To help identify issues related to the topic.
- To help participants identify key learning objectives for the course/workshop.

For this exercise you'll Need:

- 2 batons, (red one for the negative experiences and a green one for the positives).
- You can make a baton out of rolled up paper, or alternatively, for a fun twist, you might like to replace your batons with sticks of rock (candy), with the 'winner' from each round keeping the rock as a prize.

NOTES:

This is a simple, fun exercise that really does encourage participants to disclose information about difficult situations they may have faced that are relevant to the course/workshop. It also enables positive experiences to be shared. The icebreaker can also be adapted to almost any topic, including for example, customer service, appraisals, negotiation skills and recruitment.

Presentation at ANNEX I
Addressing Cross Cultural Misunderstandings

WORKSHOP I: EXERCISE

INSTRUCTIONS

1. Read the summary information provided below along with the example
2. Complete the set exercise in the spaces provided
3. Share your examples with the wider group
4. You have 20 minutes to complete this exercise

EXERCISE 1: Embarrassment Example

Key words: stupid, ashamed, concerned about his opinion of me, angry at myself,

Detailed Report: For me it was when I was talking to a co-worker who married an African woman. He said he wanted a dog but his wife refused to let him get one. He went on to say it's because in the village where she grew up, they looked at dogs differently than we do here. I replied, "Oh, is it because they eat them?"

He looks at me in disgust and said "Jesus, NO, they don't EAT them man! The dogs are used to protect the village and they are usually pretty vicious so she's scared of them. Eat them? REALLY?"

I felt like an ignorant guy that day.

Interpretation: an appalling ignorance about another culture

Embarrassment Exercise

Introduction

Embarrassment is often a key to perception of cultural differences. Briefly, this means that irritation and surprise are the key for those interested in cultural difference. The moment one registers that one is irritated about - or simply cannot grasp - the other's behaviour, one is happy at having found a pointer to there being an interesting cultural difference.

Instruction

Recall as many situations as possible when you felt embarrassment.


- You can write a few keywords first and then come back to them to describe in details.
- You should not try to interpret what happened before writing the details of what you experienced.
- Finally, and preferably not the same day you write your notes but later, attempt an interpretation of what happened.

First account of an embarrassing or irritation situation

1. Keywords:

A large, empty rectangular box with an orange border, intended for writing keywords.

2. Detailed report

A large, empty rectangular box with an orange border, intended for writing a detailed report.

3 Your interpretation:

A large, empty rectangular box with an orange border, intended for writing an interpretation.

WORKSHOP II

HOW WELL DO I KNOW MY MULTICULTURAL CITY?

INSTRUCTIONS

1. Work in 2 groups
2. Take a few minutes to read the handout about Bristol's multicultural population.
3. Select one of the 7 cultural groups on the handout or use the EXAMPLE provided to complete the case study on a aspect of the cultural group you have selected. What is the possible impact on their health if not observed
4. You have 30 minutes to complete the exercise and 10 minutes to feedback to the wider group
5. Select a spokes person from the group to feedback your result

NB: There will be other cultural, age related information on the 7 group on the day

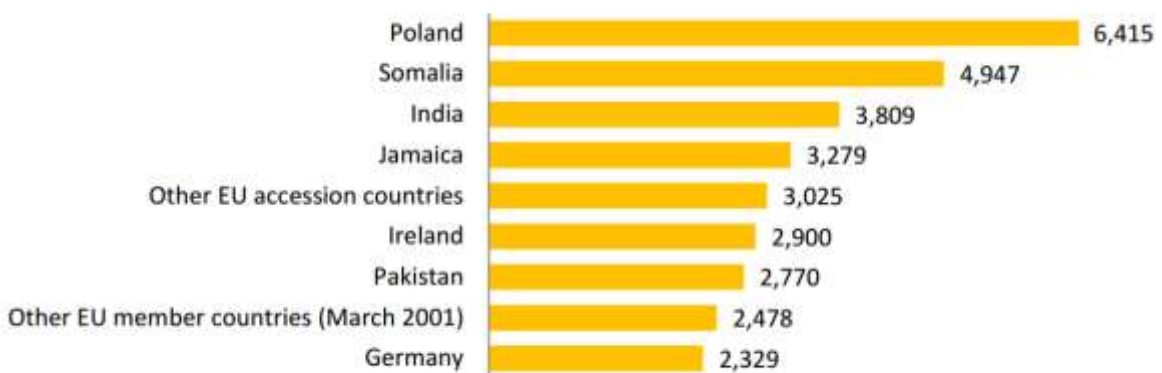
WORKSHOP II: HANDOUT

How well do I know my multicultural city?

How multicultural is Bristol?

The population of Bristol has become increasingly diverse and some local communities have changed significantly. There are now at least 45 religions, at least 50 countries of birth represented and at least 91 main languages spoken by people living in Bristol. Below in table 1 is the 10 most

TABLE I: Ten most popular countries of birth of Bristol residents

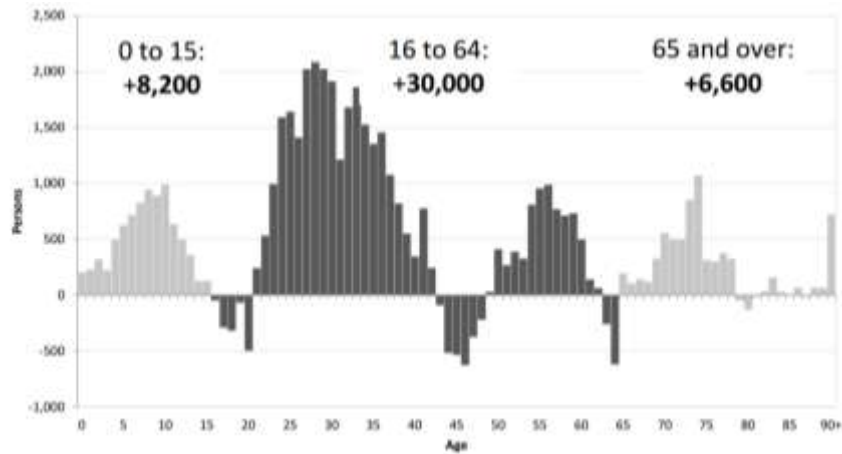


Source: Office for National Statistics © Crown Copyright 2013 [from Nomis]

Aging in Bristol and the South West

While ageing is an issue throughout our society, according to the latest figures from the Office for National Statistics (ONS) the South West has the highest proportion of older people in the UK. Almost 20% of SW residents are aged 65 and over, compared with around 17.5% in most regions and 11.1% in London. Projections suggest this percentage could rise to 22.8% by 2021 compared with a rise from 16.4% to 18.7% for England as a whole. A quarter of babies born in 2012 will live to see their 100th birthday. There will be many more older people too: 25% more people aged 65 plus and 39% more 85 plus in the present decade, and these increases will continue.

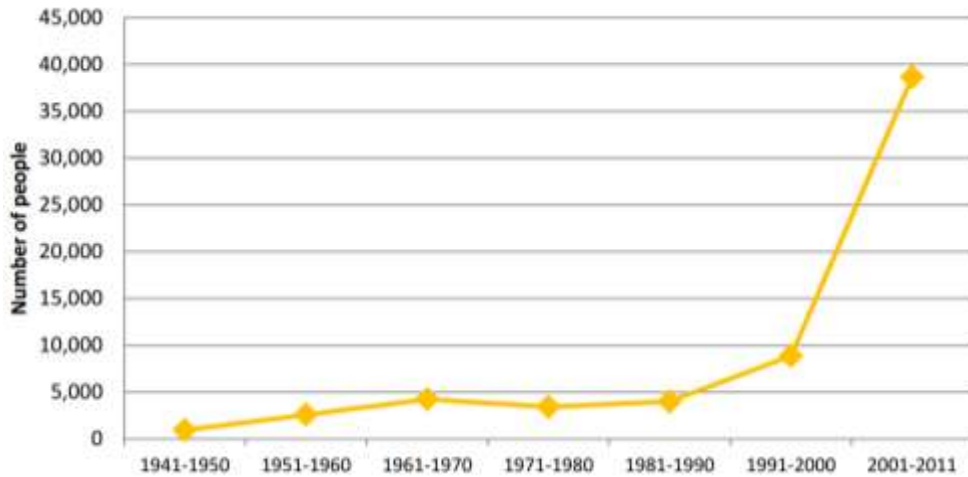
Projected change in population by single year of age Bristol 2011-2021



Source: Interim 2011-based Sub-national Population Projections, Office for National Statistics

Since the year 2000 there has been a sharp increase in people from other cultures arriving in the city and the UK.

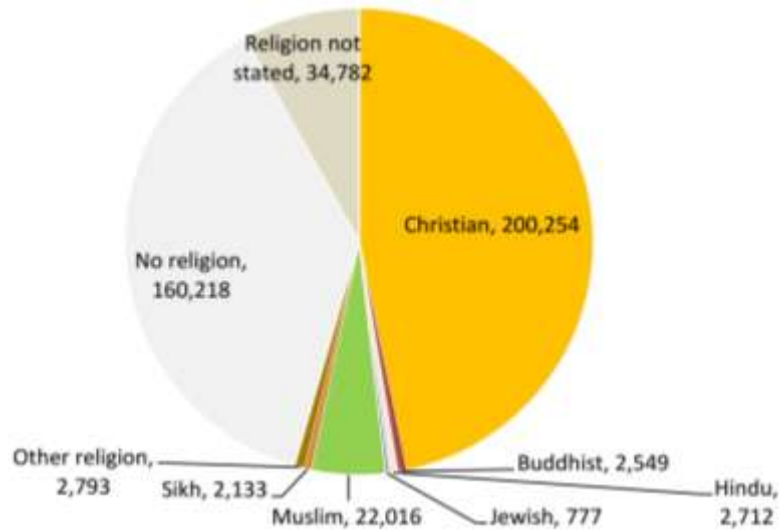
Year of arrival in the UK



Source: Office for National Statistics © Crown Copyright 2013 [from Nomis]

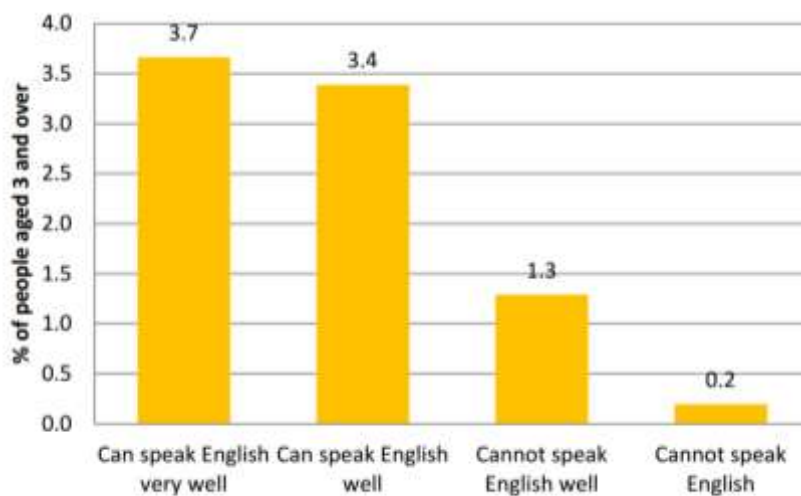
Religion

There are at least 45 religions represented in Bristol. However, Bristol is ranked 7th in England and Wales for the proportion of people stating that they have no religion - 37% of the population state they have no religion, up from 25% in 2001.



Source: Office for National Statistics © Crown Copyright 2013 [from Nomis]

Proficiency in English of People whose main language is not English



Source: Office for National Statistics © Crown Copyright 2013 [from Nomis]

Useful links

Bristol City Council population pages <http://www.bristol.gov.uk/> population Bristol City Council census pages including 2011 Census Profiles for wards and other areas and more detailed Topic Reports <http://www.bristol.gov.uk/census> Office for National Statistics main population pages with further links to estimates, projections, quality reports and frequently asked questions <http://www.ons.gov.uk/ons/taxonomy/index.html?nscl=Population+Estimates> Office for National Statistics migration statistics quarterly report <http://www.ons.gov.uk/ons/rel/migration1/migration-statistics-quarterly-report/february-2012/msqr.html>

WORKSHOP II: EXERCISE

This activity was created in order to personalise the multicultural experience of an elderly black woman from the Caribbean in a British care home. It is meant to be an interactive group activity that incites group members to undergo the experience of dealing with cultural misunderstanding.

On a deeper level, the purpose of this exercise is to encourage participants to think about and challenge negative views held about people from different cultural backgrounds by making them focus on the fact that they were playing the role of a real person.

To create this activity:

1) Research narratives of people from Caribbean backgrounds cultural norms and traditions of using certain skin and hair care. Note their stories and include a summary of the reasons why they use certain hair and skin care. Also, include whether their initial goals for using such products were successfully achieved once they established themselves in the UK. An Handout will be given on all the cultural groups in the city summary.

A. On a sheet of paper provide a description of all your characters (their lives and why they are living in the UK), which will be given to the group of people that will be participating.

B. On a separate sheet of paper, include all the characters and their prognosis in the UK—this is for you so that you can read the prognosis to the “winner”

2) Research a method of UK skin and hair care and note the different involved in looking after black skin and hair types.

A. On a sheet of paper include all the types of hair and skin creams that Caribbean people and white British people use.

B. This list of hair and skin products will become your individual skin and hair care cards, therefore, make sure to provide a description of the products and the potential consequences on not using them. For instance, “the black skin and hair products are sold in special shops in the city, due to the distance of these shops from the care home you are unable to walk to the shops, and thus your chances of getting the products are pretty slim. How would you ensure the resident have these products on a regular at the times of need?”

C. Include positive consequences as well, like “a good Samaritan has offered to assist you in obtaining the products.”

D. Remember that all individuals from the Caribbean may not use the same product and this can be akin to the different types of skin and hair types. Also, don’t forget to include a negative or positive outcome based on the hazard/lucky event (e.g. out of stock and trying a similar product to produce positive outcomes).

AGENDA

DAY 2

Training Programme

DAY 2: [DATE]	10:00–10:10	Welcome Housekeeping Ground Rules - Reminder
	10:10–10:30	Summary of Day One – information from previous day exercises will become important throughout this session
SESSION I	10:30 – 11:00	HOMEWORK EXERCISE: Cultural misunderstanding at work
	Training Starts	SESSION ONE: WORKSHOP Each member of the group share (i.e., their 5 examples of misunderstanding at work) in the wider group <ol style="list-style-type: none"> 1. Explain each situation 2. What you did 3. How it made you feel 4. Knowing what you know now would you approach the situation differently? 5. Select one of your example to storyboard
	11:15-11:30	BREAK
SESSION II	11:30 – 12:45	WORKSHOPS I
		WORKSHOP I: Video storyboard <ol style="list-style-type: none"> 1. This session will commence with discussion about the examples selected. From the examples the group will select 2 story to be made into a video 2. Work in 2 groups to develop the selected stories script 3. Present the storyboard characters to the wider group 4. The wider group will select one of the two story to be put to video and identify actors & props
HOMEWORK	12:45 – 13:00	DESIGNING A LEAFLET/BOOKLET - MINORITY GROUPS You will be provided with information about the 6 main minority groups in Bristol. You can also carry out more research on the groups. From the information you have researched: (A) What are the most important things you must be aware of whilst carrying out your work.
13:00		CLOSE

WORKSHOP I: DAY 2

VIDEO STORYBOARD

INSTRUCTIONS

1. Each participant present their list of scenarios developed from homework exploring real multicultural stories of misunderstandings
 - Present the scenario
 - Present the roles
 - Familiarisation phase
 - Assign roles
 - Storyboarding (optional)
2. The group will select 2 story to developed further into a script for videoing
3. Begin storyboarding – Use the diagram provided to develop your story
4. At the end of the session participants present their story to the wider group – of the 2 one is selected to be developed further into a video

EXERCISE III: Instruction Briefing

Developing a role playing case study video as a teaching tool to demonstrate cultural misunderstanding

Role plays and case studies are two increasingly popular tools in teaching, as the paradigm is noticeably changing from an instructor center training environment towards a client centered, problem based approach. The combination of these two tools will provide us with an easily adaptable, extremely interactive and dynamic approach, which places the care worker into the midst of the situation and gives them the opportunity to not only listen and watch but also to participate. This exercise is divided into three parts:

PART 1: DAY 2

Exploring real scenarios in your care setting of cultural issues/misunderstandings that present challenges in carrying out your daily work. These could be misunderstanding within your care teams, with residents or with clients.

Work in two groups to begin storyboarding your case study. Come-up with the characters you will include in your role play and begin writing your script.

PART 2: DAY 3

Role play: The overall aim of the role play assignment is for care workers to get involved in a much more direct and practical way than is the case with classic face-to-face teaching. Splitting the word into its two components we can also get a good impression about the functioning of this technique. It provides the care worker with personas or characters which they can use to portray a role in a fictitious setting akin to theatre. It offers the chance to play these characters in a relaxed and risk-free environment, to test one's own skill and knowledge without any risks involved and additionally - as with any game we play - to have fun in the process. In the role play participants will either portray someone else or they will play themselves in a specific situation. Many critics have recommended that training by doing is the best way of learning for most. Reading or listening to someone lecturing is inferior to getting involved, to experiment and to take an active part in the scenario, and this is what role playing is all about.

There are three distinctive stages in the role play session: (1) the briefing, (2) the play and (3) the debriefing.

In the **briefing phase**, the facilitator sets the stage. He describes the scenario and the roles available. The briefing phase is also the "warm-up" phase for all participants; it is a time used to introduce everyone involved, to explain the specifics of the role playing technique and to clearly state the aim of the exercise.

The facilitator will explain the scenario; the degree of detail necessary strongly depends on the topic. In the intercultural context it is advisable to keep the scenario rather open and to allow for free interpretation wherever possible, as cultural differences will only show up if the participants have the feeling that they are allowed to interpret the story and the characters in their own way. One good option to prevent the scenario itself from being culturally biased is asking the prospective participants for their input, especially if they like the scenario and feel comfortable taking roles in it. Also, the scenario should be somewhat flexible allowing for minor changes in the setup and adaptations according to wishes of the players involved.

Role description should include all information which the player will need to act 'in character' inside the scenario described beforehand but – especially if the aim of the exercise is to raise cultural awareness or train interaction processes – should leave some room for personal interpretations and ideas of the "actor". Role descriptions which are too complex force the actors to keep too many details in mind and thus limit their flexibility and creativity. Role definitions are often defined and printed in two variants: one variant which is only known by the actor and the facilitator and one which is handed to everyone else. This is useful to simulate the fact that in reality we often meet and must cooperate with strangers of whom we know next to nothing.

After the scenario is described and the roles are distributed, the participants should be allowed some time for asking questions and chat with each other concerning the scenario and the roles. Often the participants start to develop an interest for a specific role or culture during this phase. There are many different approaches in how to assign roles, especially in multicultural scenarios. It is much easier to portray a character of the home-culture than a foreigner, especially if the culture that should be played is unknown to the player. It can be very difficult to take on such a role, but by assigning such an unknown culture to a player you force him/her to rely on prejudices and stereotypes to portray the role, which could also be of great value. If it is the first role playing experience for most participants involved, the facilitators will allow for very free definitions of roles and see that everyone is content with or even may pick the role he or she gets. Role playing can be quite stressful to some participants, especially if they are not used to it, so good care should be taken that everyone, not only but especially beginners, feels comfortable. Players should be encouraged to really “play”, to take nothing too seriously and also to overact their characters to make points very clear.

At the end of the briefing phase, as an optional step, the actors are given some time to discuss a general outline of their play, to define some do's and don'ts and to establish a basic idea of how their characters will react to each other. Allowing for a few minutes before the play starts might help to overcome the usual problems of the starting phase of the role play itself.

Steps of a briefing phase:

- a) Present the scenario
- b) Present the roles
- c) Familiarisation phase
- d) Assign roles
- e) Storyboarding (optional)

The Play phase

In the **play phase** itself the setting will again be made clear to everyone involved (players and observers), preferably through a short introduction performed by the facilitator. The stage will be prepared accordingly to enable the players to simulate the situation with as little effort as possible. This includes seating arrangements, preparation of props that might be used and any technical support that might be necessary.

The characters will then either be introduced by the facilitator or by the actors themselves. The actors will then act their characters according to their role descriptions. The facilitator's will be responsible to coordinate the play and to keep the play moving forward by providing inputs and adding comments, and or giving direction. If everything goes well he/she can withdraw from the action, assuming the position of an observer and only intervening if necessary. He/she should encourage all participants to actively play their roles, especially if some players are just listening and watching while only one or two are actively immersed in the story. The facilitator also provides a conclusion him/herself should the story not come to a natural end. The conclusion of the play phase can be the solution of the problem, the end of the story (out of players' actions) or just some final words by the facilitator.

DAY 3

Steps of a play phase:

- a) Prepare the stage and the props
- b) Present the scenario
- c) Introduce the characters
- d) Play
- e) Conclusion

Steps of a debriefing phase:

- a) Presentations of the participants
- b) Providing feedback to the participants
- c) Discussion of the findings
 - and discuss the role play with them beforehand. You might even consider including them in the playing phase itself as co-moderators.

Controversial topics: The risk of the play taking a bad direction or getting too heated or even aggressive is actually very small, but should still be taken into account, especially in a multicultural classroom where the facilitator him/herself might not always notice the upcoming problems or cross-cultural misunderstandings. The aim of role-playing sessions is to actively involve the students; this can easily result in heated arguments or inappropriate statements, especially in a multicultural environment.

- Prepare the participants that they will encounter situations which they might find provocative, aggressive or prejudicial and ask them to react to the situation according to their role.
- Highlight that one of the aims of the exercise is to raise awareness about prejudices, cultural differences and differences in communication patterns, which could lead to statements which are considered inappropriate.
- Set-up a 'safety-line' mechanism, where every player can stop playing at any time, or take a 'time out' to explain and discuss the issue if he is feeling too uncomfortable.
- Do an extensive debriefing phase, addressing all problems.

Command of your subject: As the participants are involved in a much more direct and intimate manner than as listeners in a training course, they will ask questions which may demand much more detail than normal. As we are going to be referring to real people or real places you should be very well prepared and have a host of background information available. Participants might also question the usefulness of a role play as a teaching method for the topic at hand.

- Explain why a role play is used as a teaching tool and why it is worth the time of the participants to partake.
- Define clear learning goals.
- Prepare the role play thoroughly and discuss it with colleagues and prospective participants to find any design flaws before playing it the first time.

Can you help?: Some participants will be concerned with how their performance in the role play will be relevant for their grade. They might also turn to the facilitator for help and guidance with how to play their character and to act in role. People will need a while to get into character; they might even express discomfort at the beginning.

- Make clear that their performance in the role will not be judged negatively.
- Make clear that there is no right or wrong solution.
- Prepare for a slow start and awkward situations (such as no one knowing what to say) in the role play.
- If someone does not want to participate give the person a task, like technical support, co-moderator or perhaps a recording clerk. See that he is still actively involved, but do not force him/her to act out a role.

Considered reflection: As reflections and discussion are the most crucial factors in learning from role playing, the debriefing step is of utmost importance. Players should reflect on what they felt, perceived and learned during the session. Concerning cross-cultural issues, it is a very good exercise to go through the key situations that occurred during the playing session and consider what other participants would have done differently. Assigning the role of observer to participants that are not actively partaking can be very rewarding and add an additional component of reflective feedback in the debriefing phase.

- Moderate the discussion, but do not force your opinion upon the participants.
- Take a neutral stance whenever possible and move yourself to the background as much as possible.
- Prepare a good structure for the debriefing phase and allow for ample time.
- Be prepared to start with some feedback of your own, should discussions evolve slowly

STORYBOARD TEMPLATE

Dialogue, picture action

Storyboard Template

Think of the storyboard as a comic strip. Each block has a picture with an action and a line or two of dialog. You can draw pictures or type or handwrite a description of the action in the blocks. For each action, write a script or summarize the action for the characters in your commercial.

How To Complete Your Storyboard

Almost every TV commercial, TV show, or video began as a storyboard. The storyboard is a sheet of paper that breaks down the elements of a video production into what you see and what you hear.

Your storyboard is divided into eight frames. Using pictures or words, you will use the box to describe what one sees in your video. Then you will type or write in the words or sound effects heard below that box. This is the Audio. It can be the spoken words of people on camera, the words of an announcer who is not on camera, or words that appear on the screen. Sometimes it's a combination of all three.

Since what you show on screen changes, each box will contain the next progression of the story. Remember though, you only have 3-7 minutes to get everything done. So your storyboard shouldn't be very long or complex.

Group Members: _____ **Product** _____



Draw or describe the visual/action in the block.
block. Audio:



Draw or describe the visual/action in the
Audio:



Draw or describe the visual/action in the block.

Audio:

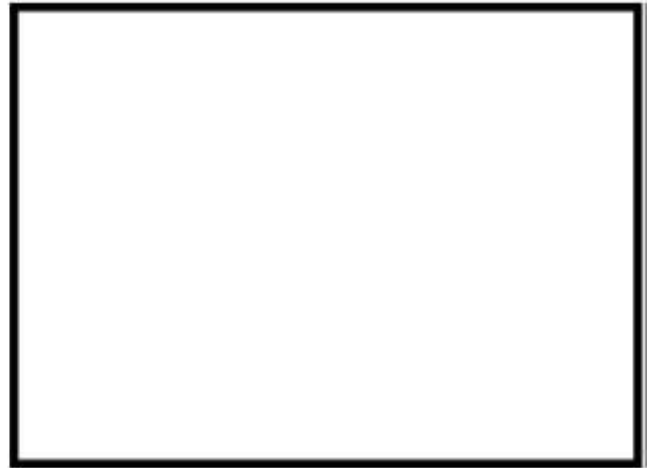


Draw or describe the visual/action in the block.

Audio:



Draw or describe the visual/action in the block.
block. Audio:



Draw or describe the visual/action in the
block. Audio:



Draw or describe the visual/action in the block.
Audio:



Draw or describe the visual/action in the block.
Audio

NB: DRAW MORE DIALOGUE BOXES IF REQUIRED

AGENDA

DAY 3

Training Programme

[DATE]	10:00–10:10	Welcome and introduction
		Housekeeping
		Ground Rules
	10:15–10:20	Warm-up Exercise – CONNECT THE DOTS – Followed by 5 minutes discussion
SESSION I	10:20 – 11:30	VIDEO WORKSHOP1: Aspects of cultural misunderstanding
		Set to video with Actors & Props
		Role play -Filming
		Communications Styles
	11:30 -11:45	BREAK
SESSION II	11:45 – 13:00	WORKSHOPS1 Cont'd
		<ol style="list-style-type: none"> 1. Overview of video clips 2. Information about editing 3. Reaffirm storyline 4. Confirm feedback loop
LUNCH	13:00 – 13:30	
Developing practical material	13:00 – 15:00	WORKSHOP II: Developing a leaflet/booklet to be used to spread the learning.
		Summary of the 3 days.
15:00		CLOSE

EXERCISE I: Connect the dots

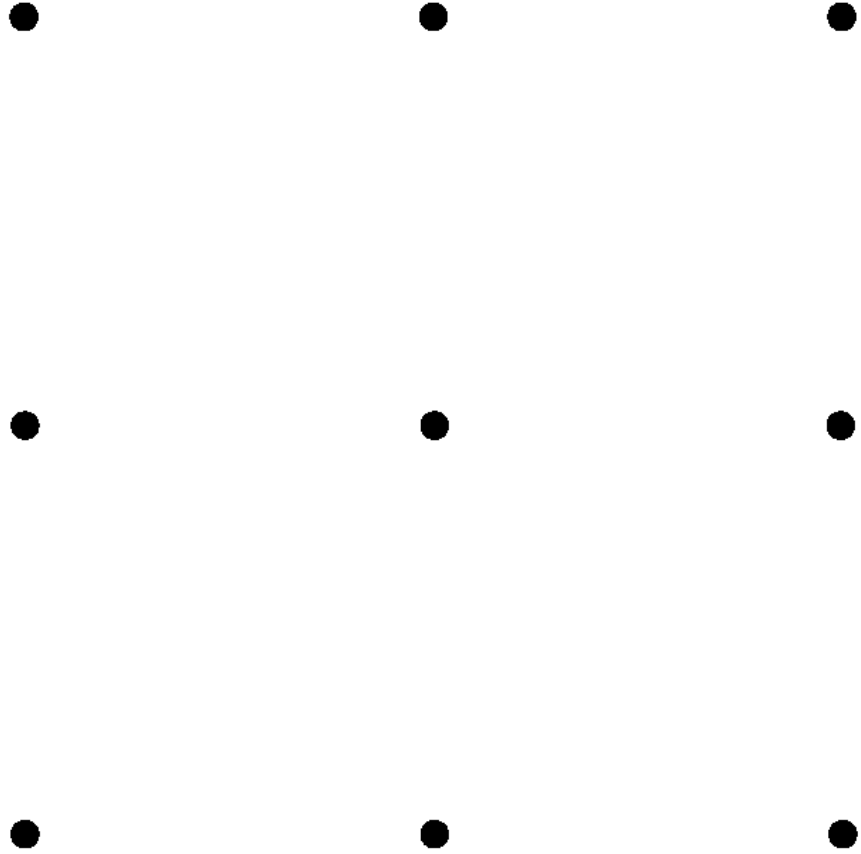
INSTRUCTIONS

1. Use the diagram provided to connect the dots with 4 straight lines
2. Do not lift your pencil/pen off the sheet at anytime
3. Do not retrace any lines
4. Lines may cross if necessary

The Goal of the exercise

To demonstrate that we often limit our perspective and choices

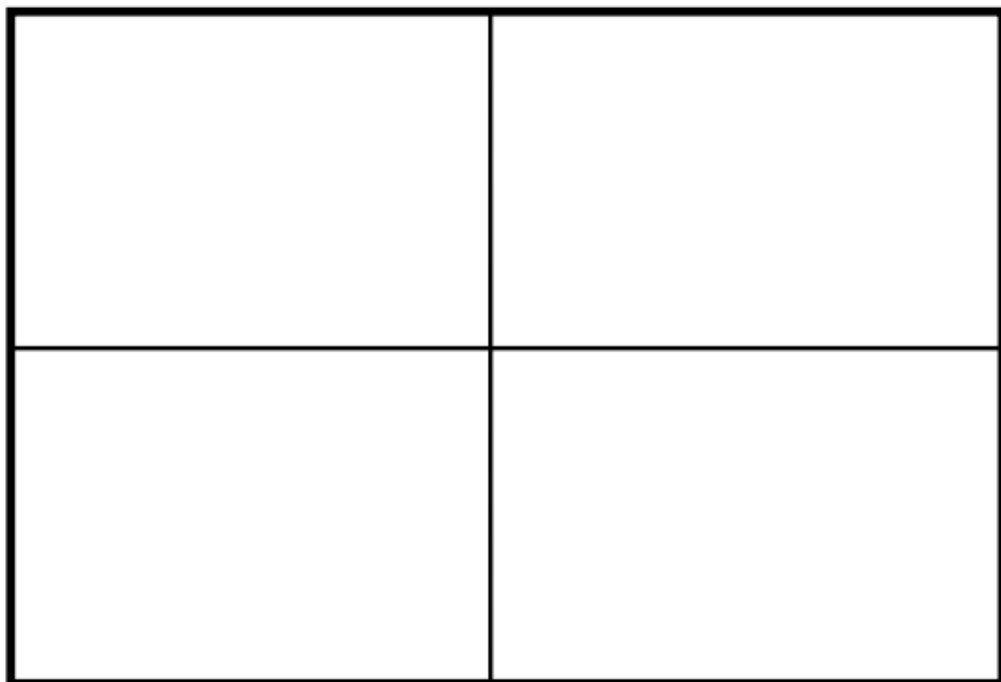
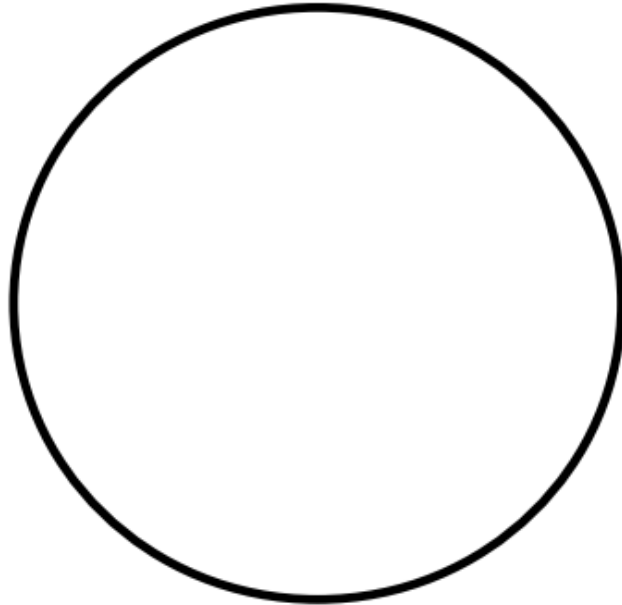
Directions: Connect all of the dots with four straight lines. Do NOT lift your pencil off the paper. Do NOT retrace any line. Lines may cross if necessary.



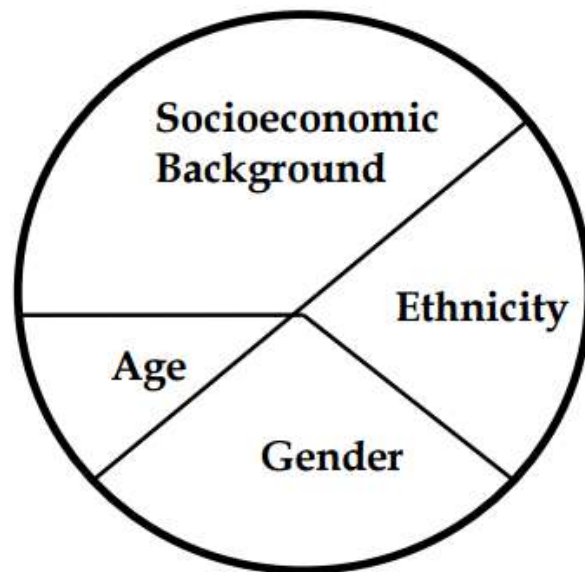
OPTIONAL depending on time

CULTURAL IDENTITY ACTIVITY

The Cultural Identity activity is part of a set of cultural awareness building activities. In this one, participants fill in graphic organisers and then compare and contrast their diagram with others.



EXAMPLE



Acculturation	Assimilation
Rejection	Deculturation