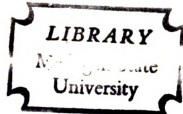DEVELOPMENT AND TESTING OF
A MODEL FOR THE ADAPTATION
OF A LEARNING SYSTEM FROM
AN AMERICAN CULTURE TO
A PHILIPPINE CULTURE

Dissertation for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
JACQUELINE EUGENIE BLONDIN
1974

3 1293 10200 8541

This is to certify that the

thesis entitled

**DEVELOPMENT AND TESTING OF A MODEL FOR THE ADAPTATION
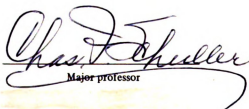OF A LEARNING SYSTEM FROM AN AMERICAN
CULTURE TO A PHILIPPINE CULTURE**

presented by

Jacqueline Eugenie Blondin

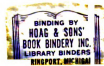has been accepted towards fulfillment
of the requirements for

__Ph. D.__ degree in __Education__

Area of Instructional Development and Technology

Major professor

Date __April 29, 1974__

O-7639

ABSTRACT

DEVELOPMENT AND TESTING OF A MODEL FOR THE ADAPTATION
OF A LEARNING SYSTEM FROM AN AMERICAN
CULTURE TO A PHILIPPINE CULTURE

By

Jacqueline Eugenie Blondin

The theoretical position of this study was that any learning system from one culture, in order to communicate effectively and retain its validated reliability when used in another culture, must first be culturally adapted. This position implied that cultural adaptation of learning materials cannot be left to chance or to the intuition of the adapter.

This study developed a systematic model which could be used effectively to adapt learning materials--visuals, narration and text--from one culture to another culture. It also incorporated an empirical testing of the flowchart model by utilizing as the independent variable, a field tested American learning system, the Instructional Development Institute or IDI. The decoding culture was the Filipino culture. It was assumed that XCAM, the developed crosscultural model, would generate techniques: (1) to identify cultural values which are contained in learning system materials; (2) to delineate the necessary revisions or modification; (3) to assess the modified version of the learning system.

The present study used an analytical-empirical method based on systems approach. The Ss were drawn from the population known as personnel of the Philippine Private Schools. The experimental treatments involved three separate field experiments preceded by a pilot study.

Measurement of crosscultural adaptation outcome was considered a precondition to evaluation of the procedures used to effect the cross-cultural adaptation. A criterion crosscultural rating scale known as the XCA Rating Scale was designed and tested. It was administered for either the visuals, the narration or the text of the adapted modules and the measurement strategy employed was a repeated-measurement design.

XCAM, the Crosscultural Adaptation Model, had four well-defined phases of action: (1) the Sine qua non Phase; (2) the Laboratory Phase; (3) the Diagnostic Phase; and (4) the Assessment Phase. Each phase or function revealed a certain number of interrelating sub-functions which bore a direct relation to the process of crosscultural adaptation.

In the Laboratory Phase, the pilot group was administered the American version of the learning system. A repetition or replay of each module or activity of the IDI was conducted in order to effectuate a collective in-depth analysis of cultural conflicts contained either in the visuals, narration or texts. The priority for change was established and an adapted version of the IDI or Prototype II was produced.

The original version of the IDI, or Prototype I, was administered to the control group in Angono. The two other groups, in Davao and Quezon City, participated in an IDI Prototype II version. The XCA Rating Scale was administered after each modified module in each of the three field experiments. Moreover, extensive debriefing sessions

conducted by two Filipina sociologists furnished unobtrusive information which probably could not have been otherwise secured.

The findings of data gathered from the XCA Rating Scale results, the participants' responses to open-ended questions, and the observations of two Filipina sociologists based on the interviews and debriefings were analyzed and evaluated.

The study measured in a two-way analysis of variance, the interaction effects of the two independent variables--the IDI components and the cultural values contained in these components--and the dependent variable--the conflict identified between the cultural values of the cultures.

The principle findings were:

1. The attitude of Ss, both between groups and within groups, was within the limits of the positive level, that is, in favor of local and national scenes in visuals, of Filipino actors in narration, and of Filipino setting in text.

2. A significant difference was observed in some of the media such as narration and text.

3. There was interaction between the groups and the media condition especially in narration and text.

As far as this study is concerned, it is reasonable to infer that under conditions similar to those used, XCAM would be an acceptable tool for culturally adapting instructional materials of learning systems in order to lessen cultural shock from their use in another culture. It was concluded that the extent of cultural conflicts created by

foreign learning materials imported in developing countries could be measured and that, when given the opportunity to choose between American and Filipino cultural media, the Filipinos showed preference for Filipino visuals, narration and text.

DEVELOPMENT AND TESTING OF A MODEL FOR THE ADAPTATION

OF A LEARNING SYSTEM FROM AN AMERICAN

CULTURE TO A PHILIPPINE CULTURE

By

Jacqueline Eugenie Blondin

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

College of Education
Area of Instructional Development and Technology

1974

This thesis is dedicated
to the Filipino people
whom I have adopted as
my own people.

ACKNOWLEDGMENTS

iii

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER I

RATIONALE

Educators in formerly colonial countries such as the Philippines deplore the dearth of instructional materials developed for and by their own people. In fact, for the past six decades or so, Filipino educators and students have had to resort, for the greater part of their instructional materials, to American educational films, visuals and texts.

This Philippine utilization of American learning materials is a normal offshoot of nearly fifty years of American occupancy. Upon taking over the country at the turn of the century, Americans quickly identified the people's low literacy level and at once organized universal elementary education. In these years, few colonial countries, if any, cared to develop and promote national identity within their colonies. Accordingly, with universal education, Filipinos were given American texts and visuals as well as the American organizational system of education.[1]

When, in 1946, Filipinos were granted their independence by America, the English language was spoken from Aparri to Jolo, i.e., from north to south of the Islands. Gradually, the Filipino found himself

_____

[1]The Educational Act of 1901 (Act no. 74 of the Philippine Commission) has provided the present public school system patterned upon the United States public school system.

1

struggling to recover his own national identity and language. After much controversy, "Pilipino" was finally adopted in June, 1940, as the official national language; English remained the official medium of instruction in secondary schools, colleges, and universities. "Pilipino" is a mixture of the main Filipino language based on Tagalog, the language of the Manila region.

Though the Philippines is the third largest English-speaking country in the world,[2] one point has some significance here. Different studies made upon the relative effectiveness of Pilipino and English as media of instruction, have furnished among others, the following results:

1. that Pilipino, as a medium of instruction is better than English in all subjects and in all grades tested (grades III IV, V);[3]

2. that experimental groups - using Pilipino or vernacular were superior to control groups - using English - in subjects such as Arithmetic, Reading and Social Studies;[4]

3. that students in both Grades V and VI showed better performance in Pilipino than in English.[5]

---

[2]Carmen Guerrero Nakpil, A Question of Identity (Manila: Vessel Books, 1973).

[3]Philippine Bureau of Public Schools, "The Relative Effectiveness of Pilipino and of English as Media of Instruction in Grades III, IV, and V." Abstract in Asian Study on Curriculum (Vol. III, 1970), pp. 224-5.

[4]Philippine Bureau of Public Schools, "Comparative Difficulty of Learning to Read and to Write in Pilipino and in English." Abstract in Asian Study in Curriculum (Vol. III, 1970), p. 233.

[5]Philippine Bureau of Public Schools, "A Study of the Comparative Efficacy of the Vernacular, of Pilipino, and of English as Tools of Learning." Abstract in Asian Study in Curriculum (Vol. III, 1970), p. 234.

It is true that these studies were performed on elementary school students who were less fluent in English than secondary, collegiate and graduate students. Nevertheless, these studies demonstrated that while English is widely used in the country, the message transmitted by these foreign instructional texts, visuals and other materials, is subject to misunderstanding or distortion. In other words, as Burger[6] indicates in a similar situation, "there can be no individual learning without cultural change."

The theoretical position of this study is that any learning system from one culture, in order to communicate effectively and retain its validated reliability when used in another culture, must first be culturally adapted. This position implies that cultural adaptation of learning materials cannot be left to chance or to the intuition of the adapter and, consequently, that validated and experimental procedures have to be developed in order to render these learning materials culturally suitable or appropriate.

Organization of the Thesis

In the present chapter, the organization of the thesis, its purpose and methodology are outlined. Limitations and assumptions are delineated and key terms are defined.

In Chapter II, literature relevant to the exploratory stage of the study is reviewed.

---

[6]Henry G. Burger, Ethno-Pedagogy: A Manual in Cultural Sensitivity With Techniques for Improving Cross-Cultural Teaching by Fitting Into Patterns (Albuquerque, New Mexico: Southwestern Cooperative Educational Laboratory, Inc., 1968), p. 33.

In Chapter III, XCAM, the Crosscultural Model is developed and the synthesis which enables the sine qua non phase as well as the other stages of the model are presented.

In Chapter IV, the laboratory phase of XCAM is reviewed, the adapted version of the learning system, or Prototype II version, produced and the description of the diagnostic or experimental phase of XCAM is outlined.

In Chapter V, the results of the three field tests and the experimental data are reported and analyzed.

In Chapter VI, the major findings of the study are summarized, conclusions drawn and recommendations for further research presented.

<u>Definition of Terms</u>

A number of terms used in this study require specific definition.

<u>Culture</u>

A number of anthropologists and sociologists have defined culture. Some told us what it is not: it is not individual, universal, unique, intolerant.[7] Others have told us that culture is learned, culture is adaptive, culture is social, culture is interactive.[8] The Useems provide a concise affirmative definition: "culture is the

---

[7]Burger, <u>Ethno-Pedagogy</u>, p. 33.

[8]George Peter Murdock, "The Cross-Cultural Survey," <u>Reading in Cross-Cultural Methodology</u>, ed. by Frank W. Moore (New Haven: HRAF Press, 1961).

learned and shared behavior of a community of interacting human beings.[9] This investigator agrees with Sitaram that "culture is the sum of total learned behaviors of a group of people in a geographical area. These behaviors are generally considered to be the tradition of that people and are transmitted from generation to generation."[10]

Adaptation

This is the result of the process by which a learning system from one culture is modified so as to suit cultural conditions of another culture.

Cultural Values

Cultural values are convictions shared by people in a given culture or subculture about the things they consider good, important or beautiful. In other words, cultural values are desirable characteristics or criteria of preference.

Cultural Conflict

A cultural conflict occurs when a message transmitted by the encoder, either in form of text, narration or visual, does not agree with the cultural values of the decoder.

---

[9]John Useem and Ruth Hill Useem, "Men in the Middle of the Third Culture: the Role of American and Non-Western People in Cross-Cultural Administration," Human Organization, XXII (1963), p. 170.

[10]K. S. Sitaram, "What Is Intercultural Communication?" Intercultural Communication: a Reader, ed. by Larry A. Samovar and Richard E. Porter (Belmont, California: Wadsworth Publishing Co., Inc., 1972), p. 19.

Microculture and Macroculture

Microculture refers to the numerous subcultures which would exist within a large grouping or the macroculture. In the Philippines, the Cebuanos, Ilongos, Ilocanos, are all microcultures of the larger group, or macroculture, the Filipinos. They form a mosaic of infinite differences under the same flag and obeying the same government.

Cultural Patterns

These are a general or regular and unconscious way of thinking and doing, a kind of an abstract portrait of the studied culture.

Communication

Communication is the process by which an idea or a message is transmitted or transferred from a source (encoder or sender) to a receiver (decoder or respondent). Rogers[11] tells us that the purpose of the communication is "to bring about certain desired effects on the part of the receiver. These effects may consist of an alteration in the receiver's knowledge of some idea, a change in his attitude toward the idea, or a change in his overt behavior."

Intercultural or Crosscultural Communication

This is the communication that crosses geographical and national boundaries and which takes into account the interaction between members of different cultures.[12]

---

[11]Everett Rogers, Communication Strategies for Family Planning, (New York: Free Press, 1973), p. 1.

[12]Sitaram, "Intercultural Communication," pp. 18-23.

XCAM

XCAM is an acronym for Cross Cultural Adaptation Model.

MASXCAM

MASXCAM is an acronym for the Master Model used to produce XCAM.

Prototype

In this study, prototype refers to the two different versions of the learning system. Prototype I is the original, or American version of the IDI. Prototype II is the version in which some of the components or modules have been adapted to the new culture.

Debriefing

Debriefing in XCAM refers to face-to-face interactions between the sociologist or the researcher and the sample subjects in order to identify or obtain more information about the cultural conflicts experienced during the administration of the experimental components of the learning system.

System

Kaufman[13] defines system as the "sum of parts working independently and working together to achieve results of outcomes, based on needs."

Learning System

In this study, the learning system used as the independent variable is the IDI. As a learning system, it is the sum of an arrangement

_____

[13]Roger A. Kaufman, Educational System Planning (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972), p. 1.

of discussions, games, simulations, texts, visuals, and narrations, all

related to one another in order to achieve on the part of the learner

a performance response which leads to a systematic answer to his needs.

IDI and Instructional
Development System

The IDI is not only a learning system, but it is also an In-

structional Development system. It is a systematic process which aims,

through the application of the systems approach, at developing feasible

solutions to identified teaching or learning problems.[14]

The IDI involves the

> careful analysis and identification of what the problem is, the
> formulation of specific objectives, assessment of management re-
> quirements, the development, testing and selection among viable
> alternative solutions, tryout, revision and retesting, and con-
> tinuing evaluation of the system as a whole as well as appraisal
> of its components.[15]

In summary, the IDI teaches a nine step decision-making proce-

dure following what is called the IDI model as shown in Figure 1.

Purpose of the Study

This study developed a systematic model which could be used ef-

fectively to adapt learning materials from one culture to another. In

---

[14]Walter A. Wittich and Charles F. Schuller, _Instructional Technology: Its Nature and Use_, 5th ed. (New York, N.Y.: Harper & Row, Publishers, Inc., 1973), p. 631.

[15]John L. Martinson, ed., "The National Special Media Institutes," _Media Manpower for the 70's: II - A Report of the Leadership Training Institute_ (Menlo Park: California: Media Manpower, 1971).

9

3 Organize Management	6 Construct Prototypes	9 Implement/ Recycle
Tasks Responsibilities Time lines	Instructional materials Evaluation materials	Review Decide Act

2 Analyze Setting	5 Specify Methods	8 Analyze Results
Audience Conditions Relevant resources	Learning Instruction Media	Objectives Methods Evaluation techniques

1 Identify Problem	4 Identify Objectives	7 Test Prototypes
Assess needs Establish priorities State problem	Terminal (TPO) Enabling (EO)	Conduct tryout Collect evaluation data

I
DEFINE

II
DEVELOP

III
EVALUATE

Figure 1. IDI Model (Instructional Development Institutes, UCIDT, 1971).

this case, the encoding and decoding cultures were the American and Philippine cultures. This study also incorporated an empirical testing of the flowchart model by utilizing as the independent variable a field tested American learning system.

More specifically, the purpose of this study was to develop and test crosscultural adaptation procedures by which an American instructional learning system composed of visuals, narrations and texts, could be culturally adapted and effectively used thereafter by Filipinos.

Assumptions

It was assumed that the crosscultural model developed in this study would generate techniques: (1) to identify cultural values which are contained in the text, narration or visual components or modules of the given learning system; (2) to delineate the necessary revisions or modifications; and (3) to assess the adapted or modified version of these text, narration or visual elements.

Methodology of the Study

The crosscultural adaptation model developed in this study was designed for and tested with the text, narration and visual components of five out of twenty-three modules of a learning system known as the Instructional Development Institute or IDI. The IDI learning system was selected for three reasons: (1) it had been developed in the United States and for American school personnel; (2) it contained the different essential media components to be tested, i.e., texts,

narrations and visuals; (3) it had been tested and validated with American school personnel. Moreover, in order to insure that this American learning system was properly administered, an expert from the UCIDT[16] was used as a monitor for the conduct of the IDI during the experiment.

The present study used an analytic-empirical method based on systems approach. Hamreus[17] says that the systems approach follows "a general strategy . . . an approach which has been empirically derived" and that what if "offers in progressing toward a problem solution is analytical planning of control methods."

Thus, in Phase I of the development of XCAM, a Master Model based on four basic techniques of systems approach was designed. These techniques--analysis, synthesis, modeling and simulation--introduced by Silvern[18] under the term of anasynthesis, are shown in his generalized model in Figure 2.

Consequently, when parts, functions and processes were organized and combined to produce XCAM, the Crosscultural Adaptation Model, the systems approach techniques came into play: (1) analysis - the process

---

[16]The UCIDT (University Consortium of Instructional Development and Technology) consists of the Departments of Instructional Development and Technology at Michigan State University, where the national office is located, Syracuse University, the U.S. International University, San Diego, the University of Southern California and Indiana University.

[17]Dale G. Hamreus, "The Systems Approach to Instructional Development," The Cognitive Domain (Washington, D.C.: Gryphon House, 1972), p. 3.

[18]L. C. Silvern, Systems Engineering of Education I: The Evolution of Systems Thinking in Education (Los Angeles: Education and Training Consultants, Co., 1965).
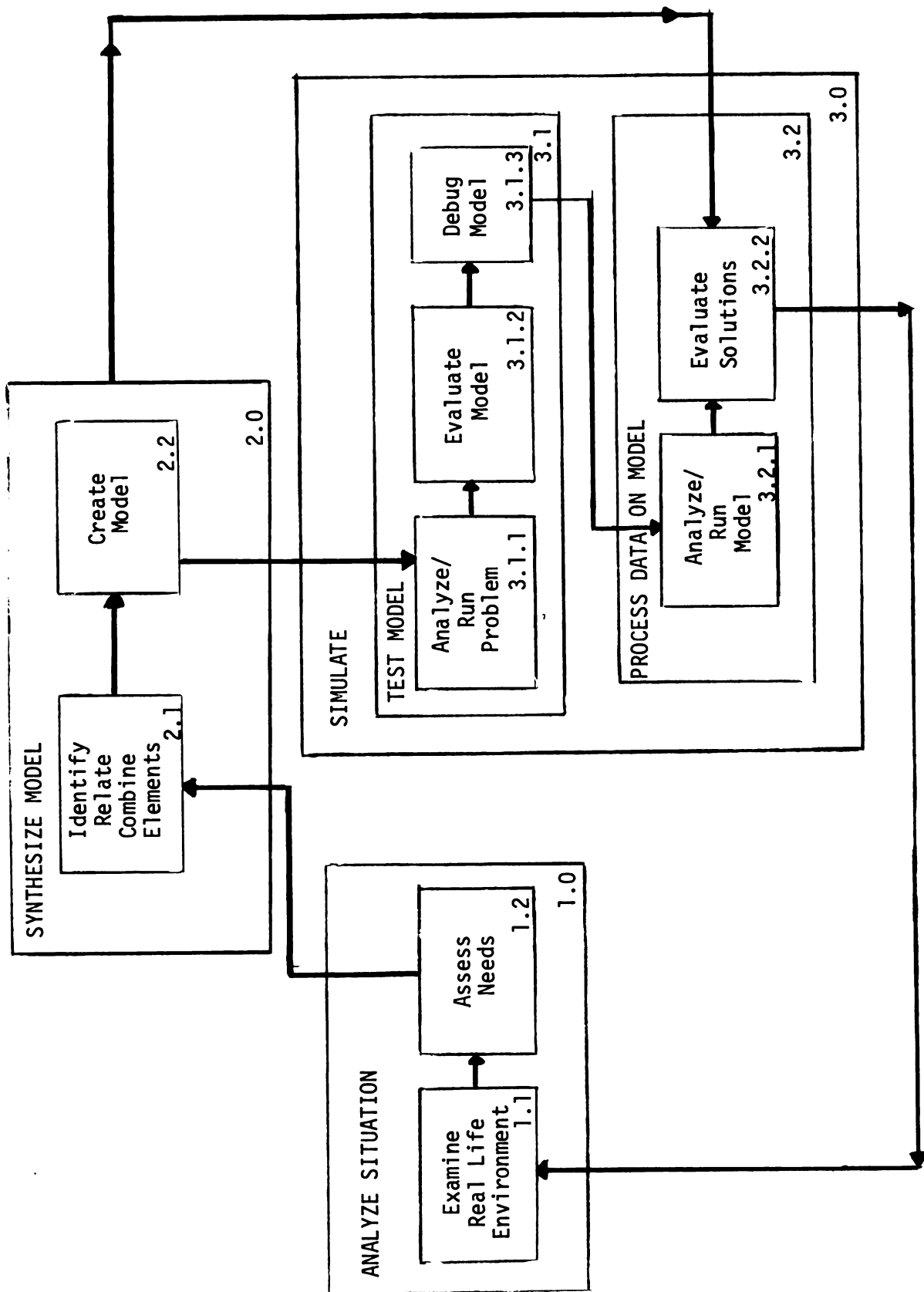
Figure 2. Model for producing a model (Silvern, 1965).

which was performed on existing information to assess the actual needs and identify the problem; (2) synthesis - where collected information was combined into a new meaningful whole represented by XCAM; (3) modeling - the technique by which the parts of the cultural adaptation process were organized, combined and represented into a simplified flow-chart form; and (4) simulation - where XCAM was tested or data were processed through the model.

According to Ryan,[19] the "conceptualization of a model, in and of itself, does not insure high fidelity in design. Testing the model or processing data through the model will make possible debugging of a system before full-scale operation is launched." The testing of XCAM or processing of collected data through it was considered a fundamental part of the study.

The Master Model used to produce and test XCAM is shown in Figure 3. It is called MASCAM or Master Model to produce a Crosscultural Adaptation Model.

Limitation of the Study

Limitations in this study had to do with the amount of time and the available budget. With a restricted amount of money and as little as one month to realize the adaptation of the IDI content materials, only five modules of the IDI were modified. These modules demonstrated the greatest cultural conflict as indicated by procedures in the model.

---

[19]T. Antoinette Ryan, "Educational Management by Systems Techniques in Correctional Institutions," The Educational Technology Review Series, Number Three, ed. by Leonard C. Silvern (Englewood Cliffs, New Jersey: Educational Technology Publications, 1973), p. 79.
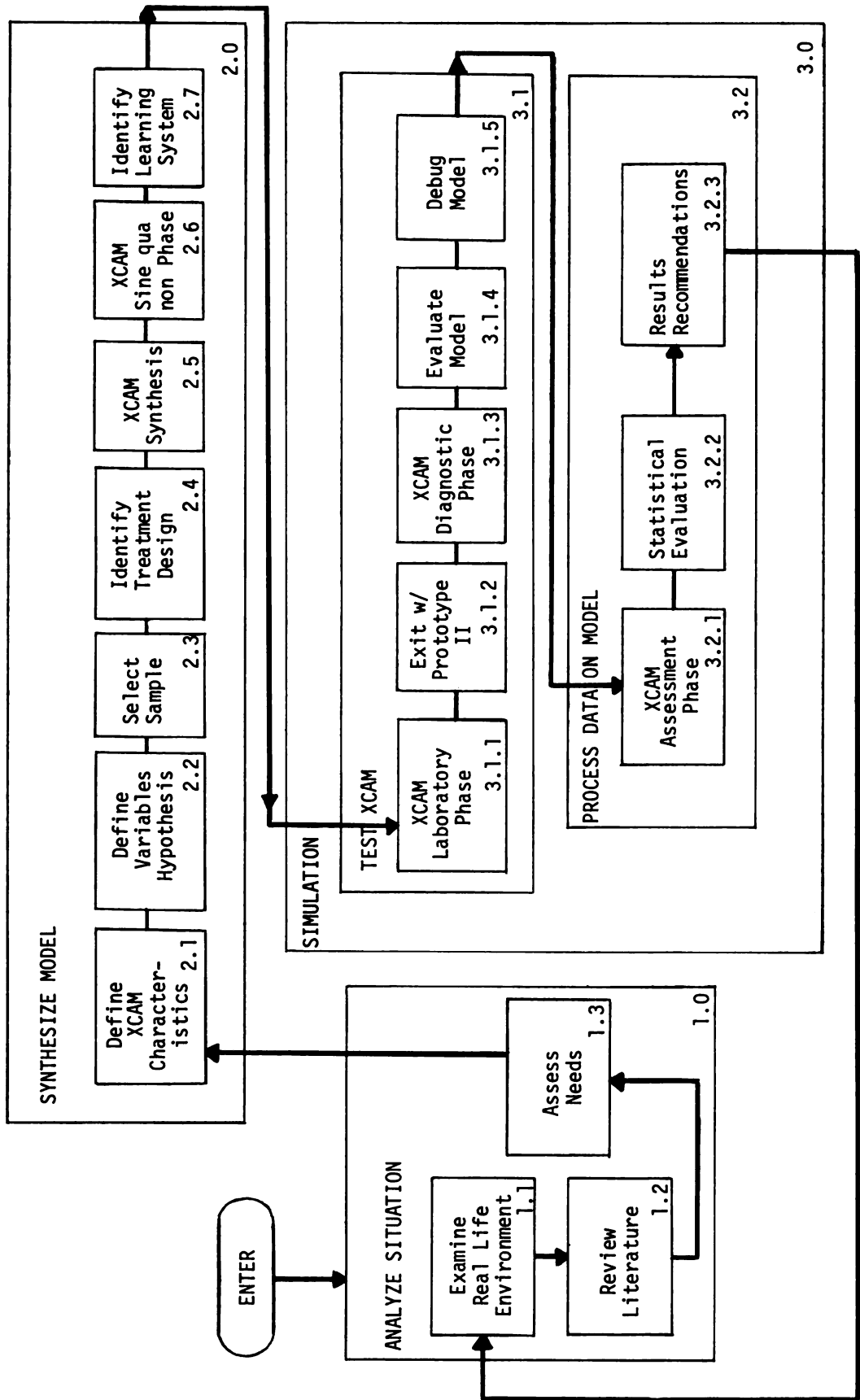
Figure 3. MASXCAM (Master Model for producing XCAM).

Also, the major purpose of the study was to determine the cultural adaptability of the learning system. As such, learning variables were not experimentally dealt with because of the confounding effect in the possible interraction with culture variables. There was also the danger of overtesting which would have had an adverse effect upon the subjects.

Importance of the Study

Burger proposes that there "can be no individual learning without a cultural change."[20] And, further, he warns that "a violation by one culture of the values of another culture causes considerable shock."[21] Even though, there was, for most of the time, no other alternative than to depend on what already existed in developed countries, one may consider, while pondering on Burger's thesis, the excessive damage done by nonculturally adapted learning systems or materials when distributed to different cultures. This research is a commitment to the educational development of countries struggling hard to identify and keep their own identity.

This study is also a tangible proof of interest on the part of a more industrialized country for less fortunate ones. This time this interest cannot be tagged as exporting one's way of life nor institutions; learning systems or materials passing through XCAM modification process bear the local color and speak the language of the new culture.

---

[20]Burger, _Ethno-Pedagogy_, p. 33.

[21]_Ibid._, p. 164.

As far as the researcher knows, this crosscultural adaptation model is an innovation. It has potential to develop better communication between different cultures. It is intended to apply not only to fully developed "systems" as such, but also to any instructional materials as textbooks, films and others.

Finally, Southeast Asian countries are currently engaged in developing new programs. This study should help to bridge the communication gap that exists between the Far East and the Western World in giving these people from the Orient an opportunity to use, after proper adaptation, the learning systems already existing and which have been proven to be effective. It is an expression of good will.

CHAPTER II

REVIEW OF RELEVANT LITERATURE

Crosscultural Education

Crosscultural educational research, in general, has concentrated
on the attitude of the individual in the process of adaptation. With
the great number of people crossing their own national borders in order
to study, researchers have been concerned with identifying those for-
eigners "most in need of instruction or orientation and to determine
what the content of instructional and orientation programs should be."[22]

In this respect, faculty members of institutes for international
studies have been trying to solve the difficulties they observe in for-
eign students who have come to their countries. These difficulties are
numerous and one reason is that in an international educational project,
no student is or remains fully typical and representative of the cul-
tural pattern from which he comes. Encounters with the visited culture,
as seen in these centers, tend to accentuate the cultural deviations
the visiting students are exposed to. In a similar way, Upshur says:

> experience, especially that with foreign students in the United
> States, has shown that measures of language ability alone have lim-
> ited power to predict who will be able to function effectively in

---

[22]J. A. Upshur, "Cross-Cultural Testing: What to Test," Lan-
guage Learning, XVI (1966), 183.

17

the new linguistic and cultural environment. It has become a cliche to observe that some foreign student is performing poorly because he is suffering from cultural shock. . . . They likewise suffer from too little information that specifies which aspects of the new culture are not understood by the partici-pants.[23]

In order to alleviate this situation, researchers such as Upshur,[24] Seelye,[25] and Lado,[26] have been concerned with the need for crosscultural tests which would rank people according to either how much their preconceptions have changed or to their ability to use and interpret the patterns of the foreign culture or even, to determine more or less the level of crosscultural awareness they have attained. In other words, these researchers wish that there were instruments to investigate the variability of cultural patterns carried by individuals.

---

[23]Upshur, "What to Test," p. 183.

[24]Ibid.

[25]H. Ned Seelye, "Field Notes on Cross-Cultural Testing," Language Learning, XVI (1966), 77-85.

[26]Robert Lado, Language Testing (London: Longmans, 1961).

Others like Guthrie,[27] Yousef,[28] Strodbeck,[29] Frijda and

Jahoda,[30] Niehoff,[31] Whiting,[32] place their interests on the crosscul-

tural individual, his attitude or change of attitude, and the adapta-

tion of programs designed for foreign students. As far as the re-

searcher knows, there is no mention nor does there exist any pattern

or model one could follow for systematically adapting visuals, audio

and texts of one culture when intended to be used in another culture.

In crosscultural education, Burger has taken a further step

than the previous authors. He advocates biculturism and proposes meth-

ods "whereby several cultures may be reconciled with mutual changes,

instead of the minority groups becoming a pale imitation of the domi-

nant culture."[33] In his Ethno-Pedagogy, he writes that:

---

[27]George M. Guthrie, The East and the West (Ruthland, Vermont: Charles E. Tuttle Co. Pub., 1964).

[28]Fathis S. Yousef, "Cross-Cultural Testing: An Aspect of the Resistance Reaction," Language Learning, XVIII, No. 3 and 4 (1968), 227-34.

[29]N. Frijda and G. Jahoda, "On the Scope and Methods of Cross-Cultural Research," International Journal of Psychology, I (1966), 110-27.

[30]F. Strodbeck, "Considerations of Meta-Method in Cross-Cultural Studies," American Anthropologist, LXVI (1964), 223-9.

[31]Arthur Niehoff, "Positive, Negative and Neutral Factors: The Process of Cross-Cultural Research," International Development Review, VI (n.d.), 5-11.

[32]J. W. M. Whiting, "The Cross-Cultural Method," Handbook of Social Psychology, Vol. I, ed. by G. Lindsey (Reading, Mass.: Addison-Wesley, Pub. Co., 1954).

[33]Burger, Ethno-Pedagogy, p. 73.

when one culture uses its norms and stimuli on a child from another culture, it criticizes inappropriate responses. . . . one society should not try to force its beliefs different from one another. For each has found a way of life without the other and has survived to be acknowledged as a culture. . . . In sum, crosscultural education is a problem not only in learning, but also in cultural change, and teaching methods designed for one system can indeed be modified profitably for intercultural teaching.[34]

On the other hand, Upshur declares that there is a need for developing "measures of nonlinguistic communication and interaction and a need for a theory of the processes underlying effective communication in a foreign culture."[35]

The Problem

In the previous chapter, it was pointed out that the message transmitted by a learning system, when used in a foreign culture, runs the risk of being misunderstood or distorted. The content of educational materials of learning systems is intended to communicate a message to the respondent or learner. In this communication act, when the source and the receiver are from different cultures, a message distortion occurs on account of the inevitable barriers the decoder has to overcome in order to get the meaning of the message.

In this study, the decoder is Filipino. He can speak and read the language and communicates in English with his peers. However, it has been observed that the message transmitted within the content of the instructional materials seems quite often to create confusion in

---

[34]Burger, Ethno-Pedagogy, p. 45.

[35]Upshur, "What to Test," p. 196.

the mind of the respondent even though it is expressed in a language known to him. There exists a conflict, not only a communication conflict but also a cultural one. And, when the learning system is from an American culture, the foreign instructional material content seems to be in discordance with the traditional Filipino cultural patterns.

The problem, as can be seen, is not only an instructional problem but also one of crosscultural communication, and the reason seems to be found in the writings of Berlo:[36]

> Communication does not consist of the transmission of meaning. Meanings are not transmitted, nor transferrable. Only messages are transmittable, and the meanings are not in the message, they are in the message user.

The message user, the Filipino, possesses cultural values which are different from those of the transmitter, the American. In other words, the symbols that form the message do not, in many instances, have the same or similar meanings for the user, the Filipino.

Crosscultural Communication

Communication, therefore, fails in many instances because the American and the Filipino are culturally different: they do not share the same learned behaviors, the same experiences. Values, beliefs, attitudes which have been transmitted from generation to generation are based on a different scale of social perceptions. Porter is convinced that barriers to communication caused by the perceptual variance "can best be lowered by a knowledge and understanding of cultural factors

---

[36]David K. Berlo, The Process of Communication (New York: Holt, Rinehart and Winston, 1960), p. 125.

that are subject to variance."[37] He cites eight of these cultural fac-

tors which he calls variables: (1) attitudes, (2) social organization,

(3) patterns of thought, (4) roles and role prescriptions, (5) language,

(6) use and organization of space, (7) time and conceptualization, and

(8) nonverbal expression.[38]

Hesselgrave[39] identifies perception variables as crosscultural

communication dimensions. In his system, he proposes that messages

sent by an encoder to a decoder either in the form of visual, narration

or text, should be filtered through the cultural grid of these dimen-

sions which he numbers to seven (See Figure 4).

Both authors hold that these variables overlap and interact

with one another; they interpenetrate and these classifications have

been made for heuristic purposes only.

The greater the difference there is between two social groups

or cultures, the more reason for the adapter to see through the de-

coder's viewpoint or to crossculturally adapt the encoder's message.

This crosscultural adaptation requires the internalization of the de-

coder's "way of viewing the world, his way of thinking, his way of ex-

pressing himself in language, his way of acting, the media he utilizes,

---

[37]Richard E. Porter, "An Overview of Intercultural Communica-
tion," Intercultural Communication: A Reader, ed. by Larry A. Samovar
and Richard E. Porter (Belmont, California: Wadsworth Pub. Co., Inc.,
1972), p. 5.

[38]Ibid.

[39]David J. Hesselgrave, "Dimensions of Crosscultural Communica-
tion," Practical Anthropology, XIX, No. 1 (1972), 1-12.

CULTURE Y

T N E D N O P S E R
Y D E D O C E D

E G A S S E E M

The Worldview – Ways of Perceiving the World
The Cognitive Process – Ways of Thinking
The Linguistic Form – Ways of Expressing Ideas
The Behavioral Pattern – Ways of Acting
The Media – Ways of Channeling the Message
The Social Structure – Ways of Interacting
The Motivational Dimension – Ways of Deciding

MICRO-CULTURE

E G A S S E M

S E D O C N E E
R E D O C N E E

CULTURE X

Figure 4. Dimensions of crosscultural communication (Hesselgrave, 1972).

his way of interacting with his fellowmen and his way of deciding future courses of action.[40]

The encoder in interpreting these variables must be cautious of a tendency to use his own group or his own cultural patterns as standard of his judgment. Too often when comparing cultures the Westerner uses as a measuring stick, the similarity or dissonance of the other social group with his.

Therefore, the adapter should make it a point first to study the encoder's culture, attitudes and patterns; then develop a very thorough background of knowledge of the decoder's culture, putting into practice Nehru's word: to seek to understand a people, one should put himself, as far as he can, in that particular and cultural background.

Barna[41] says that information gathered about the language, the behavior and attitude patterns of another culture from whatever source available is seldom sufficient and may or may not be helpful unless the researcher "has an investigative attitude." Not only should the adapter be informed about cultural patterns, he must also be sensitized to these crosscultural dimensions of communication. He must perceive the "self-

---

[40]Hesselgrave, "Dimensions of Crosscultural Communication," p. 3.

[41]LaRay M. Barna, "Stumbling Blocks in Interpersonal Intercultural Communications," Intercultural Communication: A Reader, ed. by Larry A. Samovar and Richard E. Porter (Belmont, California: Wadsworth Publishing Co., Inc., 1972), p. 241.

image"[42] of the respondent. A learning system, in order to communicate crossculturally, should make appeal to this self-image of the respondent and talk his cultural language.

Burke thinks in the same terms when he writes:

> You can persuade a man only insofar as you can talk his language - by gesture, tonality, order, image, attitude, idea - identifying your ways with his.[43]

Essentially, the message underlying this review of different authors is that the content of learning system, in order to effectively communicate crossculturally, must be culturally modified so as to talk the decoder's tradition language. It is understood in here that tradition language includes all the variables as specified in Hesselgrave's Dimensions of Crosscultural Communication (See Figure 4).

Based on this review of the literature, it appears to the investigator that the variables identified by Hesselgrave would be of the greatest value in identifying cultural conflict in learning systems.

---

[42]Karl Potter, "The Self-Image," Approaches to Asian Civilizations, ed. by Wm. Theodore de Barry and Sinlee T. Embree (New York: Columbia University Press, 1964), pp. 273-375.

[43]Kenneth Burke, The Rhetoric of Motives and the Grammar of Motives (Cleveland: The World Publishing Co., 1962), p. 579.

CHAPTER III

SYNTHESIS OF XCAM MODEL

Systems techniques implemented in this study provided the adapter with a disciplined way of crossculturally adapting learning systems. In fact, it would be temerity to think that this concept of crosscultural adaptation which generates from the previous discussion can be left to chance or to the intuition of the adapter. In order to achieve effectiveness in intercultural communication, this process, far from being patterned haphazardly, should be the result of analytic and systematic procedures.

Thus, in developing XCAM, the Crosscultural Adaptation Model, systems techniques were used and, in order to insure high fidelity in the design, data were processed through the model.

XCAM Characteristics

XCAM was designed with some definite characteristics in mind:

1. It would be designed in such a way that other cultures could use the process applied in the actual study;

2. It would have adaptive-corrective possibilities. Following any action within the model, an evaluation could be made with a choice of either modifying a previous action or modulate a subsequent one as alternative;

3. It would be designed so as to achieve a specific outcome, a system for crosscultural adaptation;

26

4. It would be designed so as to arrive at assessable or measurable results.

Variables and Hypotheses

The independent variables of this study were: (1) the IDI components--visuals, narration, texts--which were administered to the sample and (2) the cultural values contained in these components.

The conflict identified between the American and Filipino cultural values was the dependent variable.

In order to measure this conflict, two versions of the IDI learning system were used. The first version was the original American version; it was known in the study as Prototype I. The second version had five modules adapted to the Filipino culture; it was known as Prototype II. This version was the experimental treatment and Prototype I was a control.

It was assumed that between two different cultures, the American and Filipino, conflicting crosscultural communication values existed and that a learning system from one culture had to be culturally adapted in order to be used effectively by the other culture.

Hypothesis I is, therefore, that there will be a positive attitude shift (as measured by the XCA rating scale) in favor of culturally adapted media conditions (visual, narration and text) when the attitude toward IDI Filipino adapted version (Prototype II) will be compared with attitude toward IDI American version (Prototype I).

Hypothesis II is that there exists an interaction between cultural values and the media conditions (visual, narration and text).

The Sample

The IDI is designed to provide procedures and initial skills and assistance to teachers, administrators, policy makers and specialists in managing learning environments by analyzing instructional or learning problems and developing practical validated solutions. It is a decision-making process.

Consequently, two sets of criteria determined the characteristics of the sample of this study: (1) the criteria characterizing the population from which the sample was drawn, and (2) the criteria essential to the effective administration of an IDI.

The subjects were first drawn from the population known as personnel of the Philippine Private Schools. They were Filipino teachers, professors, administrators--principals, deans, directors--curriculum specialists and school policy board members of these institutions.

Moreover, in order to have a representative cross-section, the subjects were drawn from two different geographical areas: the Greater Manila area and the Mindanao area. (See Map of the Philippines in Appendix A).

The selection of the subjects as IDI participants was based on the following:

1. they were either teachers, administrators, policy makers or specialists in their institutions;

2. they were decision makers or opinion leaders in their respective institutions;

3. they were interested and has shown a desire to participate;

4. there was evidence of an academic problem within their institution.

To summarize, the sample of this study was purposive. It was divided into three groups from two areas known as Area "A" and Area "B" respectively. One of the Area "A" groups was randomly chosen as the control group and known as K_1. The other two groups were experimental groups and known as K_2 and K_3. The first of these two experimental groups was from Manila; the second was from Mindanao.

The projected size of the sample had been 50. This number had been based on the quantity of materials furnished with one package of the IDI. Severe gas shortage during the third part of the study prevented four participants from attending. The remaining 46 subjects were distributed as can be seen in the following table. The pilot sample group consisted of ten Filipino professional educators who were representative of the sample of the study. (Description of the sampling procedure is found in Chapter IV.)

Table 1. Sample design.

CONTROL IDI Original Version	EXPERIMENTAL IDI Adapted Version	
Area "A" MANILA (Angono)	Area "A" MANILA (Quezon City)	Area "B" MINDANAO (Davao)
$K_1(n = 16)$	$K_2(n = 14)$	$K_3(n = 16)$

Treatment Design

Measurement of crosscultural adaptation outcome was considered a precondition to evaluation of the procedures used to effect the crosscultural adaptation. In order to spell out in precise measurement terms

the terminal communication conflict or absence of conflict, a measure-
ment strategy with appropriate instrument was mapped.

The subjects were to be administered a criterion rating scale
which had been designed and tested in the XCAM Sine qua non Phase.[44]
It was expected to rate the extent of conflict existing between Ameri-
can and Filipino values presented in the visuals, narration or text in-
cluded in the components administered to the subjects.

This scale was an adaptation of the seven point semantic dif-
ferential technique originally developed by Charles E. Osgood and his
colleagues[45] as part of their quantitative study of meaning.

The XCAM Criterion Rating Scale provided, therefore, gross rat-
ings of the dimensions of conflicts in the crosscultural communication
taking place during the administration of some designed components of
Prototype I and Prototype II.

The same measuring instrument was administered for either the
visuals, the narration or the text of the IDI components or modules and
the measurement strategy employed was a repeated-measure design as shown
in Table 2.

Contrarily to the experimental design which calls for exposure
to a single treatment, in the repeated measurement design, as used in
this study, each subject was tested five times using different stimuli,

---

[44]Sine qua non means, according to Webster, "indispensable
thing, absolute prerequisite." In XCAM, the Sine qua non Phase is an
absolute prerequisite to the other phases of the Model.

[45]Charles E. Osgood, George J. Suci, and Percy H. Tannenbaum,
The Measurement of Meaning (Urbana: University of Illinois Press, 1957).

e.g., visuals, narration and text. This repeated measurement design had the advantage that each subject acted as his own control and, consequently, differences between subjects could be at least partially eliminated or averaged as a source of error. In addition, fewer subjects could be used because the experimental procedure had five measurements for each subject.

Table 2. Repeated-measurement design.

Treatment	Area	Sample	Meas. 1 Visuals	Meas. 2 Narration	Meas. 3 Text
Prototype I Control	A	n = 16	n = 16	n = 16	n = 16
Prototype II Experimental	A	n = 14	n = 14	n = 14	n = 14
Prototype II Experimental	B	n = 16	n = 16	n = 16	n = 16

XCAM Synthesis

XCAM, or the Crosscultural Adaptation Model, which was developed by the researcher as a result of a synthesis of Silvern's Model for Producing a Model and the review of literature, provides a blueprint or vehicle for use of systems techniques during this process of crosscultural adaptation of learning system contents.

XCAM has four well-defined functions or phases of action: (a) the Sine qua non phase; (b) the Laboratory phase; (c) the Diagnostic phase; and (d) the Assessment phase.

Each phase or function reveals a certain number of interrelating subfunctions. As a whole, they bear a direct relation to the process of crosscultural adaptation.

XCAM, the crosscultural Model, as shown in Figures 5a, 5b, 5c, 5d, elaborates the subfunctions supporting its four major phases of XCAM. Each of these subfunctions and functions is discussed in detail under the heading of each function or phase.

XCAM Sine Qua Non Phase

This is the preparatory, the absolute prerequisite phase of XCAM. In this phase, (XCAM 1.1-1.2) the adapter investigated and developed a very thorough background of the two cultures used in the testing, the American and the Filipino. To facilitate the preparation of the measuring instrument, which is based on this cultural research, the investigation was a comparative study of the two cultures.

Hesselgrave's Crosscultural Dimensions of Communication, as shown in Figure 4, served as a framework to plan the self-image study of each culture.

The Worldview - Ways of Perceiving the World

The Filipino is an Asian: he has a synthetic worldview.[46] He considers himself as part of the world where he shares a place with the

---

[46]Carlos P. Romulo, Clarifying the Asian Mystique (Manila: Solidaridad Publishing House, 1970).
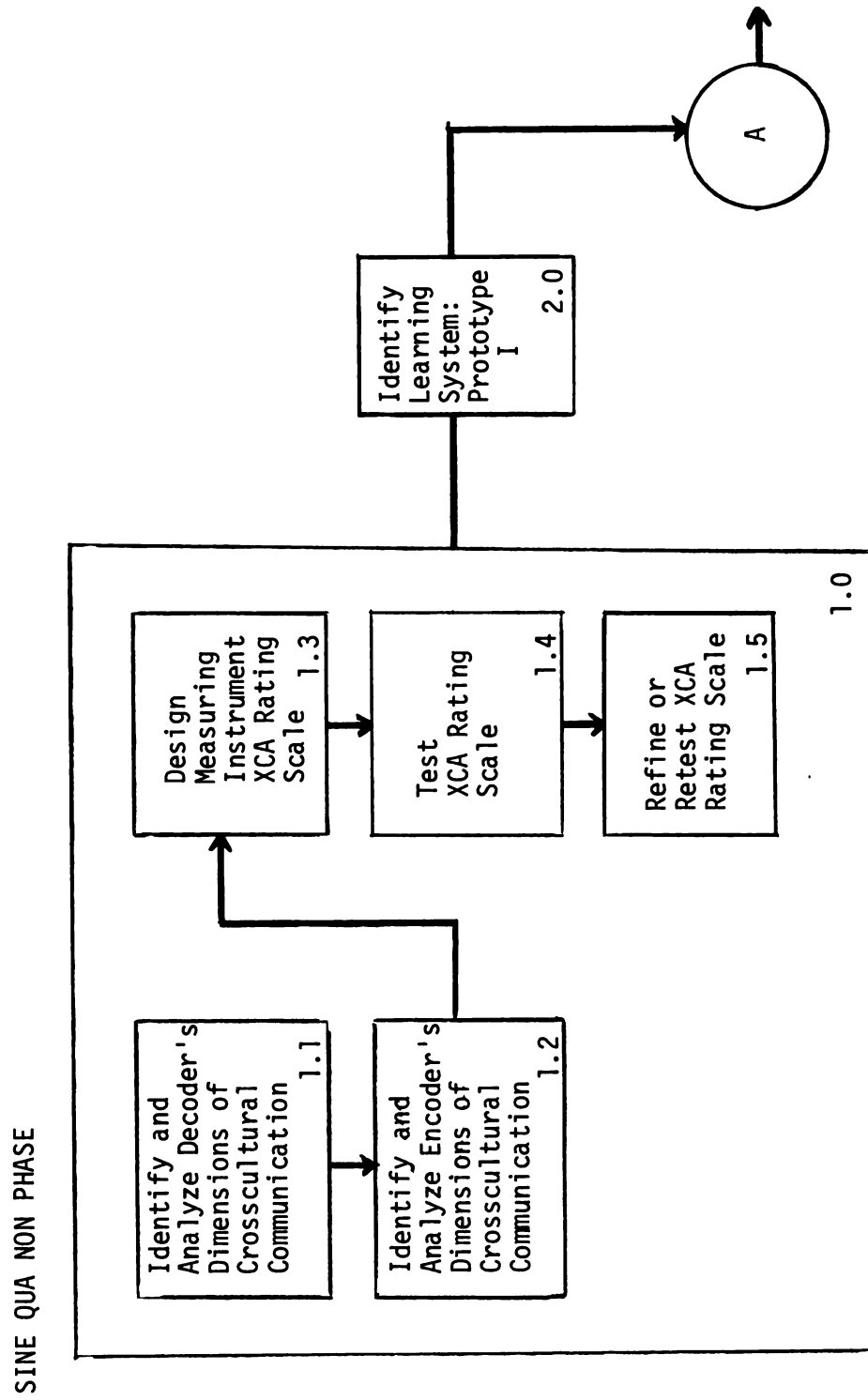
Figure 5a.   XCAM Phase I: Sine qua non phase.
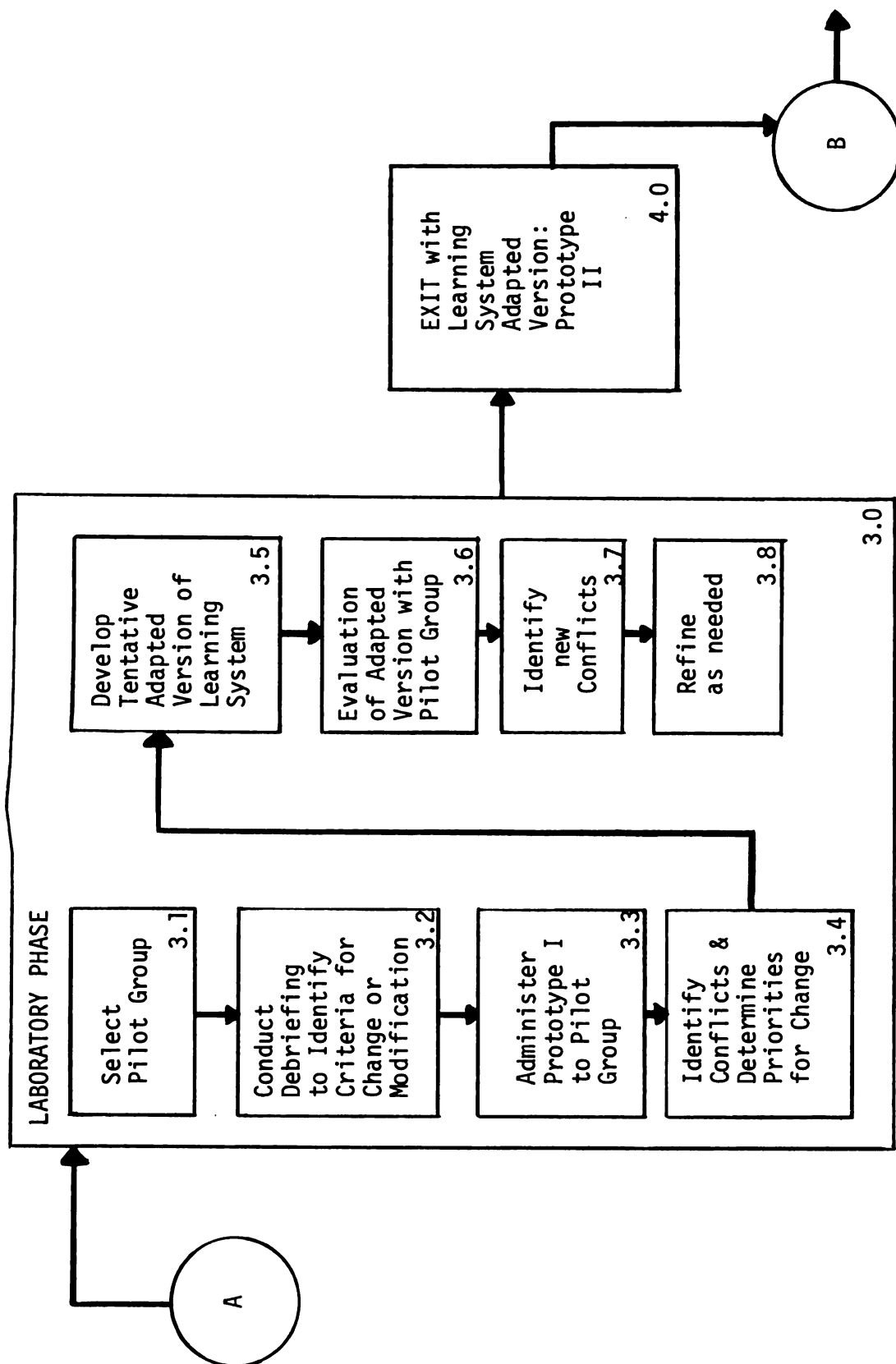
Figure 5b. XCAM Phase II: Laboratory phase.
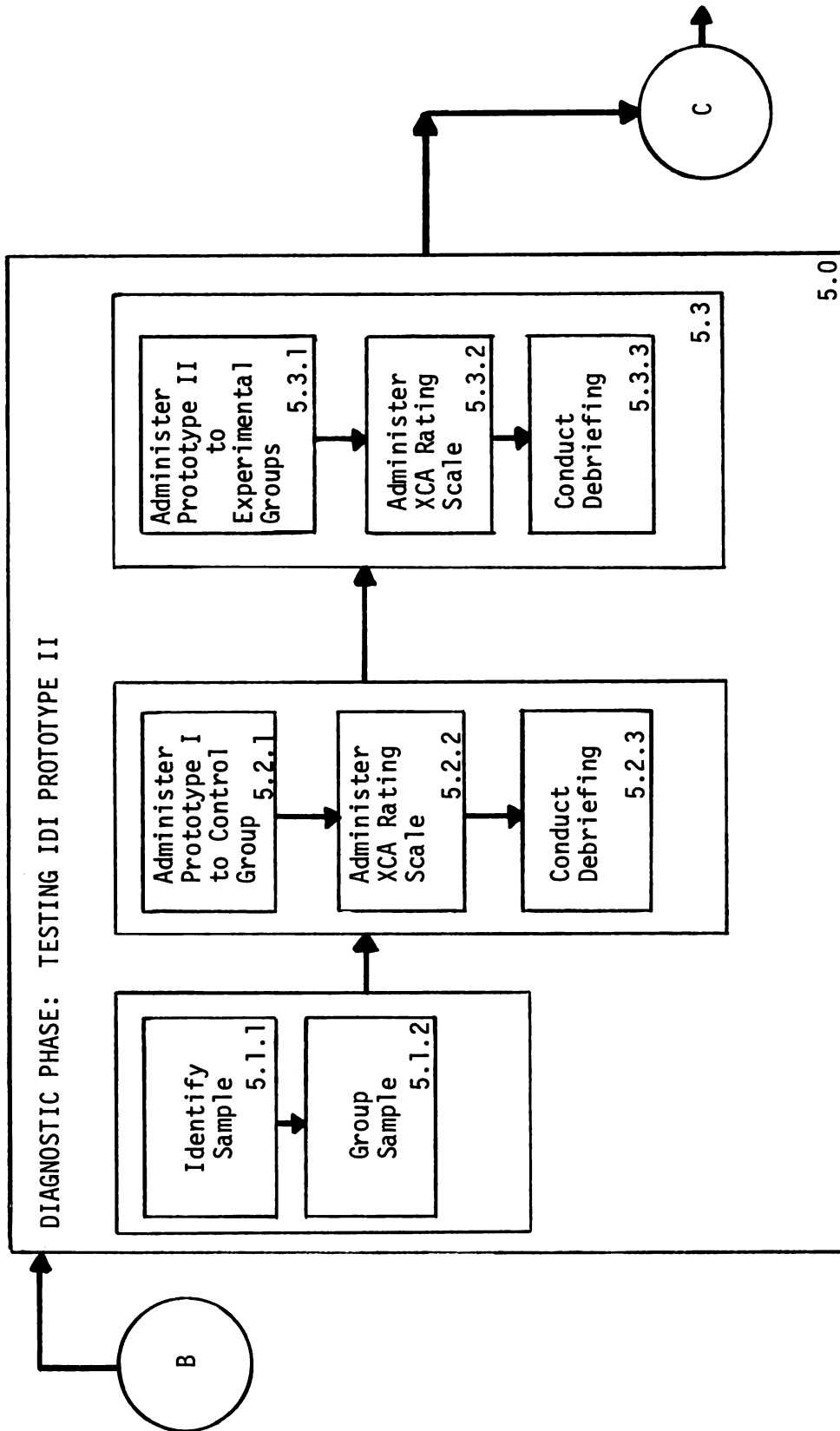
Figure 5c. XCAM Phase III: Diagnostic phase.
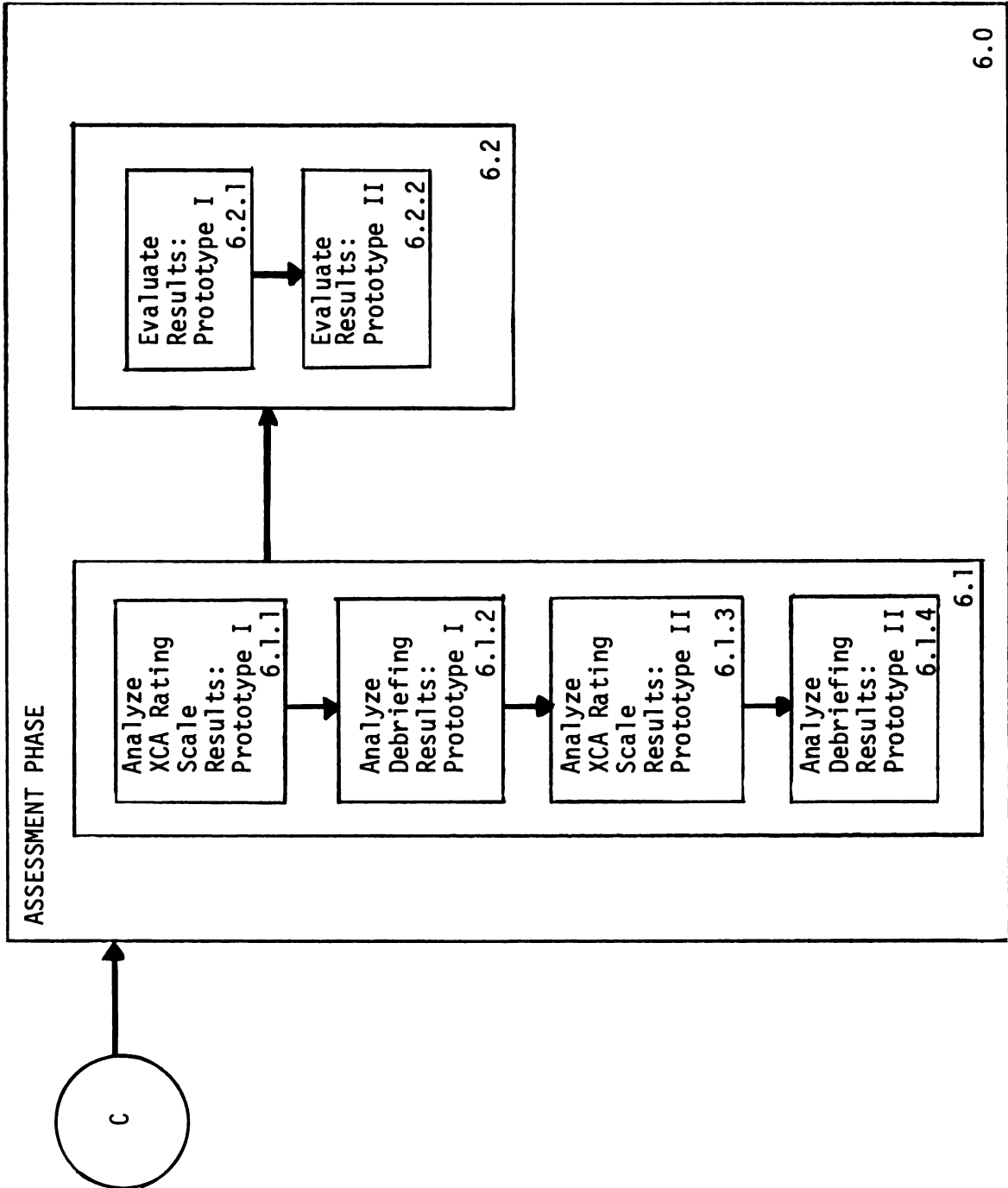
Figure 5d. XCAM Phase IV: Assessment phase.

nature, the atmosphere; in a word, all that surrounds him. He sees a relationship in this harmony of the cosmos and himself and would not do anything to break this relationship. For this reason, the Filipino enjoys life, the beauty of nature, the rain as well as the sunshine. He accepts having no control on the universe and does not rebel but rather acts carefully so as not to break this harmony. Jocano[47] is convinced of this relationship when he says:

> Harmony is the theme of the universe. Even contradictions - as long as they remain within the pull of their influence - help nature achieve harmony.

On the other hand, Porter[48] describes his own culture in these terms:

> As Americans, we tend to have a man-centered view. The world is a vast space on which we may carry out our desires. We build what we wish, we control nature as we can, and, when we are displeased, we tear it all down and start again.

Ways of Thinking - Cognitive Process

The Filipino manner of thinking will eventually flow from their synthetic worldview: Filipinos think present and concrete; abstract notions are incompatible with their trend of thought.[49]

---

[47]F. Landa Jocano, "Cultural Changes in Relation to a Sustained Country-Wide Family Planning Programme" (paper read at the International Planned Parenthood Foundation, Baguio City: Southeast Asia and Oceania Regional Conference, 1971).

[48]Porter, "Intercultural Communication," p. 7.

[49]Leonardo N. Mercado, "Filipino Thought," Philippine Studies, II (Manila, Philippines, 1973), 207-72.

Biblical parables are delights to their intuition. Abstract logic has no meaning, but color symbols suit their psychological mind and metaphors tint their language. They look at reality from an entirely different point from that of the American; while the latter reasons, the former feels. The Filipino has an inductive mind while the American has a deductive one.[50]

"The Filipino easily gets hurt if his work is deprecated. In his way of thinking, his work and himself are one."[51] Filipinos prize what persons are, especially their family lineage; this is a consequence of their thinking about individualism. Their thoughts center on the dignity of the person.

The American thinks deep and fast. When making a deal, he "will make his point quickly, efficiently, neatly."[52] The American thinks independently; his goal is to strive for individual achievement.

The Filipino will as much as possible, make important deals during social gatherings, discussing all kinds of amenities at first, and deciding upon the important matter at the closing of the meeting. He also takes events as they come without any worry. If what he does now is good for him, he does not mind repeating these same things all his life, while the American's life will be future oriented. The American constantly revises his way of thinking.

---

[50]Frank Lynch, "Social Acceptance Reconsidered," Four Readings on Philippine Values, ed. by Frank Lynch and Alfonso de Guzman II (Manila: Ateneo de Manila University Press, 1970).

[51]Mercado, "Filipino Thought," p. 235.

[52]Edward T. Hall and William Foote Whyte, "Intercultural Communication: A Guide to Men of Action," Human Organization, XIX, No. 1 (1960), 221.

The Filipino method of learning is recognized for memorization and rote learning rather than analysis of concepts. This is absolutely in conflict with the American approach stressing understanding and discussing of subject matter and creating new ideas.

For the American, discussion is a means to an end; it is a way of clarifying things, of reaching an understanding and conciliation. This is contradictory to the Filipino philosophy of saving others' feeling.

The Linguistic Form - Ways of Expressing Ideas

To communicate by words interculturally means to encounter problems especially when cultural differences influence word connotations. And since the meaning assigned to words is partly the result of culture, a foreign word may easily have no applicable experience in another culture.

"Language and culture are linked inseparably. The latter transmits its traditions, customs, practices and beliefs through language."[53] What we think about and how we think about it are direct functions of our language and determine in part the nature of our culture. The Philippine languages are culturally conditioned. They have a rich vocabulary concerning rice and the way of carrying things, for example. Many of these expressions have no equivalent in English translation.[54]

---

[53]Mercado, "Filipino Thought," p. 208.

[54]Ibid., p. 222.

In his language, the Filipino encodes his experiences as situations and series of details while the American encodes his thoughts and ideas in a straight, concise, and analytic way. Therefore, the Filipino will show preference for imprecise, vague words and euphemisms; his counterpart, the American, believes in the importance of communicating clearly.[55]

In his language, the Filipino has certain "polite" forms showing respect when addressing people of a higher stratum. He also expresses himself with modality and shows courteous respect for the ways and wishes of others. On the other hand, the American's language structure lends to a direct form and approach with anyone regardless of rank. The American thinks quickly and his speech is rather compressed. Finally, he is aware of his capacities and asserts himself.[56]

The Behavioral Pattern - Ways of Acting

Concept of time is another cultural variable. Filipinos are neither time oriented nor time conscious; they want to maintain harmony with cyclic nature. Early Filipinos had a different time orientation since their language has no words for "minute," "hour," "name of days," and "name of months." These words are borrowed from Spanish. The Filipino terms about time are: "kanina" (a while ago), "ngayon" (now), "mamaya" (later) and other terms with indefinite meanings like these.[57]

---

[55]Francis Senden, "Positive Aspects of Philippine Values" (unpublished paper, Manila, Philippines: Asian Social Institute, 1972).

[56]Joseph A. Kahl, The American Class Culture (New York: Rinehart and Co., Inc., 1957).

[57]Mercado, "Filipino Thought," p. 231.

Nature in tropics is just the best clock that could be. Days are of equal length more or less; there are no shorter winter days or longer summer days, no daylight saving time. The Filipino never feels this pressure for time.

Another aspect of time: the successive series of experienced events are remembered through association by Filipinos. "My sister got married during the Japanese time" means that the wedding took place during the Japanese occupation in 1943 or 1944.

The oriental concept of time is more interested dynamically in whether an action has been finished or not. Some authors condense the Filipino tenses into two: factual and nonfactual or finished and unfinished tenses.[58] The action is completely realized or not yet realized. This explains why the Filipino is concerned with a mode of action rather than that of execution.

Filipinos have their very own way of being "agreeable, even under difficult circumstances, and of keeping quiet or out of sight when discretion passes the word."[59] This behavior, known as smooth interpersonal relationship is what tourists will remember and praise after a visit to the Philippines. "One strength, clearly Filipino, is a courteous respect for the ways and wishes of others."[60]

An interesting contrast is that, "the American is taught by his culture to suppress his feelings. He is conditioned to regard emotion

---

[58]Mercado, "Filipino Thought," p. 214.

[59]Lynch, "Social Acceptance," p. 12.

[60]Ibid.

as generally bad and stern self-control as good. The more important the matter, the more solemn and outwardly dispassionate he is likely to be.[61] The Filipino is permitted and even encouraged to express his feelings without inhibition. A single hand shake is rather cold for him; he warmly embraces a friend placing his arms around the other's shoulders when reconciliating after a quarrel or meeting after an absence.

"In the United States, a consistently tardy man is likely to be considered undependable and by his cultural clock this is a reasonable conclusion."[62] The Filipino has another concept of punctuality and his scale of time has other values.

The American way of life is based on competition, both with others and against oneself. The American society is industrialized and competitive. While change, for the American, is accepted as modal behavior, it is, for the Filipino, a threat to his inclination to traditional ways.

The Media - Ways of Channeling the Message

Nonverbal communication plays a large role in crosscultural understanding. Any Westerner who shows interest in a culture different from his, such as a Filipino culture, would do well to consider as part of his training a systematic study of nonverbal communication in this

---

[61] Hall and Whyte, "Intercultural Communication," p. 219.

[62] Ibid., p. 221.

culture. Regretfully, the "silent language"[63] is one that is learned gradually by a Westerner only when he resides in the Orient for a considerable period of time.

The nonverbal interactions and purposeful use of the body to transmit meaning constitute the nonlinguistic code of a culture.[64] An example of this is the sign made to beckon someone (with the hand, the fingers pointing down) or the sign that means "yes" (an uplift of the eyebrows). Too often, an American would just wish that signs would be international while thinking all the while that his own way is the best. The Filipino does not have a wrong sign language; he just does it in a different way.

Another method of channeling the message for a Filipino is the use of a third party, or middleman. The Filipino is convinced that it is much easier to explain matters, especially if these are not agreeable to hear, to one who is not directly involved. It is a way of preventing or avoiding embarrassment. This is quite different to the American who transmits messages personally without any intermediary person. Messages are encoded in a metaphoric, elusive and impersonal style by the Filipino and there is emphasis on the indirect approach, while the American deals directly and finds it important to observe, record, and speak about events or people in an accurate way.

---

[63]Edward T. Hall, The Silent Language (Greenwich, Conn.: Fawcett Publishing Co., Inc., 1966).

[64]William S. Howell, "The Study of Intercultural Communication in Liberal Education," Pacific Speech, II, No. 4 (n.d.).

The Social Structure -
Ways of Interacting

The Filipino is social-minded and group oriented. For him, to
be happy is to be with other people. Filipinos have a very strong con-
viction for group solidarity. This can be witnessed when they are
abroad; you may be sure to find a Filipino organization if there are
any Filipinos in the environment.

From birth, the Filipino child is never left by himself. If
he cries, he gets an immediate response and is carried around by a maid,
an elder brother or sister or a grandparent.[65]

The Filipino sees his relatives as one. "The Filipino family
is a parent to that of the Indo-Malayan cultural area, but it should
be remembered that it is not the same family type that is found in
Malaysia."[66] "In the large extended family, the Filipino is related
equally to his father's relatives and to his mother's relatives. Even
though a couple may have an independent household, they are normally
living in the same community as their parents, and are cooperating with
their own parents, with their parents-in-law, and with their grandpar-
ents, cousins, uncles, aunts. . . . the Filipino's range of relatives
is considerably greater because the effective range often includes the
third cousins."[67]

---

[65]Mary R. Hollnsteiner, "Social Control and Filipino Personal-
ity," Philippine Sociological Review, XI (1933).

[66]Harriet R. Reynolds, "The Filipino Family in Ints Cultural
Setting," Practical Anthropology, IX (1962), 224.

[67]Fred Eggan, Philippine Social Structure in Six Perspectives
on the Philippines, ed. by George M. Guthrie (Manila: Bookmark, Inc.,
1968), p. 24.

The godparent relations and marriage-sponsor relations is a Filipino system which is used either to cement kinship bonds or to provide someone to whom one can go to when in need. This is a kind of obligation that cannot be refused and it involves very specific duties and relations.

The Filipino hospitality is proverbial and, in a way, has no limit. This cordiality is warm and makes a guest feel wanted. A Filipino home is never too small to offer a service and hospitality to a kin or friend in need.

His group orientation having been developed from the earliest age, the Filipino has some characteristics which are truly interpersonal. "Interpersonalism, which needs much diplomacy, explains why frankness in general does not seem to be a Filipino virtue. Courteous insincerity belongs to Filipino etiquette. Likewise, the concern for not hurting the feelings of others is approached by indirect ways and imprecise words."[68] In a word, the Filipino has a concerned tact for others and a fear of offending them. Blunt statements as well as criticism are absolutely avoided.

The Filipino is much observant of others. As he can communicate his feelings with a look or the tone of his voice or a total expression of his face, so does he watch these signs in his interlocutor. This is the reason why the Filipino has a high sense of others' feelings. "In addition, they (Filipinos) note the character of each other in minute detail, paying a great deal of attention to individual

---

[68]Mercado, "Filipino Thought," p. 234.

differences in personality, in the likes, temperament or disposition and mood of the persons with whom they associate. Interpersonal vigilance is essential to skillful relationships."[69]

With his sensitivity, the Filipino takes too seriously any teasing. "Filipinos do a great deal of teasing among themselves but they have difficulty judging how serious an outsider is when he makes a statement in jest."[70]

Finally, Filipinos, just to avoid hurting someone, especially an outsider, might never reveal what they really think. "Frankness is the characteristic which they fear most in Americans and other foreigners. Because of their respect for another's feelings, they may never let a non-Filipino know how much pain his candor causes. It is as if a Filipino reasons, the best way to avoid slighting another is to make him feel good."[71]

It has been said that the Filipino personalism stresses the group solidarity. The American is at an opposite pole: he emphasizes individuality. The American has concern for individual rights; his is an individual pursuit of happiness. Consequently, he treasures his individuality and privacy. The American's spirit of individualism is a door opened for personal advancement. In the United States, the basic social unit of the family remains extremely flexible in order to survive.

---

[69]George M. Guthrie, Philippine Temperament in Six Perspectives of the Philippines (Manila: Bookmark, Inc., 1968), p. 59.

[70]Ibid., p. 61.

[71]Ibid., p. 63.

Parents rely on representatives of social order organizations to educate their children.

The Motivational Dimension - Ways of Deciding

Filipinos prize what persons are, especially their family lineage. From their earliest age, they have learned what their primary responsibilities are to their relatives. They have experienced subordination and superordination. For this reason they are cautious when it comes to following the decision of anyone they do not know.

Similarly, anyone in authority will avoid harsh reprimands. Any remarks, as much as possible, are made privately so as to spare the sensitivity of the other one. Even "in a face-to-face situation, control is managed in an oblique fashion."[72]

An authority figure is something sacred for Filipinos. They have a whole dimension of ranking with different values. Lynch gives this structure in one of his studies:

1. In the vertical alignment of segments the superordinate segment is ordinarily more highly esteemed.
    i. Upper-class individual over lower class individual
    ii. More powerful person over less powerful person
    iii. Older relative over younger relative
2. Where the vertical dimension is not present, preference and loyalty are given to one's own segment.
    i. Nuclear family over kinsmen
    ii. Close relatives over other kinsmen
    iii. Kinsmen over non-kinsmen
    iv. Neighbors over other townmates
    v. Townmates over outsiders
    vi. Those with the same mother tongue over those with different mother tongue

---

[72]Guthrie, "Six Perspectives," p. 67.

vii. Those with same religion over those with different
religion
viii. The immediate more important than the remote.[73]

A decision is always better accepted when it comes from within.
This makes one realize how important the leader is in such environment.
He is a symbol. For this reason, "Filipinos need strong charismatic
leaders who will concretize their followers' personal dedication."[74]

American philosophy encourages self-expression and class dis-
cussion. A teacher will go to the extent of encouraging contradictory
opinions from the students. Democracy is learned from the early years,
in the family and at school. Each individual is free to shape his own
destiny and self-realization is limited only by his capacities to
achieve. Competition and aggressiveness is witnessed in all fields:
athletics, business, profession, and research.

The above consideration of American and Filipino values could
have been much more expanded, the sum total of human differences being
so complex. What has been discussed suffices to prove to the researcher
that a single-shot study or analysis would be inadequate to establish
a definite basis for change when the adaptation of a learning system
content is at stake.

The professional knowledge and services of reputable sociolo-
gists were thus considered essential if the learning system adaptation
were to be developed against a very thorough background of a knowledge

---

[73]Lynch, "Social Acceptance," p. 19.

[74]Mercado, "Filipino Thought," p. 257.

of the culture of the people to be educated, i.e., the Filipino. Two sociologists were, therefore, assigned as part of the research staff.

Measuring Instrument

At this stage of the study, (XCAM 1.3-1.5) with the help of a Filipina sociologist, a criterion rating scale was designed. It was known as XCA Criterion Rating Scale.

As mentioned earlier, this scale was patterned after a seven point semantic-differential technique originally developed by Charles E. Osgood and his colleagues as part of their quantitative study of meaning.

The scale was numbered one to seven and it was agreed that the respondents were to indicate on the rating scale the extent of their judgment of each criterion. It was agreed, also, that an "X" on number 4 meant a neutral position. The lower numerals indicated a preference for Filipino adaptation; the higher numerals, a preference for the American version.

The wording of each item was kept at maximum simplicity so as to eliminate confusion on the part of the respondents. After being tested on a representative sample (not the pilot group), the rating scale was modified accordingly. A sample of the rating scale is shown in Appendix B.

In order to assemble the widest possible information on evaluation data on the one hand, and on the other, to minimize the bias certain ratings could show because of the cultural concern of not hurting others' feelings, repeated debriefings were to be conducted by the two

staff Filipina sociologists at the conclusion of each modified presentation or activity. These interviews would provide the researcher not only with some unobtrusive measures unavailable by any other means, but with some vital informal appraisals as well. These are presented in Chapter V.

Chapter Summary

This chapter has synthesized the elements of XCAM, the Model of crosscultural adaptation developed in this study.

The characteristics, variables, hypothesis, sample and treatment were defined and the "Sine qua non" phase of the model, which analyzed the decoder's and the encoder's cultures following Hesselgrave's Dimensions of Crosscultural Communication, was developed.

As a result of the study of these crosscultural dimensions of communication conducted on the two cultures concerned in the study, the American and Filipino cultures, a crosscultural rating scale was designed, tested, and modified.

With the completion of this prerequisite phase, the operational stage of XCAM begins. The methodology and testing of this new stage or phase is outlined in Chapter IV.

CHAPTER IV

TESTING THE CROSSCULTURAL
ADAPTATION MODEL (XCAM)

Identify Learning System -
Prototype I (XCAM 2.0)

At this stage, the learning system, or the original version of

the Instructional Development Institute (IDI) as designed and tested

by the University Consortium of Instructional Development and Technol-

ogy (UCIDT) was introduced.

The IDI training package, in order to be effective on a nation-

wide scale, had to undergo rigorous design, development, field testing

and revision prior to implementation. In addition to field testing the

components separately, the IDI program as a whole has been tested and

evaluated under field conditions: first, in Detroit Public Schools in

October 1970, then in the Bureau of Indian Affairs School in Phoenix

during February, 1971; in the Atlanta Public Schools in early June,

1971, and finally in Minnesota School System in 1972. Since then, the

IDI validated training program has been used in over 300 institutes con-

ducted in 38 states across the nation.

This IDI experience, which is a systematic means of solving

teaching and learning problems, consists of workbooks, slide/tapes,

sound films, simulation and interaction games, discussions and group

work sessions, all spread over a forty-hour, five-day week. It is

51

designed to prepare key teachers, administrators, board members or policy makers and specialists (TABS) of educational institutions to engage in Instructional Development.

The IDI is a concentrated, intensive course of instruction at the conclusion of which the participating teams have initiated feasible plans for solving significant instructional or learning problems of their own selection. It is divided into seven units and each unit contains the individual modules outlining the different activities the participants experience.

XCAM Laboratory Phase

Select Pilot Group (XCAM 3.1)

With the laboratory phase began the actual adaptation process. A representative sample of Filipinos was selected as a pilot group to determine necessary modifications to the IDI.

This pilot group, in order to validate the testing, was similar in residential and professional background to its counterpart, the sample chosen for the Diagnostic phase of the study. It was composed of ten Filipino teachers, administrators and specialists from Manila and Mindanao and the group met for one month in Intramuros, Manila.

Conduct Debriefing - Identify Criteria for Change (XCAM 3.2)

Prior to the administration of IDI Prototype I, the pilot group, under the leadership of the researcher and a sociologist, discussed and identified collectively the cultural values of Filipinos. These

discussions were supplemented by the previous research made on the Filipino crosscultural dimensions of communication (See XCAM 1.1).

The pilot group proceeded afterwards to identify their criteria for change, which would be used during the following process of review of materials. The criteria were classified as follows:

1. Parts of the written text of the IDI Prototype I that could not be deciphered by the decoder or that conflicted culturally;

2. Messages of the nonverbal communicative behaviors of the visuals that conflicted with the decoder's interpretation;

3. Narrations that because of speed of delivery, stress, or accent would not be understood clearly by the decoder.

Cultural conflicts were classified on the basis of the cultural values identified during the previous debriefing.

Administer Prototype I to
Pilot Group (XCAM 3.3)

The pilot group was then administered the IDI American or Prototype I version. The only difference was in the procedure of administering the modules. There was a repetition or replay of each module or activity in order to conduct a collective in-depth analysis of cultural conflicts possibly contained either in the visuals, narration or texts.

Identify Cultural Conflicts and Determine
Priorities for Change (XCAM 3.4)

The process of identifying the cultural conflicts was tailored to the classification of the component: visual, narration or text.

As to the visuals, there was no intention of modifying any of the sound films because of time and expense limitations. This narrowed

the choice to fixed visuals or slides. During the replay or review of
the slide/tape modules, a professional photographer was at hand. As
the visuals were presented, the photographer took a picture in black
and white of each slide identified as inappropriate by the group. This
judgment was based on the above elected criteria.

The choice of texts and narrations to be adapted was decided
after collective discussion by the group.

Based on the analysis of the pilot group responses and reac-
tion, the priorities for change were as follows:

1. The ID System Game Visuals and Narration. The 150 visuals
in this presentation were to be changed to show local pictures
such as Filipino students, teachers and local environment. The
narration was to be done by local people.

2. Objectives/Marketplace Game Visuals. Graphics of these 47
visuals were rated as generally conflicting. The suggestion to
adapt the whole set was given and adopted in order to have, in the
graphics, a uniform character composition.

3. Innovation/Interaction Game (Text). For the purpose of
lending a local cultural environment to the game, the names of the
curriculum committee, their vitae and role descriptions were rec-
ommended for adaptation.

4. Fifteen individual slides from the Dawn and Light of Day
sequence of the IDI as well as from the Evaluation slide presenta-
tion were seen as culturally inappropriate. The conflict was in
the message; the procedure for this change is given in the follow-
ing step.

Develop Tentative Adapted
Version (XCAM 3.5)

Following the analysis of Prototype I, the tentative adapted
version was prepared.

1. _Visuals_. The services of a graphic artist and of a profes-
sional photographer were required for this stage of the model. The
black and white photos taken during the identification process had
been attached to the accompanying narration with a note for the sug-
gested change. This served not only as a guide for the photographer
and the graphic artist during the change procedure but also remained
as a visual record indicating the precise nature of both the original
and the modification. From this record, the graphic was redesigned or
the photo reproduced. A copy of the new version was attached to the
record, making a precise documentation of both versions of the visuals.
Samples of this documentation can be found in Appendix C.

2. _Narration_. A group of Filipino teachers were contacted and
a new recording of the ID System Game narration was prepared.

3. _Text_. The text in the Innovation/Interaction Game was mod-
ified according to the description given by the pilot group. Both ver-
sions can be found in Appendix D.

Evaluation of Adapted Version
(XCAM 3.6-4.0)

Upon completion of the modification process, the pilot group
collectively analyzed the adapted versions. These adapted versions
having met the group's criteria for cultural modification, the IDI

version with the adapted materials was identified as Prototype II and
was approved as ready for experimental procedures.

XCAM Diagnostic Phase

Identify Sample (XCAM 5.1)

The sample has been identified in Chapter III as being drawn
from the population known as personnel of Philippine Private Schools
and divided into three groups from two areas: Manila and Mindanao.
In area "A," the first IDI was conducted in Angono, Rizal province;
the second in Quezon City. In area "B," the session was held in Davao
City.

Schools, colleges and universities were contacted through four
major Philippine Private School organizations to which they belonged,
namely: the Philippine Association of Colleges and Universities (PACU);
the Association of Christian Schools and Colleges (ACSC); the Catholic
Educational Association of the Philippines (CEAP), and the Mindanao
Educational Conference (MEC). Moreover, four representatives from the
Department of Education and Culture (DEC) accepted the invitation to
participate in the first IDI. A schedule of the IDIs with a distribu-
tion of the participants is given in Appendix E.

Administer Prototype I to
Control Group (XCAM 5.2.1)

The sixteen members of the Angono group received the United
States version of the IDI and were considered the control group in this
part of the experiment. This IDI began on September 26 and ended in

the evening of September 30. The staff consisted of a coordinator who was an expert from the UCIDT, an assistant coordinator, a Media Specialist, a professional photographer and two sociologists. The reader is reminded here that the IDI is a validated training program which requires careful and exacting operation. Since there was no assurance, by reason of insufficient experience, of the researcher's own ability to administer this program, there was the danger that improper conduct or direction of the IDI could constitute another variable which could contaminate the results of the research. In short, the IDI had to be properly run in order to provide a stable basis for measurement of the dependent and independent variables under study; whence, the need for the presence of an expert of the UCIDT during the experimental phases of the study.

Administer XCA Rating Scale (XCAM 5.2.2)

The XCA Rating Scale developed in XCAM 1.3, was administered to the members of the group after each of the modules that would be in Prototype II: the Dawn, the Light of Day, the IDI System Game, the Objectives/Marketplace Game, the Innovation/Interaction Game and Evolution.

Develop and Conduct Debriefings (XCAM 5.2.3)

The debriefings were considered a significant part of the experiment. It had been recognized that a certain amount of bias could infiltrate the XCA Rating Scale data because of the cultural factor in

which a Filipino does not wish to hurt the feelings of the person in charge. In order to remedy this situation and to secure information of consequence, two Filipina sociologists conducted informal debriefings after each of the adapted modules. These debriefings were usually done informally and with small groups or even individually and were based in part on the answers given by the group on the XCA Rating Scale.

Testing Prototype II with Experimental Groups (XCAM 5.3)

The IDI Prototype II was administered to the two other groups, the group from Davao and the group from Quezon City. The Davao IDI was held from November 4 to 8 and the Quezon City IDI took place from November 12 to 16. This part of the experiment was a repetition of the experiment conducted in Angono except for the modules cited in 5.2.2. These groups were given the adapted version of these modules.

Summary

The experimental treatments described in this chapter involved three separate field experiments preceded by a pilot study.

The cultural adaptation came out of the pilot study. Five modules were modified and became part of the second version of the IDI or Prototype II.

The original version, or Prototype I, was administered to the control group in Angono. The two other groups, in Davao and Quezon City, participated in an IDI Prototype II version. A crosscultural rating scale was administered after each modified module in each of the

three field experiments. Moreover, extensive debriefing sessions con-
ducted by two Filipino sociologists furnished unobtrusive information
which probably could not have been otherwise secured.

CHAPTER V

ANALYSIS OF RESULTS AND FINDINGS

The purpose of this chapter is to describe and analyze the findings of the three field tests which were conducted in the Philippines from October 26 to November 16, 1973. For convenience, the three experiments are referred to as Angono--control group--Quezon and Davao--experimental groups.

The chapter is divided into two sections, descriptive and statistical. The descriptive data gathered, either from the XCA Rating Scale results or the open-ended questions which are part of the rating scale, or from the observations of the two sociologists as a result of the debriefings they conducted, are first described and analyzed. The statistical data and the testing of the hypothesis are reported in the latter part of the chapter (XCAM 6.0 and MASXCAM 3.2).

Perception of Respondents

As presented in a previous chapter of the study, it was judged that the direct opinions of the respondents as gathered either in writing or in the course of interviews or debriefings would be valuable. These are summarized briefly under the tables that follow.

Tables 4 to 11 and Figures 6 to 13 show the results of repeated measurements or judgments made on five different sets of visuals and

narrations. For each question on the XCA Rating Scale (see Appendix B), a total of 80 responses were gathered in Angono and Davao (Ss 16) and a total of 70 responses in Quezon (Ss 14).

Tables 12 and 13 and Figures 14 and 15 show the results of judgments made on the adapted text, the Innovation Interaction Game.

In Figures 6 to 15 individual points show the exact rating for a particular point on the XCA Rating Scale, e.g., in Figure 6, 21 percent of Angono responses registered the highest preference represented by the numeral 1 on the XCA Rating Scale for Filipino local scenes in visuals. On the other hand, Tables 4 to 13 summarize the positive, neutral and negative positions of each group. For example, in Table 4, Angono shows a total percent of 65 for the positive rating of 1 to 3 on the XCA Rating Scale. This represents the sum of 21 percent of the responses showing preference for local visuals as 1, 37.5 percent as 2, and 6.5 percent as 3, or a total of 65 percent responses located between 1 to 3 on the XCA Rating Scale.

Table 3 shows the high percentage of administrators participating in the experiment. This is considered as culturally significant since the decision makers in the Philippines are typically administrators rather than specialists or classroom teachers.

Table 3. Identification of respondents by role.

	Number	Percentage
Classroom teachers	8	17.39
Administrators	26	56.53
Specialists	12	26.08

Table 4 and Figure 6 show that visuals adapted to local environment were preferred. All groups, including Angono, the control group, showed a marked preference for Filipino local scenes in visuals.

Table 4. Preference on rating scale for Filipino local scenes in visuals.

| Groups | n | XCA Score 1-3 | | XCA Score 4 | | XCA Score 5-7 | |
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	52	65.0	14	17.5	14	17.5
Quezon (experimental)	14	46	65.73	18	25.71	6	8.56
Davao (experimental)	16	48	60.0	21	26.25	11	13.75

When asked if there were any scenes they did not agree with, the participants expressed that:

1. Scenes are practically all foreign.

2. Local scenes could have been utilized.

3. Some of the settings are not realistic to Philippine situations.

4. Scenes are generally correct; it would be helpful, though, if there were Philippine scenes.

Table 5 and Figure 7 show a repetition of the assertion of the previous table and figure with a stronger emphasis on the positive end of the scale. The Filipino is nationalistic; this is also shown by a group who wrote: "it would be ideal if all materials were Filipinized."
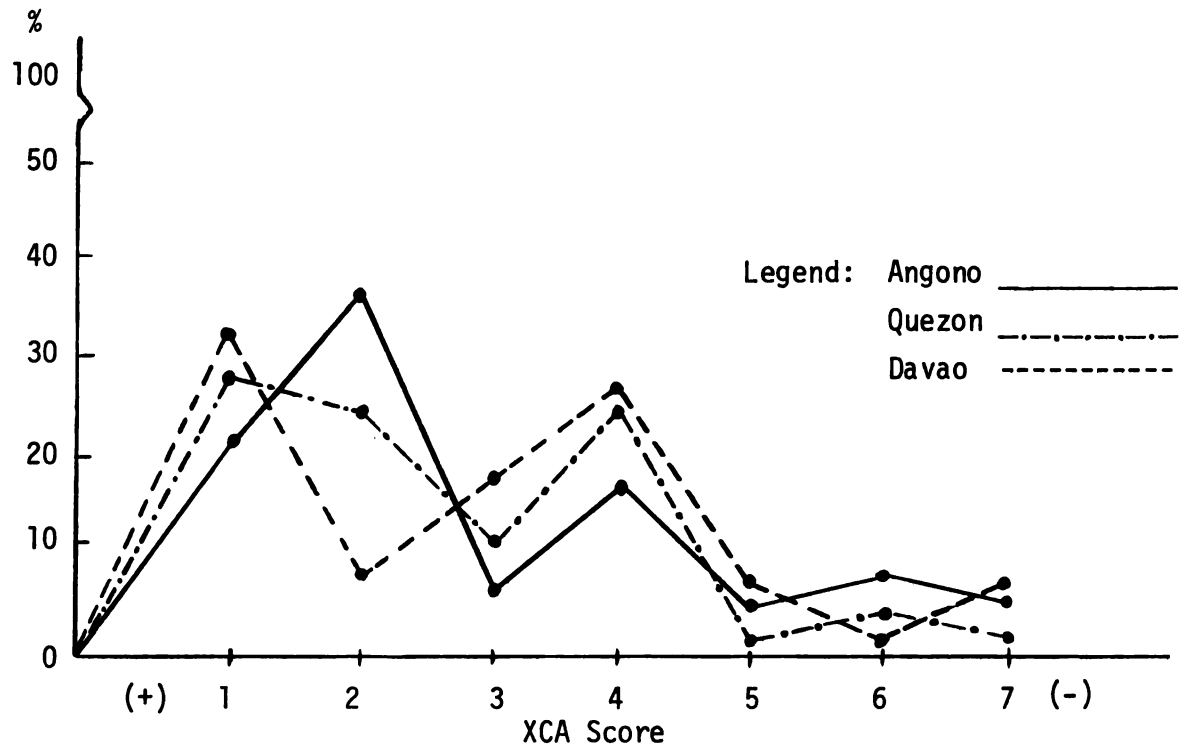
Figure 6. Preference for Filipino local scenes in visuals.
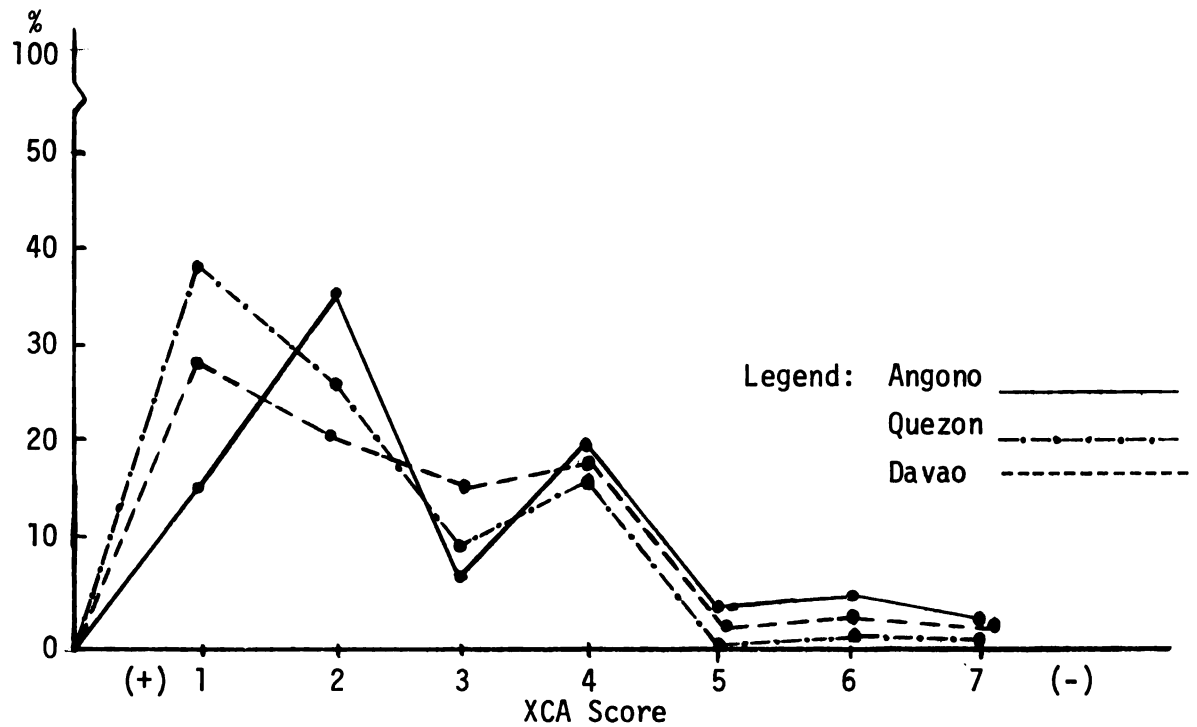
Figure 7. Preference for Filipino national scenes in visuals.

Table 5. Preference on rating scale for Filipino national scenes in visuals.

Groups	n	XCA Score 1-3		XCA Score 4		XCA Score 5-7	
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	51	63.75	17	21.25	12	15.0
Quezon (experimental)	14	55	78.57	13	18.57	2	2.86
Davao (experimental)	16	56	70.0	15	18.75	9	11.25

These two sets of tables and figures (Tables 6 and 7 and Figures 8 and 9) are somewhat consistent in results. The participants with their cultural concern for not hurting the feelings of others, do not openly reject nor accept international and American scenes. The safest position for them to take is the neutral observed by the spike at position 4.

Table 6. Preference on rating scale for international scenes in visuals.

Groups	n	XCA Score 1-3		XCA Score 4		XCA Score 5-7	
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	30	37.75	33	41.25	17	21.0
Quezon (experimental)	14	33	47.13	20	28.57	17	25.0
Davao (experimental)	16	36	45.0	28	35.0	16	20.0
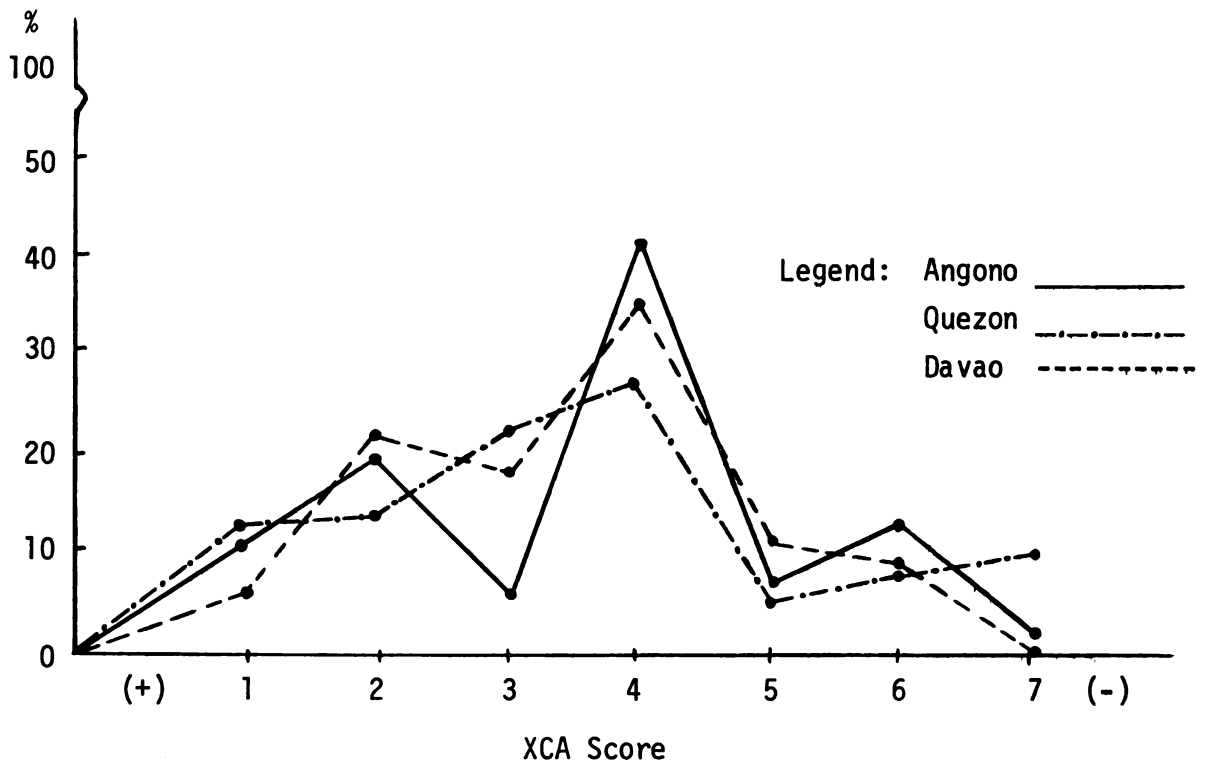
Figure 8. Preference for international scenes in visuals.
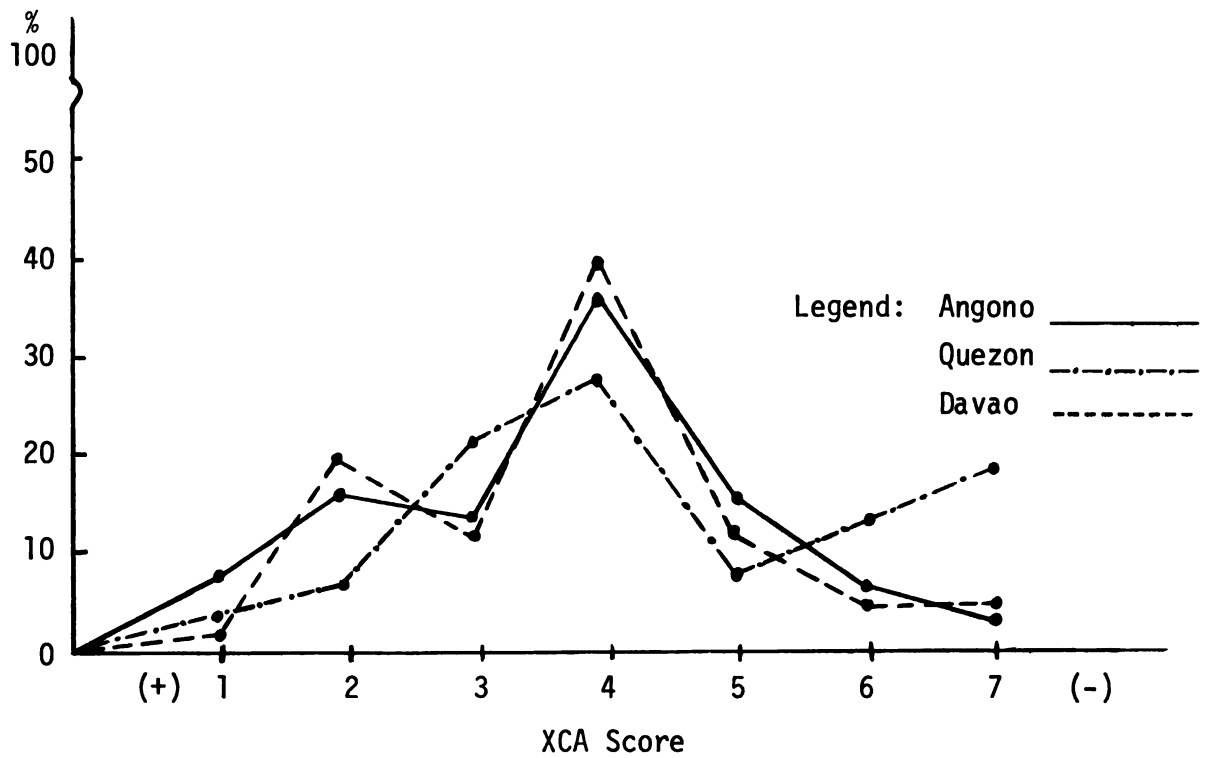
Figure 9. Preference for American scenes in visuals.

Table 7. Preference on rating scale for American scenes in visuals.

Groups	n	XCA Score 1-3		XCA Score 4		XCA Score 5-7	
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	32	40.0	30	37.5	18	22.5
Quezon (experimental)	14	23	32.87	20	28.57	27	38.56
Davao (experimental)	16	29	36.0	32	40.0	19	24.0

Similarly in their impression, a few participants asked "to include in visuals both Philippine and American equivalents of contrasting situations."

Table 8 and Figure 10 show a strong preference for Filipino actors either in films or visuals. Once more, the Angono group marked the same preference as the other two groups. This attitude might be explained in remarks such as:

1. I had difficulty in decoding the American message due to American diction and vocabulary.

2. I would have preferred Filipinos; then I would not have had to decode so much what was actually said.

3. It would be good if the "type of humor" being used were more akin to Philippine situation rather than American context.

4. The use of American idioms such as "turn on" and "hepped up" made it difficult to get the message.

5. There were indistinct sounds in some American speakers.

Table 8. Preference on rating scale for Filipino actors in audio.

Groups	n	XCA Score 1-3		XCA Score 4		XCA Score 5-7	
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	45	56.25	21	26.25	14	17.5
Quezon (experimental)	14	44	62.87	20	28.57	6	8.56
Davao (experimental)	16	49	61.00	18	22.5	13	16.5

The results described in Table 9 and Figure 11 could have been indicative of an anomaly in the Filipino narration being made for the ID Process Game. One of the narrators was unavailable when the recording was made and because of a lack of time, the only substitute that could be found proved to be rather weak. This probably influenced the data from Quezon participants but the Davao group did not seem to be bothered by the quality of the narration.

Table 9. Preference on rating scale for Filipino delivery in narration.

Groups	n	XCA Score 1-3		XCA Score 4		XCA Score 5-7	
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	24	30.25	22	27.5	34	42.25
Quezon (experimental)	14	27	38.58	27	38.57	16	22.85
Davao (experimental)	16	46	57.5	18	22.5	16	20.0
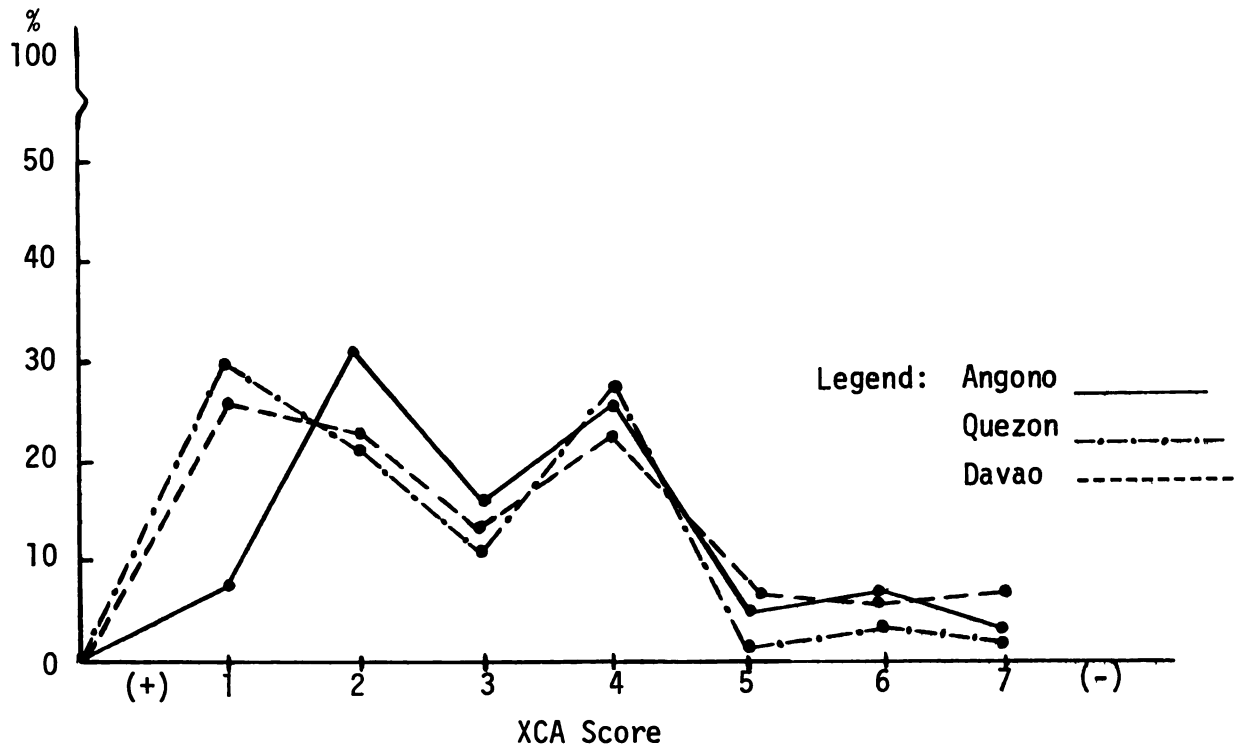
Figure 10. Preference for Filipino actors in audio.
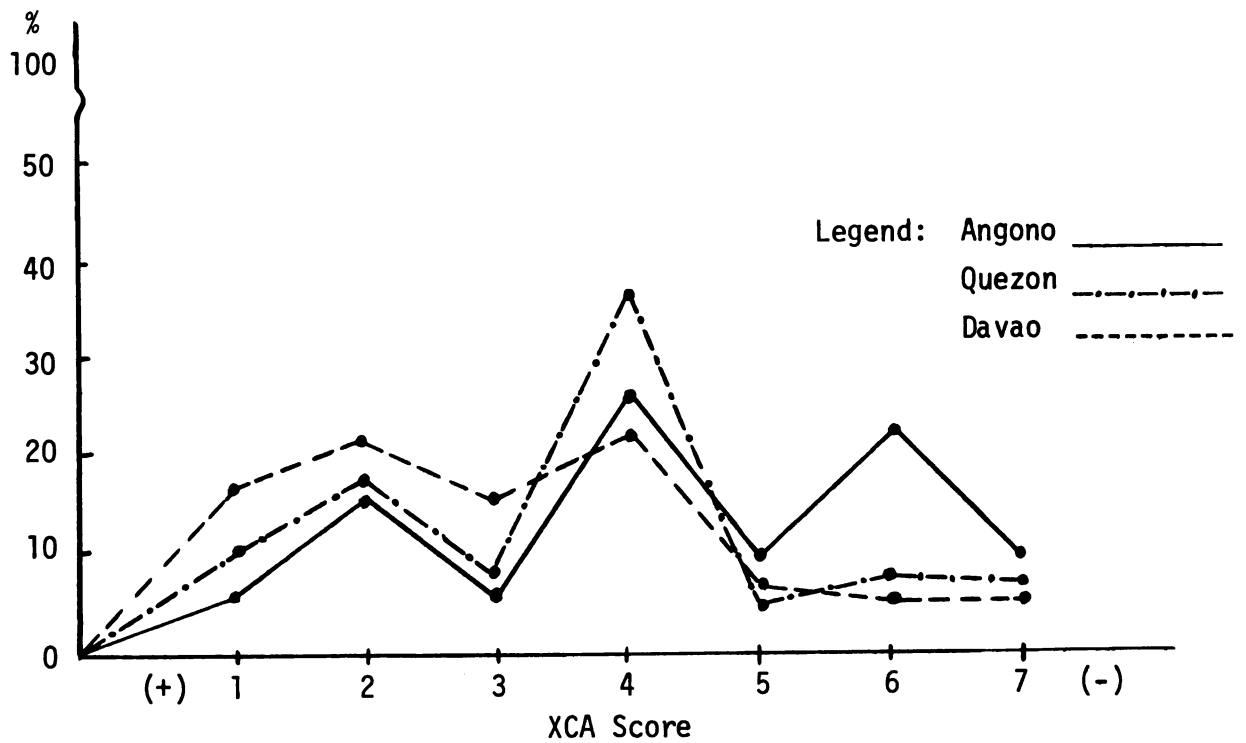
Figure 11. Preference for Filipino delivery in narration.

What is puzzling is the Angono decision. These participants had been rather strong in showing preference for Filipino actors in Table 8. Their position in Table 9 is rather spread and even slanted towards the negative. This could not be attributed to the above cited anomaly; as control group, they were not given any Filipino narration. Upon going over their written impressions, nothing reveals any reason for this inconsistency.

The only interpretation this investigator can suggest would be that of the ambivalent character of the Filipino. As Bulatao[75] explains it, the Filipino authority is an area of conflict where he wants at the same time to be controlled but also to control in order to be contented. When Angono participants were asked their preference for Filipino actors, they did not feel threatened, nor did they appear concerned when the narrator was an American. But when it became a question of delivery by a Filipino, they felt personally involved. They identified a direct relationship between themselves and the narrator and since, for the most part, they were administrators (see Table 1), this relationship meant a control over them, a control which they rejected.

Comments of the two experimental groups clearly show the weakness of the narration for the adapted IDI Process Game visuals. These are:

_____

[75]Jaime Bulatao, "Personal Preference of Filipino Students," Philippine Sociological Review, XI, No. 3-4 (July-Oct., 1963), 168-178.

1. Ideas and words were good; it is only the diction and the
   pace of the narrator that need revision.

2. The lines of one of the men were not so clearly enunciated.

3. Some words of the Filipino narrator were indistinct.

4. The Filipino narrator was too slow. The voice fitted the
   Filipino scenes, but the technical, westernized terms did
   not harmonize with the Filipino setting and voice. The
   American situation, in short, appeared awkward in a Filipino
   setting. If adaptation is to be made, the situation, the
   setting, the voice and terminology must all be Filipino in
   order for the effect to be realistic.

Tables 10 and 11 as well as Figures 12 and 13 identify the par-
ticipants' preference for a Filipino man or woman narrator. The three
groups are clearly in favor of a man narrator. As for the woman narra-
tor, Quezon and Davao take a neutral position while Angono shows a
rather negative option. Would this group still feel threatened? It
is difficult to say.

Table 10. Preference on rating scale for a Filipino narrator (man).

Groups	n	XCA Score 1-3		XCA Score 4		XCA Score 5-7	
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	33	41.50	23	28.75	24	29.75
Quezon (experimental)	14	32	45.73	24	34.28	14	19.99
Davao (experimental)	16	45	56.25	19	23.75	16	20.0
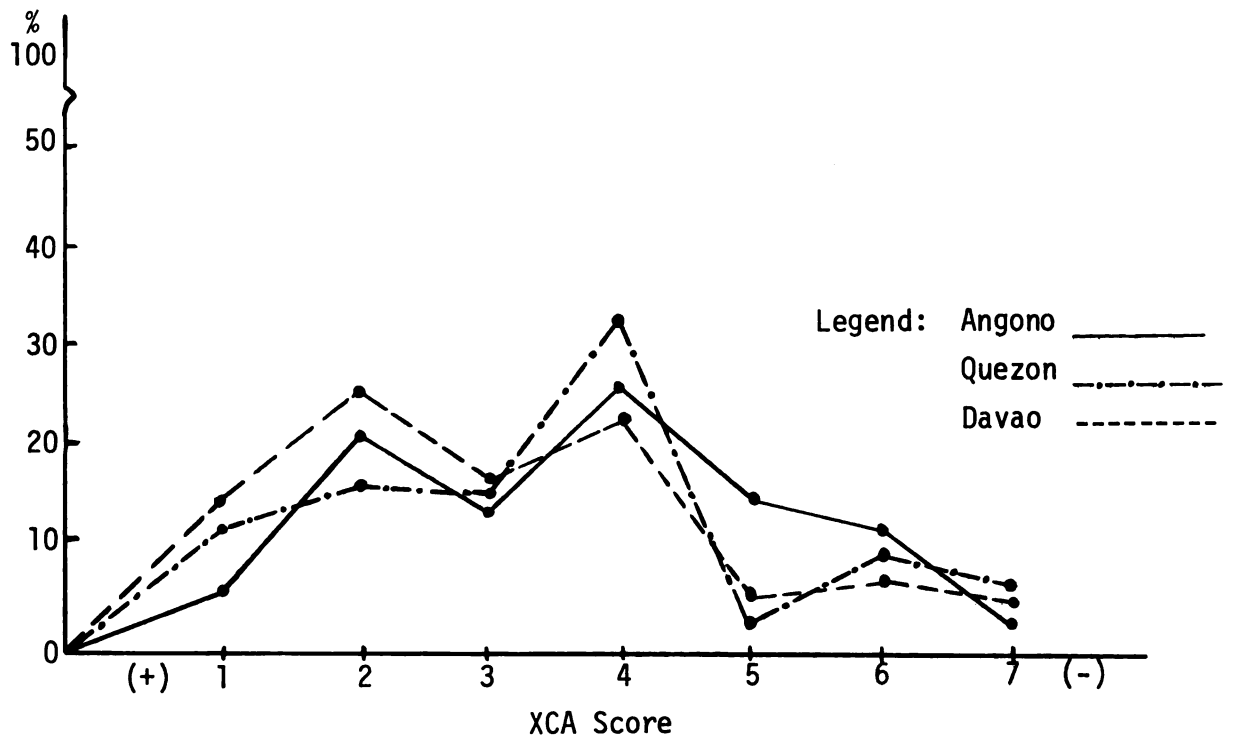
Figure 12. Preference for a Filipino narrator (man).
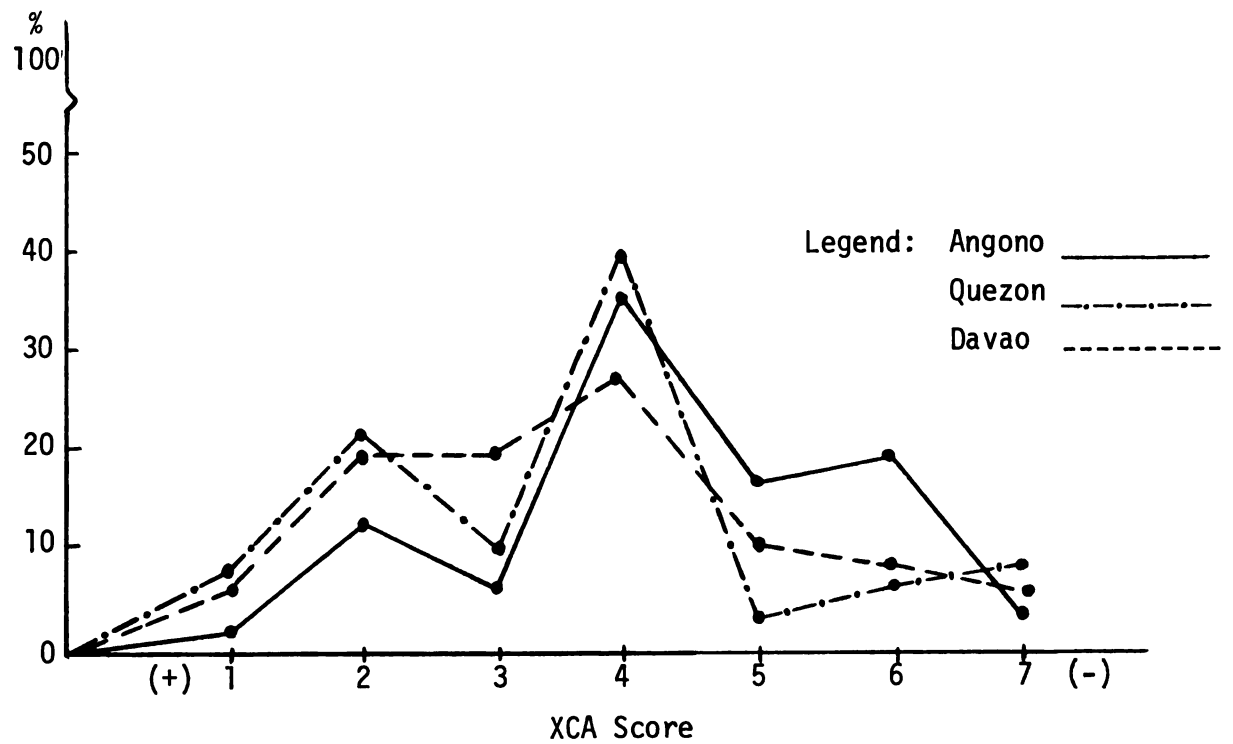
Figure 13. Preference for a Filipina narrator (woman).

Table 11. Preference on rating scale for a Filipina narrator (woman).

| Groups | n | XCA Score 1-3 | | XCA Score 4 | | XCA Score 5-7 | |
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	17	21.25	30	37.5	33	41.25
Quezon (experimental)	14	29	41.44	28	40.0	13	18.56
Davao (experimental)	16	38	47.5	23	28.75	19	23.75

Table 12 and Figure 14 introduce Filipino preference in the text. The three groups are definitely for Filipino setting in text with Quezon recording the highest positive score.

Table 12. Preference on rating scale for Filipino setting in text.

| Groups | n | XCA Score 1-3 | | XCA Score 4 | | XCA Score 5-7 | |
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	31	48.44	19	29.69	14	21.87
Quezon (experimental)	14	43	76.80	11	19.64	2	3.56
Davao (experimental)	16	36	56.34	18	28.12	10	15.54

The noncompromising stand is found once again in Table 13 and Figure 15 with the highest neutral score registered by Davao. The Angono group seems to want to assert itself with the highest negative
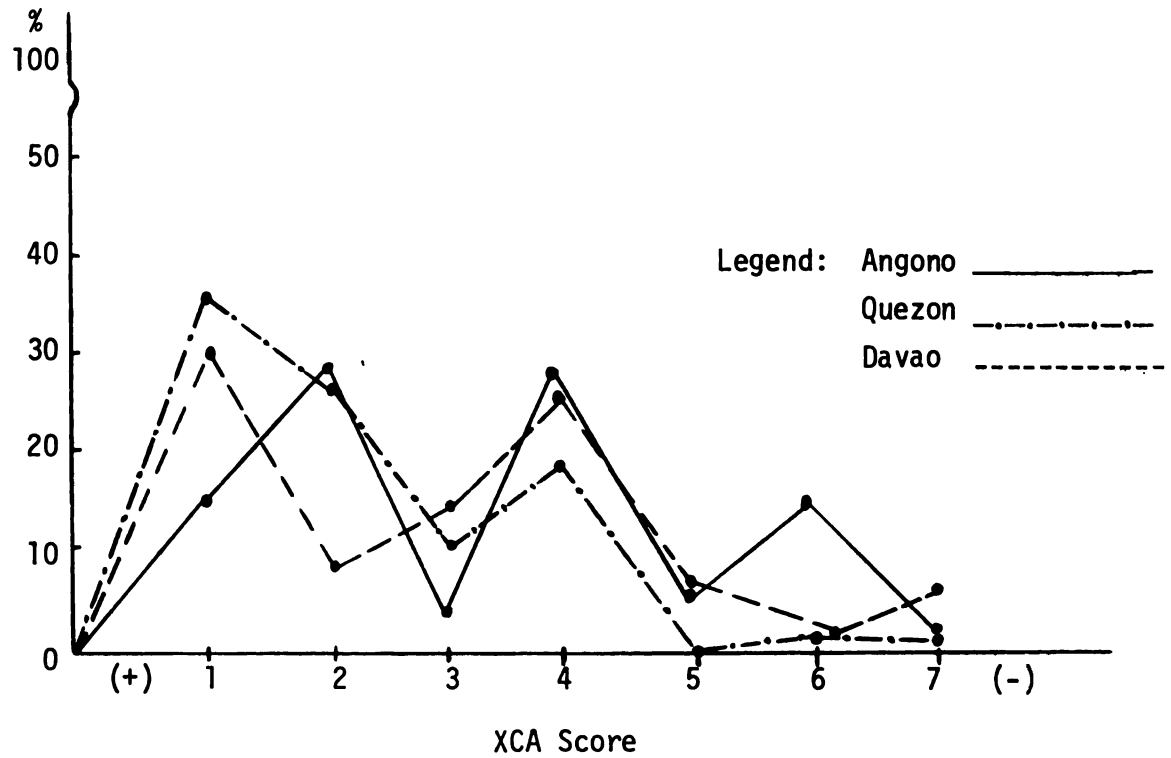
Figure 14. Preference for Filipino setting in text.
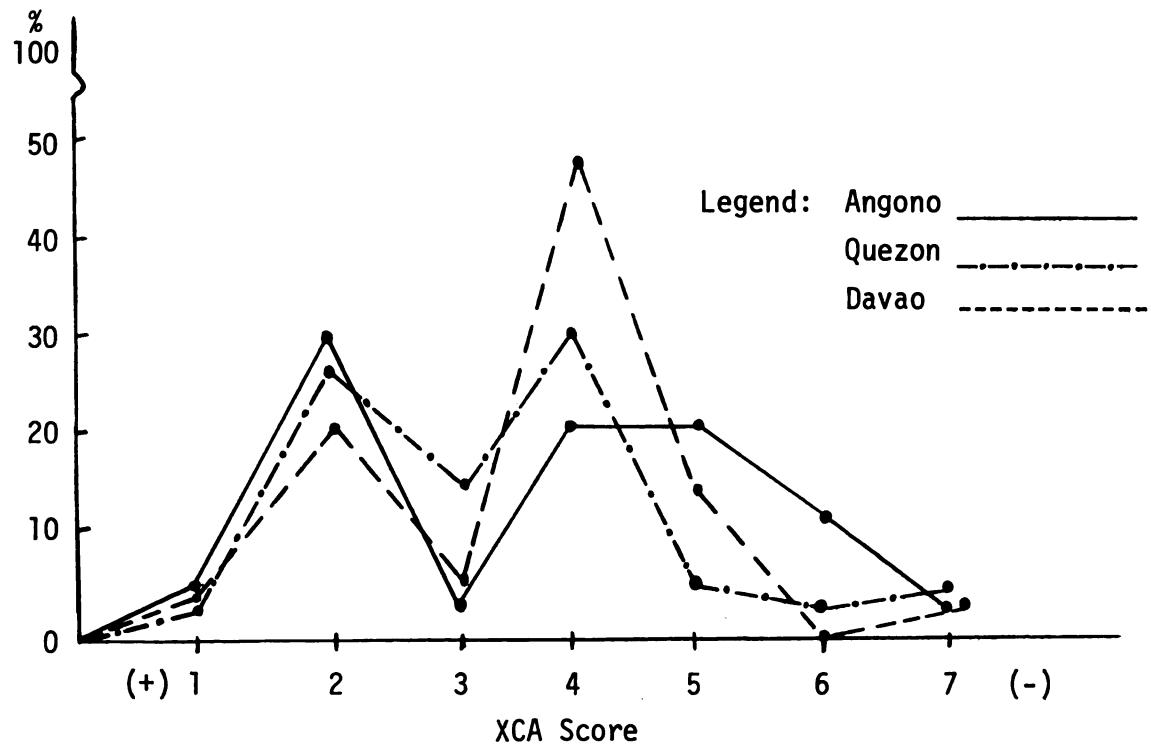
Figure 15. Preference for American and international setting in text.

position. This group has been consistent throughout their reporting

of attitudes toward the text: it has kept a higher negative score

than either of the other two groups.

Table 13. Preference on rating scale for American or international
setting in text.

Groups	n	XCA Score 1-3		XCA Score 4		XCA Score 5-7	
		No. Responses	%	No. Responses	%	No. Responses	%
Angono (control)	16	13	40.62	7	21.88	12	37.5
Quezon (experimental)	14	14	50.0	9	32.14	5	17.86
Davao (experimental)	16	10	31.25	16	50.0	6	18.75

Participants' Reactions as
Recorded by Sociologists

The previous tables and figures have presented an overview of

the participants' attitudes towards a possible adaptation of visuals,

narration and text. There were, in the course of the experiment, much

deeper reactions which were observed by the two Filipina sociologists.

For the sake of clarity, these reactions have been classified according

to Hesselgrave's dimensions of crosscultural communication which have

been discussed in the Sine qua non phase of Chapter III.

The Worldview - Ways of
Perceiving the World

In the course of the IDI experiment, in visuals representing

beautiful scenes accompanied with appropriate background music, most

of the participants appeared to miss the real message, so enraptured they were with the natural beauty.

When activities accumulated and work became hectic, participants tried to overcome the situation and break the tension with comic remarks. Harmony had to be kept.

Some Philippine scenes in the adapted version were described in American terminology; this provoked a conflict. It was a disharmony in their way of perceiving those scenes.

Ways of Thinking - Cognitive Process

In the discussion of symptoms and problems, the participants, being oriented to the present, were alert to respond to what they could see and touch, that is, to the obvious symptoms. They found difficulty in going beyond this first stage to deal with the problems and solutions.

In the Innovation-Interaction game where the participants had role playing, they experienced personality conflicts and frustrations. For them, role and persons are one, as well as ideas and the person are also one.

The IDI presents the Instructional Development process with the systems approach. The participants are asked to proceed step by step to reach the solution. Our participants, accustomed to thinking in a totality, said they were willing to do all the steps but found it very difficult to categorize each and every part of those steps.

As Filipinos are inclined to take happenings as they come without any worry, the participants reacted strongly to the tight schedule of the IDI which is, in fact, designed for the time-pressured American.

Filipinos are not inclined to superlatives: first, the most, the best, etc. They did not accept in the film Funny Money (See Appendix G) the idea of a solution by a superman, according to them.

Participants were engrossed with what they were doing at the present moment. When in the Prototype Planning Activity Participant Manual they were prompted to turn on to the next page, they listened politely but went back afterwards to where they had been in their activity. For them, only the present counts and nothing disturbs them. They do not proceed to a new task unless the preceding task is completed.

In the film, Funny Money, the participants could not get over the students' lack of motivation over grades. In the Philippines, this is an extremely powerful motivator. Students are grade conscious and grade oriented.

A few visuals conflicted with Filipino traditional cultural values. Kissing and hugging had to be changed for flower offerings and the way a man carried a woman to show his strength had to be modified (See Appendix C, Nos. 6 and 15).

The Linguistic Form - Ways
of Expressing Ideas

The film Visual Literacy (See Appendix G) had an overwhelmingly negative effect on the participants. The use of caricatures and the speed with which images were presented resulted in none of the participants understanding the message.

Participants resented the numerous rules and instructions; a more descriptive way would have had better results according to them.

In the film, <u>Funny Money</u>, participants were anti Pete Dixon.
They found him very impulsive, quite sarcastic and disrespectful of the
senior former teacher and his principal. They would not accept the di-
rect approach he had with a person of higher rank.

In the Prototype Planning Activity Manual, where the team dis-
cusses as a group, it has been observed that members would first use
one of the Filipino dialects they felt comfortable with and would af-
terwards proceed to English, as though they wanted to make sure, among
themselves, that they had received the message.

Sign language conflicted in some of the visuals. For example,
a person with his eyes uplifted in a questioning and puzzled mode; the
Filipino glance for this expression would be downward instead. The
thumb up gesture to designate someone, as in one of the visuals, means
"victory" for the Filipino (See Appendix C, Nos. 1 and 2 as examples
of such conflicts).

The Behavioral Pattern - Ways of Acting

In the film <u>Who is Miss Brett</u>, her way of innovating rather sur-
prised the audience. They felt as if she were disregarding her col-
leagues and was innovating and changing all by herself. Her self-
assertion surprised the group.

In the role playing of the Innovation-Interaction Game, the par-
ticipants who were assigned roles opposing the group, like Kaliber for
instance, had a personality conflict. They felt ostracized by the group.

In the Prototype Specification Manual exercise, the participants
took much more time than their American counterparts. While they seemed

to accept the statement that the objective of this exercise was not
mastery but knowledge of the process, they could not be convinced to
move steadily ahead. There is a feeling that, for them, knowledge and
mastery equate in meaning.

The Media - Ways of
Channeling the Message

When some of the participants asked to continue their incom-
pleted work on the next day, they did not use a direct approach but a
metaphoric style: "The spirit is willing but the flesh is weak."

The emphasis on indirect approach was shown in one of the en-
counters. Human disagreements happened during one of the activities
and instead of talking things over and settling them together, those
concerned expressed their feelings during the reflections exchanged at
the Church service they attended.

Participants commented that they had difficulty understanding
the films because of the speed of verbal presentation. This seemed to
be consistent throughout the IDI.

In order to convey the message, a visual representing a superman
popping out of a box had to be given the traits of the Filipino actor
representing the "superman" in films (See Appendix C, No. 4).

The Social Structure -
Ways of Interacting

The Filipino individualism is shown in the way one is interested
in one's progress and welfare, one's family's well being, one's barrio
or town advancement. In the IDI Puzzle Game, participants were concerned

with finishing their work as a group compared to the other groups. This appears to be the reason why they finished this activity much earlier than their counterparts in the United States.

A Filipino, in any organization, in order to keep close with the group, must be equal to any members in it. Who Is Miss Brett, a film which depicts an ideal American teacher, does not necessarily present a Filipina ideal teacher. Should a Filipina teacher be so outstanding compared to others, she would be coldly treated by members of the group and even alienated by the group. It would be difficult for her to succeed.

Social recognition is a major goal for a Filipino. In the Interaction Innovation Game, participants felt badly when they failed in their roles and lost points. On the other hand, recognition by the group was very strong if one's role helped in gaining points.

Filipinos, as a cultural norm, prefer togetherness. This was shown throughout the IDI in that they related very well to group activities. However, when they were going through the workbook where both group and individual exercises were found, invariably they were found discussing together all of the steps including those assigned to be worked individually.

The Motivational Dimension - Ways of Deciding

In the film, Who Is Miss Brett, Miss Brett was a teacher and an innovator. This was not accepted by Filipinos because of their concept of authority. For them, innovation comes from the top rank and goes down to lower strata.

To bring about a change is a long and painful process for an innovator in the Philippines. The preference for stabilized values and habits and the smooth interpersonal relations which have to be preserved make it nearly impossible to achieve change and innovation. Consequently, the IDI had to be first accepted by the authority of the school in order to be implemented.

Testing the Hypotheses

The objective of this section is to determine the effects of two independent variables--media conditions (visuals, narration and text) and cultural values on the response of the control and experimental groups to the XCA rating scale indicating the extent of cultural conflict or preference. This further pursues the interaction effects of the two independent variables on the dependent variable.

Statistically, the null hypothesis may be stated as follows:

$$H_0: \quad \mu_1 = \mu_2 = \mu_3$$

I. There is no difference in attitude among the three groups (Angono, Quezon and Davao) toward media conditions.

II. There is no interaction between cultural values and the media conditions on repeated measures.

The statistical measure used is a two-way analysis of variance at a level of significance of $\leq .05$.

Findings reveal that there is no difference in response among the three groups in their attitude toward media with an F value of 1.7839 (Table 14). Therefore, we fail to reject the null hypothesis.

Table 14. Anova of media conditions.

	df	MS	F	P
Hypothesis I:				
Media conditions between groups	2	2.16	1.7839	.1802
and				NS
within groups	43	1.21		
Hypothesis II:				
Interaction between cultural values and media conditions	4,84		3.146	.0184 S

Interaction is indicated between cultural values and the three media conditions with an F value of 3.146. (α >.05).

The difference among the three group means for visuals (1.942) is not as great as the difference among the three group means in narration (2.06). The difference among the three group means in narration (2.06) is much greater than the difference in both visual (1.942) and text (1.86). (See Table 15 and Figure 16.) This suggests a different language orientation among the three groups; in fact, the participants had different language backgrounds such as Tagalog, Bisayan, Ilocano, Bicolano, and others. This difference between the narrators' language and that of the Ss seemed to influence the attitude of the latter.

In the text, the order of interaction within the three group values and media conditions is reversed. The control group, Angono, is less positive in attitude than the two other groups for visual and narration but more positive than the two other groups for the text. The Angono group, although it had shown a rather high negative conflict

in the preference for Filipino delivery in narration (See Table 9),
has the higher positive mean score on the XCA Rating Scale for the
text.

The null hypothesis stating that there is no interaction be-
tween the attitudes and media conditions is, therefore, rejected.

Table 15. Mean values of all groups across XCA rating scale items.

Groups	n	Visual Items	Narration Items	Text Items
Angono	16	2.091	2.475	1.829
Quezon	14	1.789	1.688	1.836
Davao	16	1.927	1.974	1.928
TOTAL Mean Value	46	1.942	2.06	1.860

Summary

The data gathered from the XCA Rating Scale, the participants'
responses to open-ended questions and the observations of the two Fili-
pina sociologists based on the interviews or debriefings they conducted,
have been described and analyzed.

Discussion and implication are considered in the following chap-
ter.
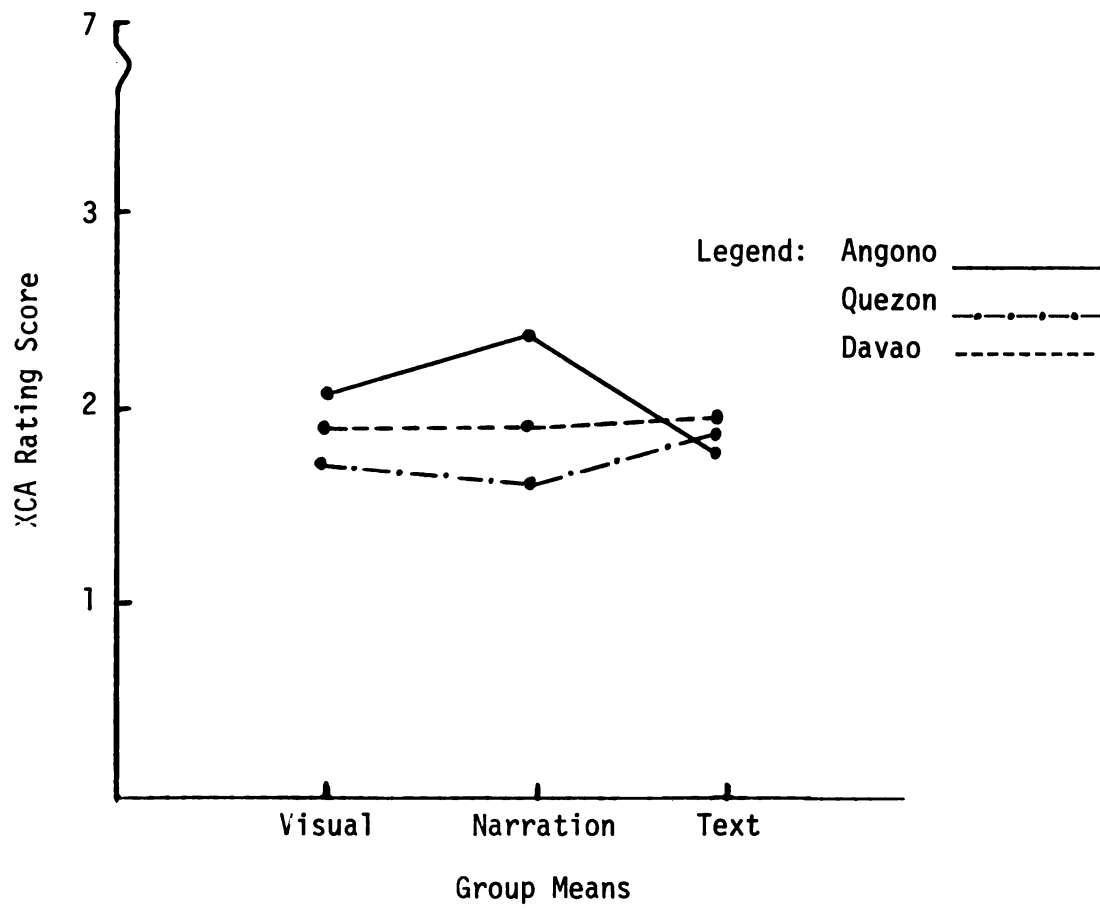
Figure 16. Mean values of all groups across XCA rating scale items.

CHAPTER IV

SUMMARY, DISCUSSION, CONCLUSIONS
AND RECOMMENDATIONS

The concluding chapter has four sections: (1) a brief review
of the purpose of the study and a summary discussion of the findings
analyzed in the previous chapter; (2) major conclusions of the study;
(3) heuristics related to use of the model; and (4) recommendations
for further research. Heuristics are included because of the possibil-
ity of using this model (1) with other cultures than those discussed
in this study, and (2) with not only learning systems, but also in-
structional materials as such, for example, in the case of a film or
textbook.

Summary of the Study

The purpose of this study was to explore the possibility of sys-
tematically achieving the cultural adaptation of learning system mater-
ials. This exploration included four phases: (1) the development of
a flowchart model; (2) the cultural adaptation of some visuals, narra-
tion and text materials of a learning system; (3) as field experiment,
the trial of the original and adapted materials on a group of Filipi-
nos; and (4) through the results of XCA Rating Scale, the assessment
of the cultural preference or conflict met by the subjects while using
the learning system.

The development of XCAM, the Crosscultural Adaptation Model,
implemented the generalized model techniques for producing a model as
created by Silvern. These system approach techniques--analysis, syn-
thesis, modeling, and simulation--or sequence activities were defined
in MASXCAM, the Master Model for producing XCAM.

In order to field test XCAM, the model, the cultural adaptation
of some visuals, narration and text materials had to be realized. The
IDI learning system which has been field tested and validated for use
with United States school personnel was chosen as the independent vari-
able. With the cooperation of a pilot group of Filipinos in Manila,
five modules of the IDI were culturally modified and a crosscultural
rating scale was developed in order to provide gross ratings of the di-
mensions of conflict the subjects would identify in the various media
they were exposed to.

During the field experiment, the original and adapted versions
of the IDI were administered to three different groups of Philippine
Private Schools personnel from two different geographical areas,
Greater Manila and Mindanao. The IDI module components, visuals, nar-
ration and text, and the cultural values contained in these media were
considered as independent variables. The conflict identified between
the Filipino and American cultural values was the dependent variable.

It was assumed that there existed between the two cultures con-
flicting cultural values and, a positive attitude shift (as measured
by the XCA rating scale) in favor of culturally adapted media was ob-
served when the attitudes of the subjects (control and experimental)
were compared.

Discussion

In general, the experiment demonstrated, on the part of the sub-jects, a strong cultural preference for local and national scenes in visuals, for Filipino actors in narration, and for Filipino setting in text.

"Filipino delivery in narration" registered the highest negative reaction with the control group. This result on the rating scale shows a conflict not only with the group's assessment of "Filipino actors" which is highly positive, but also with some of the comments made in the open-ended questions: "narration too fast, novelty of terms, Amer-ican diction." That these Ss were, in a way, inconsistent in their an-swers tends to reveal a higher discrimination among some members of the group.

Testing the Hypotheses

Not only did the study intend to determine the effects of the variables on the responses of the subjects, but also it measured, in a two-way analysis of variance, the interaction effects of the two in-dependent variables on the dependent variable. The alpha level was set at .05.

H - I. There is no difference in attitude among the three groups toward media conditions (visual, narration and text).

The null hypothesis could not be rejected. In fact, the atti-tude of Ss, both between groups and within groups, was within the lim-its of the positive level on the scale, that is, less than 4.

H - II. There is no interaction between groups and the media
conditions (visual, narration and text).

Cultural values and media conditions in the three groups inter-
acted equally in visuals. The reciprocal effect was much greater in
narration with the control group means tending toward a less positive
attitude. This same group means position is reversed with respect to
text; it is highly positive showing on the part of the Ss a sophistica-
tion for written English.

Conclusions

Conclusion 1. When given the opportunity to choose between
American and Filipino cultural media, the Filipinos showed a preference
for Filipino visuals, narration and text.

The mean values of all groups across the XCA Rating Scale items
were within the positive segment of the rating scale (See Table 15).
As a whole, the three groups have shown a preference for Filipino vis-
uals, narration and text when given the opportunity to choose either
American or Filipino media conditions. This study has demonstrated
this preference in statistically measurable terms; it seems reasonable,
therefore, to infer that, given the same opportunity with other learn-
ing systems, Filipinos would opt for Filipino media conditions.

Conclusion 2. The use of XCAM led to an acceptable cultural
adaptation of learning systems.

As far as this study is concerned, data clearly showed a prefer-
ence for Filipino adapted instructional materials such as visuals, nar-
ration and text. This preference was observed especially from the Ss

of the two experimental groups. Since the data strongly favored the cultural adaptation, it is reasonable to infer that under conditions similar to those used in this study, XCAM can be an acceptable tool for culturally adapting instructional materials of learning systems in order to lessen cultural shock from their use in another culture. Comparisons with other methods of cultural adaptation were not a part of the study. The results show, however, that XCAM works. It should be noted that cultural adaptation here does not necessarily infer a difference in learning outcomes.

Conclusion 3. The extent of the cultural conflicts created by foreign learning materials imported in developing countries can be measured.

It is Burger[76] who said in 1968 that, "as one examines the USOE's documentary clearinghouses (ERIC), one is surprised to find that there has not been one research devoted to cultural differences. Similar negative results were found by the investigator of this study in 1972.

The purpose of this study was to identify the rate or extent of conflict or cultural preference an American learning system would have on Filipinos. Since this study gave in statistical measurable terms the preference of a group of Filipinos for Filipino visuals, narration and text when given the opportunity to choose American cultural media, it was concluded that the extent of cultural conflicts created by foreign learning materials imported in developing countries could be measured.

---

[76]Burger, Ethno-Pedagogy, p. 3.

Heuristics

In the course of this study, the investigator learned certain heuristics which could prove valuable to other researchers. They are offered in the following pages.

Heuristic 1. To be effective, cultural adaptation is made in proportion to the senses utilized by the respondent to communicate.

"Cultures differ in the proportion of the senses they utilize."[77] Americans emphasize visual literacy. Filipinos, on the contrary, are "hearing" and "listening" people. They are person oriented. Narrations have a subjective effect on them.

The participants in this study remarked that it was not the message nor the way the message was given that they analyzed; it was the person giving the message that called their attention. Their observations towards the film Visual Literacy were highly negative: they could not decode the message, the scenes changed too fast, and for them, the pictures did not seem to be related. On the other hand, when they heard and saw the IDI Process slide/tapes, they enjoyed the music and the atmosphere so much that this became top priority in their minds and the message passed unnoticed.

Communication is a critical ethnic variable; it should be seriously considered in cultural adaptation of media for instruction. To be culturally effective, adaptation should be made according to the senses the concerned culture utilizes to communicate. If the adapter finds that the respondent is very strong in hearing sensitivity and

---

[77]Burger, Ethno-Pedagogy, p. 278.

weak in sensitivity to visuals as the Filipinos proved to be, then it is his duty to stress, in the process of adaptation, on auditory rather than visual means of communicating the message.

Heuristic 2. The adapter needs, when considering adaptation of a learning system, some specific readiness: readiness to compromise, to consider alternatives or different points of view, to acquire knowledge of the target culture no matter what the source, and finally, to collect and weigh information before coming to a conclusion.

Adaptation of a learning system cannot be done effectively by a single person, not because of the work involved but because of the subtle differences and shades of meaning that are found in another culture. This investigator, in the course of this study, has learned to compromise and consider alternatives and different points of view. Knowledge of what to modify came predominantly from the pilot group but occasionally it came also from very different sources to be afterwards ratified by the group. Team work with the target culture could definitely be taken as a rule of thumb in the process of cultural adaptation.

Heuristic 3. The greater the difference between aspects in cultures, the more reason there is for a crosscultural adaptation of the message.

The Filipino has an oriental culture which he inherited from his ancestors, the Malay-Indonesian-Negrito group. He has been under American colonial and neo-colonial power for some fifty years of the 20th century. One would think that with this influence, the Filipino would gladly accept American instructional materials and media. This study has demonstrated to the contrary that when the preference for American

visuals, narration or text was presented to the Ss, a polite neutral position was taken by the majority of the groups. There were no negative nor positive directions but a prominent neutral, uncompromising reaction which is culturally typical. The Filipino, with the contacts he has had with the American culture, still does not easily accept American media conditions. From this one may conclude that the greater the difference between aspects in cultures, the more conflict there is and consequently, the more reason there is for a crosscultural adaptation of the message.

Heuristic 4. The debriefings or face-to-face interaction provide powerful data on discrepancies which could not be identified otherwise.

Because of cultural factors, a certain amount of bias can infiltrate written data. This had been recognized on the part of Filipinos who typically do not want to hurt the feelings of a person in charge. For this reason two Filipina sociologists were assigned this task of debriefings and interviews. In this study, the debriefings proved to be valuable from two points of view: (1) they furnished important information which was not given in the XCA rating scale such as, reasons or causes for certain attitudes (these can be seen from pages 81-96); and (2) they corrected or helped to explain certain biases which had infiltrated the data on reactions to American preferences in narration.

Heuristic 5. Cultural adaptation of a learning system cannot be left to chance or to the sole initiative of an adaptor.

The cultural adaptation realized in this study was rigidly controlled by the strategies and techniques of the XCAM systematic approach.

Even with this meticulous, step-by-step method, the adaptation of a few visuals and one of the narrators' parts were still considered weak by the Ss. This brings the researcher to conclude that to be appropriate and relevant, a cultural adaptation has to follow a systematic scientific method in which analysis, review and evaluation by a representative sample of respondents are made. The number of respondents could possibly be minimized if there are specialists available, but in order to be representative, these must have the same culture as the group for which the adapted version is intended.

Recommendations for Further Research

The findings of this study have raised a number of questions which could be considered suitable for further research. These questions relate to three areas: (1) XCAM, the crosscultural adaptation model; (2) XCA, the rating scale; and (3) the application of XCAM to other cultures.

Research Relating to XCAM

A possible area of research lies first in the possibility of simplifying XCAM, the Crosscultural Adaptation Model. It is suggested that the Diagnostic and Assessment Phases be replaced by a second and/or third evaluation done with the same techniques as the evaluation of the Laboratory Phase. This evaluation would have the advantages of being more thorough for one thing. Would being motivated in advance bias the results? This would have to be found out by comparing these results with an experiment conducted with the techniques of the present study.

With this study, one has all reasons to believe that XCAM is functional and operative in the process of cultural adaptation of learning systems. Would XCAM be also effective with any instructional materials such as films, textbooks and others? This study was concerned with slides or fixed visuals, with narration and with some parts of the text used in the IDI. Films, in this context, are to be interpreted as sound motion pictures. The films contained in the IDI were not adapted by reason of time and expense, but feedback was given by the Ss on those presented. Some of these evaluative comments have been recorded in the course of the study; these coincide with evaluations of fixed visuals. This holds as far as respondents are concerned.

As for the process of adaptation for films or textbooks, it is assumed that the very same method can be applied but it would certainly involve more time and people. XCAM was not designed solely for fixed visuals, or narration or short text; it was designed for media as used for instructional purposes. Further research would be useful to find how far XCAM can be used in cultural adaptation of films and textbooks.

There is also the possibility of using, instead of a pilot group, a minimal number of educators and sociologists, all of whom would be specialists.

Explorations in order to find a more concise model would certainly prove beneficial and practical while being at the same time a major task of research.

In addition, further research to design and test a system that would define a process to identify cultural values in visual, narration and text, would help greatly in the application of XCAM.

Research Relating to XCA Rating Scale

The investigator believes that the Ss met some difficulties with the interpretation of the rating scale. In this scale, based on Osgood's seven point dimension, the numeral 4 was considered as neutral while 1 to 3 registered positive attitudes and 5 to 7 registered negative attitudes.

It would be interesting to find out if a zero at midpoint of the scale and negative 1 to 3 at the left side and a positive 1 to 3 to the right would not prove easier to interpret. The scale would look as follows:

-3	-2	-1	0	+1	+2	+3

Being based on an algebraic principle, there are reasons to think that this would be more practical and effective.

Application of XCAM to Other Cultures

XCAM has been tested with two cultures: American and Filipino. To test XCAM either with American and a new culture, or with two entirely new cultures would be a contribution to research. It would also mean a remarkable advancement for the cause of intercultural education.

If such research is pursued, it is highly recommended that a learning system be used which has been thoroughly field tested and validated in the culture for which it was initially designed. Materials for which such testing and validation data are lacking provide no sound basis for comparison or adaptation.

Concluding Remarks

It is hoped that any researcher who, in the future, attempts a cultural adaptation of a learning system will first question himself as to the degree of his own acceptance of the target culture. This assessment is essential for the necessary objectivity and awareness of probable bias and unwarranted assumptions.

Crosscultural adaptation is a scientific and scholary study; but it is above all, a work of love, a dedicated love for other brothers in this great family known as the WORLD.

BIBLIOGRAPHY

BIBLIOGRAPHY

Abedor, A. J. "Development and Validation of a Model Explicating the Formative Evaluation Process for Multi-Media Self-Instructional Learning Systems." Unpublished Doctoral dissertation, Michigan State University, 1971.

Barna, La Ray M. "Stumbling Blocks in Interpersonal Intercultural Communications." Intercultural Communication: A Reader. Edited by Larry A. Samovar and Richard E. Porter. Belmont, California: Wadsworth Publishing Co., Inc., 1972.

Berlo, David K. The Process of Communication. New York: Holt, Rinehart and Winston, 1960.

Burger, Henry G. Ethno-Pedagogy: A Manual in Cultural Sensitivity with Techniques for Improving Cross-Cultural Teaching by Fitting Into Patterns. Albuquerque, Mexico: Southwestern Cooperative Educational Laboratory, Inc., 1968.

Burke, Kenneth. The Rhetoric of Motives and the Grammar of Motives. Cleveland: The World Publishing Co., 1962.

Bulatao, Jaime. "Personal Preference of Filipino Students." Philippine Sociological Review, XI (July - Oct., 1963), 168-78.

Bulatao, Jaime C. "Manileno's Mainspring." Four Readings on Philippine Values. Edited by Frank Lynch and Alfonso de Guzman. Manila: Ateneo de Manila University Press, 1970.

Bulatao, Jaime C. "Changing Social Values." Philippine Studies, X (April, 1962), 206-14.

Bulatao, Jaime C. "Hiya." Philippine Studies, XII (July, 1964), 428-38.

Bulatao, Jaime C. "Split-Level Christianity." Brown Heritage. Quezon City: Ateneo de Manila University Press, 1967, pp. 16-33.

Dorn, Louis. "Philippine Language Trend." Practical Anthroplogy, XIV (July - Aug., 1967), 174-185.

Du Bois, Cora. Social Forces in Southeast Asia. Cambridge, Mass.: Harvard University Press, 1964.

Eggan, Fred. Philippine Social Structure in Six Perspectives on the Philippines. Edited by George M. Guthrie. Manila: Bookmark, Inc., 1968.

Frijda, N., and Jahoda, G. "On the Scope and Methods of Cross-Cultural Research." International Journal of Psychology, I (1966), 110-27.

Gulick, Sidney Lewis. The East and the West. Ruthland, Vermont: Charles E. Tuttle Co. Pub., 1964.

Guthrie, George M. "Unexpected Correlations and the Cross-Cultural Method." Journal of Cross-Cultural Psychology, II, 315-23.

Guthrie, George M. Philippine Temperament in Six Perspectives of the Philippines. Manila: Bookmark, Inc., 1968.

Hall, Edward T. The Silent Language. Greenwich, Conn.: Fawcett Publications, Inc., 1966.

Hall, Edward T., and Whyte William Foote. "Intercultural Communication: A Guide to Men of Action." Human Organization, XIX:1 (1960), 241-58.

Hamreus, Dale G. "The Systems Approach to Instructional Development." The Cognitive Domain. Washington, D.C.: Gryphon House, 1972.

Hayden, Howard. Higher Education and Development in Southeast Asia. Vol. I. Director's Report. Paris: UNESCO, 1967.

Hemphil, Roderick J. "The Philippine Language Scene." Philippine Sociological Review, X (Jan. - April, 1962).

Hesselgrave, David J. "Dimensions of Crosscultural Communication." Practical Anthropology, XIX, No. 1 (1972), 1-15.

Hollnsteiner, Mary R. "Social Control and Filipino Personality." Philippine Sociological Review, XI (1933).

Howell, William S. "The Study of Intercultural Communication in Liberal Education." Pacific Speech, II, No. 4 (n.d.).

Jocano, F. Landa. "Cultural Changes in Relation to a Sustained Country-Wide Family Planning Programme." Paper read at the International Planned Parenthood Foundation. Baguio City: Southeast Asia and Oceania Regional Conference, 1971.

Kahl, Joseph A. The American Class Culture. New York: Rinehart & Co., Inc., 1957.

Kaufman, Roger A. Educational System Planning. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972.

Lado, Robert. Language Testing. London: Longmans, 1961.

Lorente, Felino. "The Filipino Family in Historical and Geographical Perspective." Unpublished Paper. Manila, 1972.

Lynch, Frank. "Social Acceptance Reconsidered." Four Readings on Philippine Values. Edited by Frank Lynch and Alfonso de Guzman II. Manila: Ateneo de Manila University Press, 1970.

Martinson, John L., ed. "The National Special Media Institutes." Media Manpower for the 70's: II. A Report of the Leadership Training Institute. Menlo Park, California: Media Manpower, 1971.

Mercado, Leonardo N. "Filipino Thought." Philippine Studies, II (1973), 207-72.

Murdock, George Peter. "The Cross-Cultural Survey." Reading in Cross-Cultural Methodology. Edited by Frank W. Moore. New Haven: HRAF Press, 1961.

Nakpil, Carmen Guerrero. A Question of Identity. Manila: Vessel Books, 1973.

Niehoff, Arthur. "Positive, Negative and Neutral Factors: The Process of Cross-Cultural Research." International Development Review, VI (n.d.).

Oppenheim, A. N. Questionnaire and Attitude Measurement. New York: Basic Books, Inc. Pub., 1966.

Osgood, Charles E.; Susi, George J.; and Tannenbaum, Percy H. The Measurement of Meaning. Urbana: University of Illinois Press, 1957.

Payne, Stanley L. The Art of Asking Questions. 7th Edition. Princeton, N.J.: Princeton University Press, 1967.

Philippine Bureau of Public Schools. "A Study of the Comparative Efficacy of the Vernacular, of Filipino and of English as Tools of Learning." Abstract in Asian Study in Curriculum, Vol. III. Edited by National Institute for Educational Research. Tokyo: NIER-UNESCO, 1970.

Philippine Bureau of Public Schools. "Comparative Difficulty of Learning to Read and to Write in Filipino and English." Abstract in Asian Study in Curriculum, Vol. III. Edited by National Institute for Educational Research. Tokyo: NIER-UNESCO, 1970.

Potter, Karl. "The Self-Image." Approaches to Asian Civilizations. Edited by Wm. Theodore de Barry and Sinlee T. Embree. New York: Columbia University Press, 1964.

Porter, Richard E. "An Overview of Intercultural Communication." Intercultural Communication: A Reader. Edited by Larry A. Samovar and Richard E. Porter. Belmont, California: Wadsworth Pub. Co., Inc., 1972.

Ramirez, Mina. "Cultural Values in Asia: a Reassessment." Unpublished Paper. Manila: Asian Social Institute, 1973.

Ramirez, Mina. "The Paradox of the Filipino Family." Unpublished Paper. Manila: Asian Social Institute, 1973.

Razik, Taher A. Systems Approach to Teacher Training and Curriculum Development: the Case of Developing Countries. Paris: UNESCO, 1972.

Reynolds, Harriet R. "The Filipino Family and Its Cultural Setting." Practical Anthropology, XI (1962), 223-40.

Rogers, Everett and Shoemaker, Floyd. Communication of Innovations. New York: Free Press, 1971.

Rogers, Everett. Communication Strategies for Family Planning. New York: Free Press, 1973.

Ryan, T. Antoinette. "Educational Management by Systems Techniques in Correctional Institutions." The Educational Technology Review Series, No. 3, Systems Approach. Edited by Leonard C. Silvern. Englewood Cliffs, N.J.: Educational Technology Publications, 1973.

Seelye, H. Ned. "Field Notes on Cross-Cultural Testing." Language Learning, XVI (1966), 77-85.

Senden, Francis. "Techniques of Change." Unpublished Paper. Manila: Asian Social Institute, 1972.

Senden, Francis. "The Filipino Family." Unpublished Paper. Manila: Asian Social Institute, 1973.

Senden, Francis. "Positive Aspects of Philippine Values." Unpublished Paper. Manila: Asian Social Institute, 1972.

Silvern, L. C. Systems Engineering of Education I: The Evolution of Systems Thinking in Education. Los Angeles: Education and Training Consultants, Co., 1965.

Sitaram, K. S. "What Is Intercultural Communication?" Intercultural Communication: a Reader. Edited by Larry A. Samovar and Richard E. Porter. Belmont, California: Wadsworth Publishing Co., Inc., 1972.

Srinawk, Khamsing. "A Thai View of the American." Practical Anthropology, XV (1961), 278-83.

Strodbeck, F. "Considerations of Meta-Method in Cross-Cultural Studies." American Anthropologist, LXVI (1964), 223-9.

UNESCO. An Asian Model of Educational Development: Perspective for 1965-1980. Paris: UNESCO, 1966.

UNESCO. Growth and Change: Perspectives of Education in Asia. Paris: UNESCO, 1972.

Upshur, J. A. "Cross-Cultural Testings: What To Test." Language Learning, XVI (1966), 183-96.

Useem, John and Useem, Ruth Hill. "Men in the Middle of the Third Culture: the Role of American and Non-Western People in Cross-Cultural Administration." Human Organization, XXII (1963).

Whiting, J. W. M. "The Cross-Cultural Method." Handbook of Social Psychology. Edited by G. Lindsey. Reading, Mass.: Addison-Wesley, Pub. Co., 1954.

Wittich, Walter A., and Schuller, Charles F. Instructional Technology: Its Nature and Use. 5th ed. New York, N.Y.: Harper and Row, Publishers, Inc., 1973.

Yousef, Fathis S. "Cross-Cultural Testing: An Aspect of the Resistance Reaction." Language Learning, XVIII, Nos. 3 and 4 (1968), 227-34.

APPENDIX A

PHILIPPINE MAP

Philippines

LUZON

Quezon City
Manila

*Philippine
Sea*

*South
China
Sea*

PALAWAN

*Sulu
Sea*

VISAYAS

MINDANAO

Davao

*Celebes
Sea*

N

0   100
Miles
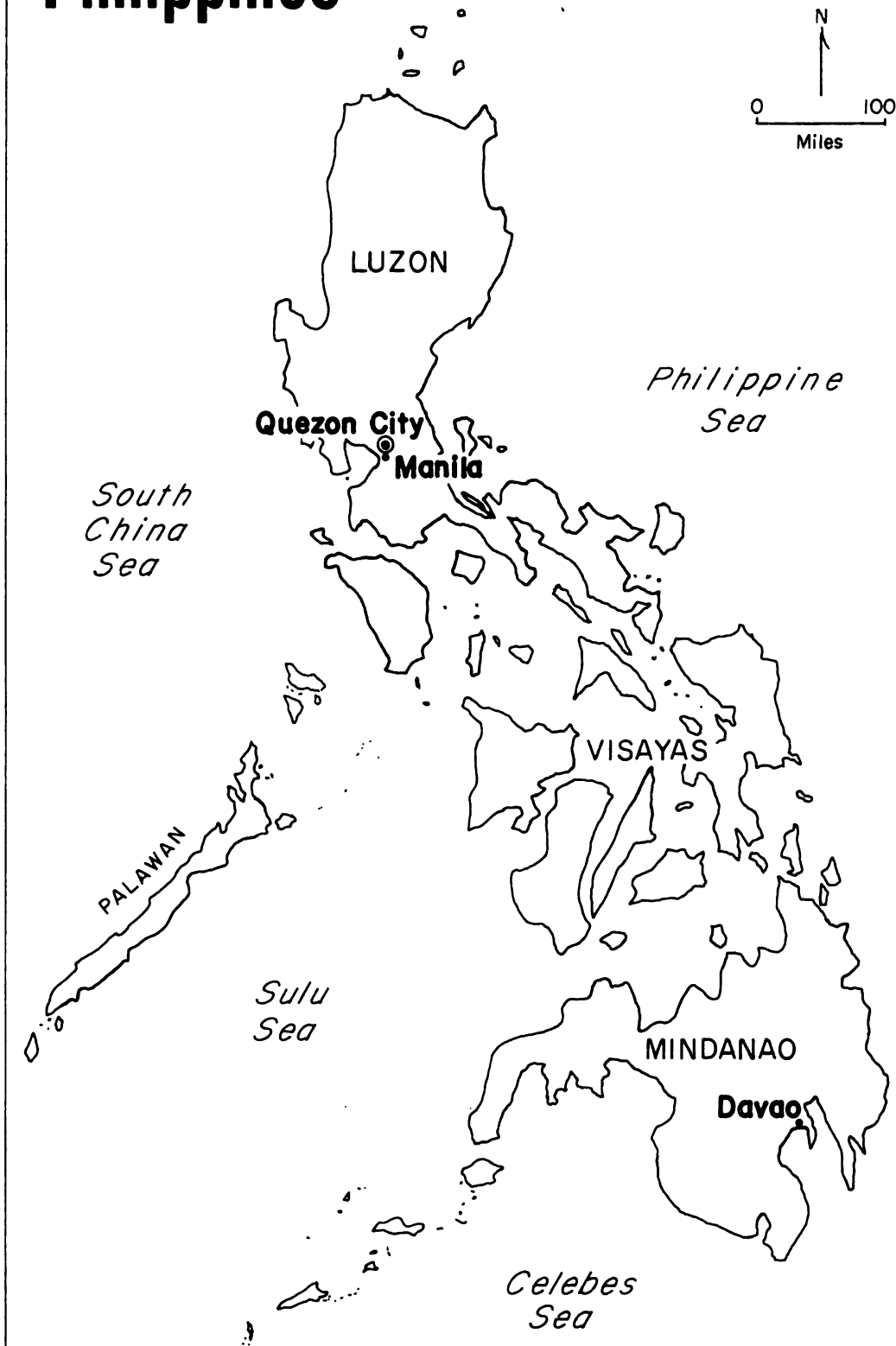
APPENDIX B

XCA RATING SCALE

XCAM CRITERION RATING SCALE - CONTROL GROUP
(Visuals - Narration)

The following rating scale presents extremes.

```
    1     2     3     4     5     6     7
(plus)+                                    -(minus)
```

It is numbered, as you can see, one to seven. A check on a lower
number means a greater acceptance or approval. A check on a higher
number means a greater rejection or disapproval.

1. In the visual you have just seen,
   a) Would you have wanted local scenes rather than those presented?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

   b) Do you agree in keeping the national scenes?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

   c) Would you have wanted international scenes?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

   d) Would you have wanted American scenes shown?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

2. In the audio of this module,
   a) Would you have preferred Filipino actors?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

   b) In the narration, would you have preferred Filipino diction?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

   c) In the narration, would you have preferred a Filipino (a man)?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

   d) In the narration, would you have rather preferred a Filipina
      (a woman)?

   ```
   (+)  1     2     3     4     5     6     7  (-)
   ```

3. Were there any expressions or words or ideas that you didn't agree to in the audio?

   Explain and identify each.

4. Were there any graphics that you did not like?

   Explain and identify each.

5. Were there any scenes that you did not like?

   Explain and identify each.

6. Were there any pictures of people that you did not like?

   Explain and identify each.

XCAM CRITERION RATING SCALE
(Text)

The following rating scale presents extremes.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

(plus)+   -(minus)

It is numbered, as you can see, one to seven. A check on a lower number means a greater acceptance or approval. A check on a higher number means a greater rejection or disapproval.

1. In the text of this module,
   a) Would you have local Filipino names rather than those presented?

   (+) 1   2   3   4   5   6   7 (-)

   b) Would you have wanted English within Filipino vocabulary?

   (+) 1   2   3   4   5   6   7 (-)

   c) In the role playing, would you have wanted international texts?

   (+) 1   2   3   4   5   6   7 (-)

   d) Would you have wanted to keep American texts?

   (+) 1   2   3   4   5   6   7 (-)

   e) Would you have preferred Filipino expressions?

   (+) 1   2   3   4   5   6   7 (-)

   f) Would you have preferred a Filipino situation?

   (+) 1   2   3   4   5   6   7 (-)

   g) Would you say that the content of the text agrees with Filipino customs and philosophy?

   (+) 1   2   3   4   5   6   7 (-)

   h) Would you agree that the ideas presented would be understood by the Filipino educators?

   (+) 1   2   3   4   5   6   7 (-)

APPENDIX C

SAMPLES OF ORIGINAL AND REVISED VISUALS

THE DAWN
Unit 1
Module 2
   (1)

You will work very hard . . . you will feel
frustation an annoyance from time to time . . .

(annoyance and worry in Filipino sign language
 is shown by looking down, not up)
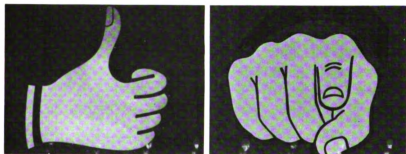
THE DAWN
Unit 1
Module 2
   (2)

Whether it works or not will depend upon _you_ and
the effect _you_ and your colleagues bring to it . . .
What are _your_ responsibilities . . .?

(Thumb up means "victory" in Filipino sign
 language, it does not design a person)

THE LIGHT OF DAY
Unit 2
Module 1
   (3)

Therefore, as you come to glimpse the concepts
of the instructional development model used in
this Institute . . . .

(The hippie style of the cartoon was rejected)

THE LIGHT OF DAY
Unit 2
Module 1

(4)

This Institute is an effort to break out of the box . . .

(The superman was given the traits of the actor representing the superman in the Philippines in order to be recognized)
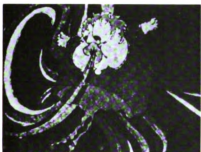
THE LIGHT OF DAY
Unit 2
Module 1

(5)

The illusion of certainty that is so comfortably characteristic of content . . .

(The cartoon ballon man could not be identified)
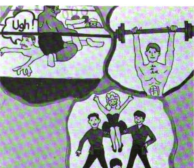
EVALUATION
Unit 7
Module 1

(6)

How would you define strength? . . . Perhaps you listed some of these indicators: being able to wrestle . . . being able to carry someone . . .

(The third cartoon was rejected)

"If you visit an American city . . .

(The visuals of this module were changed to
 give a local color to the story)

Pollution, pollution . . .

(Stroh's beer is unknown; a San Miguel beer
 bottle was substituted . . . again, to bring
 in local color . . .)

The rest of the study follows this team of
teachers and specialists as they tackle their
problem.

(Filipino teachers in the visuals had a special
 appeal to the viewers)

OBJECTIVE
Marketplace Game

Unit 5
Module 2

(10)

"As President of Quality Objectives Corporation
I can speak for all of us when I say we're happy
to have visitors here."

(The cartoons were changed for Filipino local
 cartoons)

OBJECTIVE
Marketplace Game

Unit 5
Module 2

(11)

"That's correct. We're one of the Development
companies."

(Same reason as precedent)

OBJECTIVE
Marketplace Game

Unit 5
Module 2

(12)

The Curriculum Peddlers buy from the Development
Companies and sell to the Infernal Accrediting
Commission . . .

(local stockmarket place with Filipino flag sub-
 stituted the American stockmarket place)

. . . you are to write five words or phrases you
feel describe what a person does when he demon-
strates a love for his country . . .

(The Filipino flag and attire was preferred)

Once again, you must decide what YOU want the
evaluative data to provide--what types of
decisions you will want to make . . .

(The overweight of the lady was not accepted
 for the cartoon)

We could use such observable behaviors as holding
hands, marriage, kissing, etc. . . .

(The "hippie" type was rejected as well as the
 kissing)

APPENDIX D

ORIGINAL AND REVISED TEXT

of the

INNOVATION INTERACTION GAME

INNOVATION INTERACTION GAME

by

Thomas E. Harries

GENERAL GAME INSTRUCTIONS

PURPOSE OF THE GAME

The Innovation Interaction Game is an exercise which is intended to:

1. Make visible certain of the frustrations and underlying communication deficiencies which are typically present during committee functioning, and to provide the Institute participants with a common experience to serve as a reference point.

2. Make visible clues and explanations for the frustrations and underlying deficiencies so that corrective and helpful measures might be brought to bear when you encounter them during actual committee functioning.

3. Teach specific rules and procedures which will enable you to assist a curriculum committee to function in a productive and satisfying manner, to expedite meaningful and lasting instructional development.

PROCEDURE OF THE GAME

1. The rules for winning are *intentionally* not given but are *hidden* in the dynamics of the game exercise.

2. Clues to the hidden rules will be provided through circumstances which the referees will introduce into the game. If adversity should befall your school, it will be because you are proceeding in a manner which is indifferent to or inconsistent with the principles of effective and efficient instructional development. If rewards befall your school, they indicate you are on the track.

3. After a period of time, the referees will stop the game for debriefing, and will explain some of the hidden rules. By taking the referee's information into account, you should find that you will be earning more "quality points" for your school. "Quality points" are earned for effective and satisfying (for all concerned) programs of instruction.

4. After each of two referee's debriefings, you will work through a sequence of programmed instruction and a film will be shown which will illustrate some of the principles presented to you by the referees.

5. At the conclusion of the third film (usually the day following the game), you will see a slide-tape documentation of the Norwalk-LaMirada schools. You will hear staff, faculty, and community leaders candidly discuss the successes and failures, the rewards and frustrations which they experienced during their efforts to improve their schools.

6. You will then form TABS teams, *but in a nongame situation.* You will use all of the principles and procedures you have learned up to that point in the Institute, in order to begin defining a plan or strategy for undertaking *actual* instructional development within your own school or district after the Institute is concluded.

HOW YOUR COMMITTEE CAN WIN THE MOST QUALITY POINTS FOR THE SCHOOL

1. Use the clues provided through the events of the game, the principles and procedures presented by the referees during the briefing session, and the information which you get from the instructional films to design and propose an effective and efficient program of instructional development for Averageville School.

2. Use your own professional experience and present professional situations as background (as modified by the school information which follows), *but play your game role to the fullest extent*. You need not feel self-conscious, since everyone else will be playing a role.

3. Apply your own professional knowledge and expertise as appropriate within the context of the game and your role.

YOUR OBJECTIVE IN THE GAME

Your objective during the exercise is to propose and have adopted an *effective* and *efficient* program of instructional development in order to meet the problems of Averageville School. The committee which designs and proposes the most effective program of instructional development, that is, the committee whose approach to instructional development is most consistent with the known principles and procedures of effective and efficient instructional development, will be rewarded by the acquisition of quality points for their school. The "winning" school is the one showing the greatest amount of improvement.

RULES IN REGARD TO THE REFEREES

1. The decisions of the referees are final and binding at all times.

2. You may contact the referees at any time and for any reason simply by going to their desks.

3. The referees may ask for a ballot on any proposal which happens to be before the committee, in order to inform themselves of the status of the proposal. Such a vote will be used by the referees to influence their feelings as to the effectiveness of the committee.

4. The referees will serve as "instant resource" for the school and may be approached by the committee at any time for that purpose. You may ask them for anything that is *reasonable* (e.g., a study of some aspect of the school, information about this or that innovation, etc.) and they will provide it along with some logical consequence of the request such as a lapse of time, cost in money, and so forth.

5. The referees may send you a special message with instructions to do something, or special information about someone on the committee, or about some proposal under consideration. Follow any instructions given or make use of any information input which you feel is useful.

6. You may not contact anyone outside of the committee unless you get permission from the referees to do so. *(Exception: you may talk freely with anyone that you chance to meet at the local bona fide refreshment center.)*

7. The referees will log game time at the rate of three months for each 15 minutes of elapsed game time. The schools which are more efficient will get more quality points.

8. The referees will keep track of school quality points.

9. The referees will periodically stop the game to provide feedback on the progress of your school. You will be expected to make use of the information provided to identify the hidden rules of the game, which will be affecting your school's progress and the accumulation of your quality points.

RULES IN REGARD TO THE PRINCIPAL

1. The principal will begin the game by contacting you, either through a personal appearance, a memo, or by meeting with one of your representatives. Do not discuss any strategy or proposals until the principal has initiated contact.

2. You may meet with the principal any time if the meeting is approved by the referees.

3. React to the principal's ideas in accordance with what *you* personally feel is best for the school.

RULES IN REGARD TO THE COMMITTEE MEMBERS

1. React to each other according to your natural inclinations, as modified by the game role you have been assigned.

2. You may leave the committee room with any other member(s) of the committee at any time with permission of the referees. If you specifically wish to meet with the principal, a member of another school system, or another group of referees, permission is required for these formal meetings.

3. The committee is free to adopt, modify, or reject any proposal as it sees fit.

4. Ignore visitors to the committee room, as they are not part of the game, unless the referees introduce them in some specific role (e.g., visitors to your school from another school).

There will be a slide-tape introduction to clarify further the rules for playing, and your referees can answer questions at any time. Work hard and "good luck!!"

COMMITTEE VITAE

ALVIN
ANN   BLARNEY

Age: 29

Educational Background:	M.S., Education, Indiana University;
	B.S., Education, Kentucky State
Area of Specialty:	Media, Science
Hobbies:	Photography, Painting, Fishing
Marital Status:	Married, one-year-old son
General:	Scholarship winner, graduate assistant for two years at Indiana
	Suburban home on the outskirts of Averageville
	Active in local Kiwanis (Assn. of Women Professors)
	Spends summers on work study programs

JO ANNE
          BRATER
JOE
Age: 27

Educational Background:	M.S., Education, Columbia;
	B.A., History, Indiana University
Area of Specialty:	Social Studies, Specialist Training
Hobbies:	Travel, Sports, Hiking, Camping
Marital Status:	Single
General:	Winner of two scholarships and an EPDA fellowship
	Occupies an apartment in a suburban community adjacent to that served by Averageville School
	Spends summers serving as a European tour guide

ROBERT
          CALDWELL, PRINCIPAL
ROBERTA
Age: 38

Educational Background:	Ed.S., Education, University of Maryland;
	M.A., Education, University of Maryland;
	B.S., Education, University of Maryland
Area of Specialty:	Administration, Science
Hobbies:	Reading, History, Sports, Travel
Marital Status:	Married, twin sons, one daughter, 4 and 1

JANET
          INNIS
JACK
Age: 56

Educational Background:	B.S., Education, Florida State University
Area of Specialty:	Science, Mathematics
Hobbies:	Church activities
Marital Status:	Married, three grown children
General:	Member of state teachers association
	Spends summers administering a church camp

GARY
          JOHNSON
GRETA
Age: 30

Educational Background:	B.S., Education, San Francisco State
Area of Specialty:	English
Hobbies:	Reading, Music, Part owner in small business
Marital Status:	Married, two children
General:	Member of state teachers association
	Spends summers at cabin on the Great Lakes

FREDA
FRED   KALIBER
Age: 60

Educational Background:	B.S., Education, Iowa State University
Area of Specialty:	Biology
Hobbies:	Gardening, Reading classical literature
Marital Status:	Married, one grown child
General:	Winner of Good Teaching Award in 1940, 1947, 1953 and 1955
	Member of national and state educational associations
	Spends summers at home

BILL
BETTY   PATTERSON
Age: 37

Educational Background:	B.S., Education, Pennsylvania State Univ.
Area of Specialty:	Elementary Education, Social Studies
Hobbies:	Flying, Sports
Marital Status:	Single
General:	Member of national and state education associations
	Townhouse apartment in central Averageville
	Spends summers working toward Specialist Degree in Elementary Education

LORETTA
LARRY   SAXBY
Age: 35

Educational Background:	B.S., Education, North Carolina State
Area of Specialty:	Vocational Education
Hobbies:	Gardening, Metalworking
Marital Status:	Married, two daughters, 12 and 7
General:	Member of several professional education associations
	Spends summers as a machinist (fabric pattern maker) to earn supplemental income

PAUL
PAULINE   SERBO
Age: 40

Educational Background:	B.S., Education, Louisiana Polytechnic
Area of Specialty:	Elementary Education
Hobbies:	Carpentry (Sculpture)
Marital Status:	Married, no children
General:	Who's Who in American University Students
	Recipient of various scholarships
	Home in suburban Averageville
	Spends summers earning supplemental income as carpenter (sculptress)

JOAN WHITE
JOHN
Age: 45

Educational Background:	M.S., Education, University of Georgia;
	B.S., Education, Purdue
Area of Specialty:	Social Studies, Counseling
Hobbies:	Coin Collecting, Gardening
Marital Status:	Married, two teenage daughters
General:	Winner of Good Teaching Award in 1963 and 1968
	Home on the outskirts of Averageville School District
	Member of several professional organizations in counseling and education
	Spends summers as a worker at the State Mental Hospital

ROBERT WILLIAMS
ROBIN
Age: 53

Educational Background:	M.S., Education, Oklahoma State;
	M.A., Speech, University of Illinois;
	B.S., Social Studies, University of Illinois
Area of Specialty:	Special Education, Social Studies
Hobbies:	Reading, Sports, Travel
Marital Status:	Married, teenage son and two daughters, 10 and 8
General:	Winner of Good Teaching Award in 1958, 1962, 1965, & 1969
	Member of Lions (Women's Guild of Professional Women)
	City Councilman
	Member of various professional groups in education
	Spends summers working in the State Rehabilitation Center and taking classes at Central State University

SCHOOL DESCRIPTION

—AVERAGEVILLE, USA

Use your present school situation as the game background, but modified by the following information.

Averageville is an industrial town in the central part of the United States, with a population of about 150,000 in its greater metropolitan area. There are several heavy industries: coal, aluminum, a heavy machinery manufacturer, and a large number of light industries. The city also serves as market and supplier for the extensive surrounding agricultural area. There is a high level of commercial enterprises, stores serving the immediate community, and warehouses serving smaller towns on the countryside.

Approximately 25% of the students come from low-income, disadvantaged homes, while another 25% represent a high-income group. The trend has been moving rapidly toward a preponderance of economically disadvantaged students. About 15% of the student population is black and 5% Mexican-American. Only five years earlier 5% of the students were economically deprived, and a negligible percentage of the student population was other than Caucasian. The student body presently numbers 31,000 with 1,300 faculty (1% other than Caucasian) and 610 staff (4% other than Caucasian).

The school district in which the school resides encompasses a wide range of the local populace of discrepant ethnic and economic backgrounds. However, the school has been relatively quiet, with no extraordinary disruptions. Most disciplinary problems have been routine.

However, there have been steadily increasing numbers of disruptive incidents. In the ghetto there are numerous gang fights, and one major fire was reported to have been arson. "Black Jacket" gangs have been operating, and rumor has linked several of their leaders with the wealthiest residential area served by Averageville School. Ten students have had to be institutionalized because of overdose of hard drugs, and last year 20 students became pregnant and were required by regulations to withdraw from school.

Economic support to the schools has generally been good, but the shutting down of a major supplier has closed off a major source of income to the community; and the previous school administrations have been accused by certain PTA opinion leaders of being too placid and yielding to political pressure. Some elements of the community hold that Averageville School is a time bomb which is ready to explode. Other elements hold that it represents a fine example of outstanding management, an island of serenity in ever-increasing chaos.

No major educational or administrative procedural changes have occurred in the last ten years, since Averageville School moved into a new building. Certain parents have voiced increasing concern about a "lack of relevance" in the school's curriculum. Upper middle-class parents have expressed this concern in regard to the college preparatory program. Certain elements of the lower socioeconomic classes have been raising the same complaint regarding employability of their children after graduation.

In response to these complaints, the retiring principal appointed a curriculum committee to answer this criticism. In order to avoid any accusations of bias, the committee was appointed by a random selection of the staff. Although the present committee members have all agreed to serve, anyone can resign at any time for reasonable cause.

One member of the committee, Joe (JoAnne) Brater, who is new to the school this year, has been appointed by the new principal (Caldwell) so that one person on the committee might have completely fresh insight, unbiased by any earlier involvement with the school system.

It is the first month of the new school year, and the first month of the new principal's official duties. Because of the committee's appointment late in the preceding year, and the "lame duck" status of the retiring principal, this is the first formal meeting of the committee.

INNOVATION INTERACTION GAME

by
Thomas E. Harries

(Adapted Version)

GENERAL GAME INSTRUCTIONS

PURPOSE OF THE GAME

The Innovation Interaction Game is an exercise which is intended to:

1. Make visible certain of the frustrations and underlying communication deficiencies which are typically present during committee functioning, and to provide the Institute participants with a common experience to serve as a reference point.

2. Make visible clues and explanations for the frustrations and underlying deficiencies so that corrective and helpful measures might be brought to bear when you encounter them during actual committee functioning.

3. Teach specific rules and procedures which will enable you to assist a curriculum committee to function in a productive and satisfying manner, to expedite meaningful and lasting instructional development.

PROCEDURE OF THE GAME

1. The rules for winning are _intentionally_ not given but are _hidden_ in the dynamics of the game exercise.

2. Clues to the hidden rules will be provided through circumstances which the referees will introduce into the game. If adversity should befall your school, it will be because you are proceeding in a manner which is indifferent to or inconsistent with the principles of effective and efficient instructional development. If rewards befall your school, they indicate you are on the track.

3. After a period of time, the referees will stop the game for debriefing, and will explain some of the hidden rules. By taking the referee's information into account, you should find that you will be earning more "quality points" for your school. "Quality points" are earned for effective and satisfying (for all concerned) programs of instruction.

4. After each of two referee's debriefings, you will work through a sequence of programmed instruction and a film will be shown which will illustrate some of the principles presented to you by the referees.

5. At the conclusion of the third film (usually the day following the game), you will see a slide-tape documentation of the Norwalk-LaMirada schools. You will hear staff, faculty, and community leaders candidly discuss the successes and failures, the rewards and frustrations which they experienced during their efforts to improve their schools.

6. You will then form TABS teams, but in a nongame situation. You will use all of the principles and procedures you have learned up to that point in the Institute, in order to begin defining a plan or strategy for undertaking actual instructional development within your own school or district after the Institute is concluded.

HOW YOUR COMMITTEE CAN WIN THE MOST QUALITY POINTS FOR THE SCHOOL

1. Use the clues provided through the events of the game, the principles and procedures presented by the referees during the briefing session, and the information which you get from the instructional films to design and propose an effective and efficient program of instructional development for Averagetown School.

2. Use your own professional experience and present professional situations as background (as modified by the school information which follows), but play your game role to the fullest extent. You need not feel self-conscious, since everyone else will be playing a role.

3. Apply your own professional knowledge and expertise as appropriate within the context of the game and your role.

YOUR OBJECTIVE IN THE GAME

Your objective during the exercise is to propose and have adopted an effective and efficient program of instructional development in order to meet the problems of Averagetown School. The committee which designs and proposes the most effective program of instructional development, that is, the committee whose approach to instructional development is most consistent with the known principles and procedures of effective and efficient instructional development, will be rewarded by the acquisition of quality points for their school. The "winning" school is the one showing the greatest amount of improvement.

RULES IN REGARD TO THE REFEREES

1. The decisions of the referees are final and binding at all times.

2. You may contact the referees at any time and for any reason simply by going to their desks.

3. The referees may ask for a ballot on any proposal which happens to be before the committee, in order to inform themselves of the status of the proposal. Such a vote will be used by the referees to influence their feelings as to the effectiveness of the committee.

4. The referees will serve as "instant resource" for the school and may be approached by the committee at any time for that purpose. You may ask them for anything that is <u>reasonable</u> (e.g., a study of some aspect of the school, information about this or that innovation, etc.) and they will provide it along with some logical consequence of the request such as a lapse of time, cost in money, and so forth.

5. The referees may send you a special message with instructions to do something, or special information about someone on the committee, or about some proposal under consideration. Follow my instructions given or make use of any information input which you feel is useful.

6. You may not contact anyone outside of the committee unless you get permission from the referees to do so. (<u>Exception: you may talk freely with anyone that you chance to meet at the local bona fide refreshment center.</u>)

7. The referees will log game time at the rate of three months for each 15 minutes of elapsed game time. The schools which are more efficient will get more quality points.

8. The referees will keep track of school quality points.

9. The referees will periodically stop the game to provide feedback on the progress of your school. You will be expected to make use of the information provided to identify the hidden rules of the game, which will be affecting your school's progress and the accumulation of your quality points.

RULES IN REGARD TO THE PRINCIPAL

1. The principal will begin the game by contacting you, either through a personal appearance, a memo, or by meeting with one of your representatives. Do not discuss any strategy or proposals until the principal has initiated contact.

2. You may meet with the principal any time if the meeting is approved by the referees.

3. React to the principal's ideas in accordance with what you personally feel is best for the school.

RULES IN REGARD TO THE COMMITTEE MEMBERS

1. React to each other according to your natural inclinations, as modified by the game role you have been assigned.

2. You may leave the committee room with any other member(s) of the committee at any time with permission of the referees. If you specifically wish to meet with the principal, a member of another school system, or another group of referees, permission is required for these formal meetings.

3. The committee is free to adopt, modify, or reject any proposal as it sees fit.

4. Ignore visitors to the committee room, as they are not part of the game, unless the referees introduce them in some specific role (e.g., visitors to your school from another school).

There will be a slide-tape introduction to clarify further the rules for playing, and your referees can answer questions at any time. Work hard and "good luck!!"

COMMITTEE VITAE

MARCIANO
        BAUNA
MERCEDES
Age: 29

Educational Background:	M.A., Education, University of the Philippines
	B.S., Education, San Carlos University
Area of Specialty:	Media, Science
Hobbies:	Photography, Painting, Fishing
Marital Status:	Married, one-year-old son
General:	Scholarship winner, graduate assistant for two years at University of Santo Tomas
	Suburban home on the outskirts of Averagetown
	Active in local Kiwanis (Assn. of Women Professors)
	Spends summers on work study programs

AIDA
        BRELADO
ARISTON
Age: 27

Educational Background:	M.A., Education, Ateneo de Manila
	A.B., History, University of San Agustin
Area of Specialty:	Social Studies, Specialist Training
Hobbies:	Travel, Sports, Hiking, Camping
Marital Status:	Single

General: Winner of two scholarships and a FAPE fellow-
                               ship
                             Occupies an apartment in a suburban community
                               adjacent to that served by Averagetown
                               School
                             Spends summers serving as a tourist guide

FILEMON
            CENDULA, PRINCIPAL
FILEMONA
Age: 38
Educational Background: Ed.S., Education, University of Maryland
                             M.A., Education, La Salle College
                             B.S., Education, La Salle College
Area of Specialty: Administration, Science
Hobbies: Reading, History, Sports, Travel
Marital Status: Married, twin sons, one daughter, 4 and 1

PASCUAL
            JASPERIO
PELAYA
Age: 30
Educational Background: B.S., Education, Far Eastern University
Area of Specialty: English
Hobbies: Reading, Music, Part owner in small business
Marital Status: Married, two children
General: Member of Parents-Teachers Association
                             Spends summers in Zamboanga City

CONALDA
            PASCUAS
DANILO
Age: 60
Educational Background: B.S., Education, Philippine Normal College
Area of Specialty: Biology
Hobbies: Gardening, Reading classical literature
Marital Status: Married, one grown child
General: Winner of Good Teaching Award in 1940, 1947,
                               1953 and 1955
                             Member of national educational associations
                             Spends summers at home

RAMON
            VALISCO
ROSITA
Age: 40
Educational Background: B.S., Elementary Education, National Teachers
                               College

Area of Specialty: Elementary Education
Hobbies: Carpentry (Sculpture)
Marital Status: Married, no children
General: One of the Ten Most Outstanding Students
                       Recipient of various scholarships
                       Home in suburban Averagetown
                       Spends summers earning supplemental income as
                           carpenter (sculptress)

JUANA
            MASTERIO
JUAN
Age: 45
Educational Background: M.A., Education, St. Louis University
                         B.S., Education, St. Louis University
Area of Specialty: Social Studies, Counseling
Hobbies: Coin Collecting, Gardening
Marital Status: Married, two teenage daughters
General: Winner of Good Teaching Award in 1963 and 1968
                         Home on the outskirts of Averagetown School
                             District
                         Member of several professional organizations
                             in counseling and education
                         Spends summers as a worker at the Philippine
                             Mental Hospital

LUCIANO
            TABON
LUCRECIA
Age: 53
Educational Background: M.A., Education, Letran College
                         M.A., Speech, Ateneo de Manila University
                         B.S., Social Studies, Phil. Normal College
Area of Specialty: Special Education, Social Studies
Hobbies: Reading, Sports, Travel
Marital Status: Married, teenage son and two daughters, 10 and
                             8
General: Winner of Good Teaching Award in 1958, 1962,
                             1965, and 1969
                         Knight of Columbus (Daughter of Isabela)
                         City Councilman
                         Member of various professional groups in educa-
                             tion
                         Spends summers working in the Rehabilitation
                             Center and taking classes at the University
                             of the Philippines

SCHOOL DESCRIPTION

AVERAGETOWN, RIZAL, PHILIPPINES

Use your present school situation as the game background, but modified by the following information.

Averagetown is a first class industrial town in the central part of Rizal Province, with a population of about 150,000 including its neighboring barrios. There are several heavy industries: cement, aluminum, a tire manufacturer, and a large number of light industries. The town also serves as market and supplier for the extensive surrounding agricultural area. There is a high level of commercial enterprises, stores serving the immediate community, and warehouses serving smaller suburban towns.

Approximately 25% of the students come from low-income, disadvantaged homes, while another 25% represent a high-income group. The trend has been moving rapidly toward a preponderance of economically disadvantaged students. About 15% of the student population is composed of foreigners. Only five years earlier 5% of the students were economically deprived, and a negligible percentage of the student population was other than Filipinos. The student body presently numbers 5,000 with 150 faculty (1% other than Filipinos) and 40 staff.

The school district in which the school resides encompasses a wide range of the local populace of economic backgrounds. The school has been relatively quiet, with no extraordinary disruptions. Most disciplinary problems have been routine.

However, there have been steadily increasing numbers of disruptive incidents. One major fire was reported to have been arson. Ten students have had to be institutionalized because of overdose of hard drugs, and last year 20 students became pregnant and were required by regulations to withdraw from school.

Economic support to the schools has generally been good, but the shutting down of a major supplier has closed off a major source of income to the community; and the previous school administrations have been accused by certain PTA opinion leaders of being too placid and yielding to political pressure. Some elements of the community hold that Averagetown School is a time bomb which is ready to explode. Other elements hold that it represents a fine example of outstanding management, an island of serenity in ever-increasing chaos.

No major educational or administrative procedural changes have occurred in the last ten years, since Averagetown School moved into a new building. Certain parents have voiced increasing concern about a "lack of relevance" in the school's curriculum. Upper middle-class parents have expressed this concern in regard to the college preparatory program.

Certain elements of the lower socioeconomic classes have been raising the same complaint regarding employability of their children after graduation.

In response to these complaints, the retiring principal appointed a curriculum committee to answer this criticism. In order to avoid any accusations of bias, the committee was appointed by a random selection of the staff. Although the present committee members have all agreed to serve, anyone can resign at any time for reasonable cause.

One member of the committee, Ariston (Aida) Brelado, who is new to the school this year, has been appointed by the new principal (Cendula) so that one person on the committee might have completely fresh insight, unbiased by any earlier involvement with the school system.

It is the first month of the new school year, and the first month of the new principal's official duties. Because of the committees appointment late in the preceding year, and the "lame duck" status of the retiring principal, this is the first formal meeting of the committee.

APPENDIX E

DISTRIBUTION OF PARTICIPANTS

DISTRIBUTION OF PARTICIPANTS

IDI, Angono, Manila (October 26-30)

No. of Participants	Organization*
4	DEC
4	PACU
4	ACSC
4	CEAP
16	

IDI, Bajada, Davao (November 4-8)

4	DACS**
4	DACS**
4	NDEA**
4	NOMACS**
16	

IDI, Quezon City (Manila) (November 12-16)

11	CEAP
1	ACSC
2	PACU
14	

*DEC: Department of Education and Culture
 PACU: Philippine Association of Colleges and Universities
 ACSC: Association of Christian Schools and Colleges
 CEAP: Catholic Educational Association of the Philippines
 DACS: Davao Association of Colleges and Schools
 NDEA: Notre Dame Educational Association
 NOMACS: North Oriental Mindanao Association of Colleges and Schools
 MEC: Mindanao Educational Conference

**DACS, NDEA and NOMACS are member associations of MEC.

APPENDIX F

IDI DETAILED SCHEDULES

ANGONO, RIZAL
(October 26-60, 1973)

DAY 1 - DETAILED SCHEDULE

Unit 1 The Context of Instructional Development

Module 1 Registration
Module 2 Introductory Presentation
Module 3 Puzzles
Module 4 Alternatives in Education
Module 5 Interest Inventory

Schedule	Minutes	Activity/Presentation
		Unit 1 Module 1:
P.M. 5:00- 5:30	30	Registration
5:45		Supper
		Unit 1 Module 2:
6:45- 7:07	22	Introductory film Bridge 1 Dawn and Introductions
7:07- 7:15	8	Evolution of Education and Square Education films
		Unit 1 Module 3:
7:15- 7:55	40	Instructions and Puzzles Game
7:55- 8:15	20	Game Debriefing
8:15- 8:30	15	B r e a k
		Unit 1 Module 4:
8:30- 8:33	3	Introduction to Module 4
8:33- 9:08	35	Discussion Group 1
9:08- 9:43	35	Discussion Group 3
9:43-10:18	35	Discussion Group 3
10:18-10:48	30	Small Group Discussion
		Unit 1 Module 5:
		Distribute Interest Inventory

Participants retire

127

DAY 2 - DETAILED SCHEDULE

Unit 2 Introduction to the Instructional Development Process

Module 1 Introduction to the System Approach
Coffee Break
Module 2 The Instructional Development Process

Unit 3 The Innovation Interaction Game

Module 1 Introduction to the Innovation Interaction Game

	Schedule	Minutes	Activity/Presentation
A.M.	8:00- 8:30	30	Breakfast
	8:55- 9:00	5	Collection of Interest Inventory
	9:00- 9:30	30	Unit 2 Module 1: Bridge 2 System Approach Introduction and Slide/Tape
	9:30-10:00	30	Team Review Exercise
	10:00-10:15	15	Coffee Break
	10:15-10:40	25	Unit 2 Module 2: I.D. Process Introduction and Slide/Tape/Film
	10:40-11:30	50	I.D. System Game
	11:30-11:55	25	Game Scoring and Debriefing
	11:55-12:10	15	Unit 3 Module 1: Introduction to the Innovation Interaction Game
	12:10		L u n c h

Break until 3:00

DAY 2 - SCHEDULE (<u>Continued</u>)

    Unit 2

        Module 3 Introduction to Funny Money
        Module 4 A Concept of Change
        Module 5 Review

    Unit 3 The Innovation Interaction Game

	<u>Schedule</u>	<u>Minutes</u>	<u>Activity/Presentation</u>
P.M.	3:00- 3:20	20	Coffee Break
	3:20- 3:26	16	<u>Unit 2 Module 3:</u> Introduction to Funny Money Part One of film
	3:36- 4:05	29	Funny Money Grouping and Discussion
	4:05- 4:30	25	Discussion Summary Reports and Part 2 of Funny Money film
	4:30- 4:48	18	<u>Unit 2 Module 4:</u> Intro. and slide/tape/film for Concept of Change
	4:48- 5:25	37	Concept of Change Grouping Discussion
	5:25- 5:30	5	Discussion Summary Reports
	5:30- 6:00	30	<u>Unit 2 Module 5:</u> Post Test
	6:00- 6:04	4	<u>Unit 3 Module 2:</u> Bridge 3
	6:04- 6:15	11	Introduction to Innovation Interaction Game
	6:15		S u p p e r
	During Break		Role Meetings for Game
	8:00- 9:05	65	Innovation Interaction Game Part 1
	9:05- 9:20	15	Referee Critique

<u>Participants retire</u>

at night or morning   Assignment: AGSTTID, Part 1

DAY 3 - DETAILED SCHEDULE

Unit 3   The Innovation Interaction Game (continued from Day 2)

   Module 2   Innovation Interaction Game
   Module 3   Norwalk-LaMirada Documentation

Unit 4   Problem Definition and Organization

   Module 4   Planning Exercise, Function 1

	Schedule	Minutes	Activity/Presentation
A.M.	8:00- 8:30	30	Breakfast
	9:00- 9:05	5	Referees Report Scores
	9:05- 9:45	40	Film 1: Identify Problem
	9:45-10:00	15	Coffee Break
	10:00-11:00	60	Innovation Interaction Game, Part 2
	11:00-11:25	25	Referee Critique
	11:25-11:30	5	Recognition of Referees
	12:00		L u n c h
	During break		Part 2 of AGSTTID (p. 18-34)
P.M.	2:15- 2:45	30	Film 2: Analyze Setting
	2:45- 3:00	15	Coffee Break
	3:00- 3:45	45	Part 3, 4: AGSTTID (p. 35-50)
	3:45- 4:05	20	Film 3: Organize Management
	4:05- 4:15	10	Summary Conclusion of Innovation S/T Interaction Game
			Unit 3 Module 3:
	4:15- 4:20	5	Introduction to Norwalk-LaMirada
	4:20- 4:55	35	Norwalk-LaMirada S/T
			Unit 4 Module 1:
	4:55- 5:00	5	Form TABS Teams
	5:00- 5:06	6	Show S/T - Bridge 4
	5:06- 5:23	17	Show S/T - Function 1
	5:23- 5:30	7	Distribute and Introduce Manual
	5:30		S u p p e r
	7:00- 9:55	155	Function 1 in Manual

Participants retire

DAY 4 - DETAILED SCHEDULE

Unit 4 Function 2-3

Unit 5 Prototype Specifications Planning Exercise (Part II)

      Module 1 Self Instructional Objectives Package
      Module 2 Objectives Marketplace Game
                Coffee Break
                Lunch
      Module 3 Planning Exercise, Function 4

Unit 6 Specifications of Methods

      Module 1 Strategies and Media Function 5

	Schedule	Minutes	Activity/Presentation
A.M.	8:00		Breakfast
	9:00- 9:05	5	Show S/T - Function 2
	9:05- 9:20	15	Function 2 in Manual
	9:20- 9:29	9	Show S/T - Function 3
	9:29- 9:59	30	Function 3 in Manual
	9:59-10:15		Coffee Break
			Unit 5 Module 1:
	10:15-10:20	5	S/T - Bridge 5
	10:20-11:30	70	Self-Instructional package
	11:30-11:40	10	IDI Self-Assessment
	11:40		L u n c h

DAY 4 - SCHEDULE (<u>Continued</u>)

	<u>Schedule</u>	<u>Minutes</u>	<u>Activity/Presentation</u>
P.M.	2:45- 3:00	15	Coffee break
	3:00- 3:10	10	<u>Unit 5 Module 2:</u> S/T - Introduction to Game
	3:10- 3:15	5	Explain IAC Rating
	3:15- 3:20	5	Form Companies
	3:20- 3:30	10	P's Read Role Sheets
	3:30- 3:40	10	Review Game Procedure
	3:40- 4:10	30	1st Quarter of Game
	4:10- 4:40	30	2nd Quarter of Game
	4:40- 4:45	5	Feedback Session
	4:45- 5:15	30	3rd Quarter of Game
	5:15- 5:45	30	4th Quarter of Game
	5:45- 5:55	10	Companies Prepare Reports
	5:55- 6:10	15	Debriefing
	6:15		S u p p e r
	8:00- 8:10	10	<u>Unit 5 Module 3:</u> Reform TABS Teams and show S/T Function 4
	8:10- 9:10	60	Function 4 in Manual

<u>Participants retire</u>

DAY 5 - DETAILED SCHEDULE

Unit 7

Module 1 Evaluation
Module 2 Planning Exercise Function 6-9
Module 3 What's Next
Module 4 Attitude Toward Instructional Development
Module 5 Synthesis

	Schedule	Minutes	Activity/Presentation
A.M.	8:00- 8:30		Breakfast
	9:00- 9:05	5	Show slide/tape Function 5, Part 3
	9:05- 9:15	10	Unit 7 Module 1 - Function 6 in Manual Decision point "M" in red manual p. 61
	9:15- 9:17	2	Pass out Evaluation Manual Read script in Manual
	9:17-10:17	60	Show slide/tape: Evaluation for Instructional Development
	10:17-10:30	13	Coffee Break
	10:30-10:34	4	Show slide/tape: Function 6 (Intro.)
	10:34-12:04	90	Participants do decision points "N" through "R" in red manual
	12:15		L u n c h
P.M.	2:30- 2:34	4	Show slide/tape: Bridge 6 Formal entrance to evaluation with the means having been built into Function 6 Construct prototype
	2:34- 2:45	15	Participants do decision points "S" through "U" in red manual
	2:45- 2:57	12	Show slide/tape: Function 7
	3:00- 3:15	15	Participants do decision points "V" through "X"
	3:15- 3:25	10	Show slide/tape: Functions 8 & 9 Forest creatures finals
	3:25- 3:32	7	Show slide/tape: Bridge 7
	3:32- 4:02	30	Participants do What's Next
	4:02- 4:32	30	Debriefing - Collect pages of Team Response Manual
	4:32		Merienda - Pack up
	6:00- 6:25	25	Show slide/tape/film 1: Synthesis

- E n d -

BAJADA, DAVAO   QUEZON CITY
(Nov. 4-8, 1973)   (Nov. 12-16, 1973)

DAY 1 - DETAILED SCHEDULE

Unit 1 The Context of Instructional Development

Module 1 Registration
Module 2 Introductory Presentation
Module 3 Puzzles
Module 4 Alternatives in Education
Module 5 Interest Inventory

	Schedule	Minutes	Activity/Presentation
			Unit 1 Module 1:
P.M.	5:00- 5:30	30	Registration
	5:45		Supper
			Unit 1 Module 2:
	6:45- 7:07	22	Introductory film Bridge 1 Dawn and Introductions
	7:07- 7:15	8	Evolution of Education and Square Education films
			Unit 1 Module 3:
	7:15- 7:55	40	Instructions and Puzzles Game
	7:55- 8:15	20	Game Debriefing
	8:15- 8:30	15	B r e a k
			Unit 1 Module 4:
	8:30- 8:33	3	Introduction to Module 4
	8:33- 9:08	35	Discussion Group 1
	9:08- 9:43	35	Discussion Group 3
	9:43-10:18	35	Discussion Group 3
	10:18-10:48	30	Small Group Discussion
			Unit 1 Module 5: Distribute Interest Inventory

Participants retire

N.B.: Take notice of the changes in schedule in days "4" and "5" in order to adapt to the Filipino concept of time.

DAY 2 - DETAILED SCHEDULE

Unit 2   Introduction to the Instructional Development Process

    Module 1 Introduction to the System Approach
    Coffee Break
    Module 2 The Instructional Development Process

Unit 3   The Innovation Interaction Game

    Module 1 Introduction to the Innovation Interaction Game

	Schedule	Minutes	Activity/Presentation
A.M.	8:00- 8:30	30	Breakfast
	8:55- 9:00	5	Collection of Interest Inventory
	9:00- 9:30	30	Unit 2 Module 1: Bridge 2 System Approach Introduction and Slide/Tape
	9:30-10:00	30	Team Review Exercise
	10:00-10:15	15	Coffee Break
	10:15-10:40	25	Unit 2 Module 2: I.D. Process Introduction and Slide/Tape/Film
	10:40-11:30	50	I.D. System Game
	11:30-11:55	25	Game Scoring and Debriefing
	11:55-12:10	15	Unit 3 Module 1: Introduction to the Innovation Interaction Game
	12:10		L u n c h

Break until 3:00

DAY 2 - SCHEDULE (<u>Continued</u>)

        Unit 2

            Module 3 Introduction to Funny Money
            Module 4 A Concept of Change
            Module 5 Review

        Unit 3 The Innovation Interaction Game

	Schedule	Minutes	Activity/Presentation
P.M.	3:00- 3:20	20	Coffee Break
	3:20- 3:26	16	Unit 2 Module 3: Introduction to Funny Money Part One of film
	3:36- 4:05	29	Discussion Summary Reports and Part 2 of Funny Money film
	4:30- 4:48	18	Unit 2 Module 4: Intro. and slide/tape/film for Concept of Change
	4:48- 5:25	37	Concept of Change Grouping Discussion
	5:25- 5:30	5	Discussion Summary Reports
	5:30- 6:00	30	Unit 2 Module 5: Post Test
	6:00- 6:04	4	Unit 3 Module 2: Bridge 3
	6:04- 6:15	11	Introduction to Innovation Interac- tion Game
	6:15		S u p p e r
	During break		Role Meetings for Game
	8:00- 9:05	65	Innovation Interaction Game Part 1
	9:05-9:20	15	Referee Critique

<u>Participants retire</u>

at night or morning   Assignment: AGSTTID, Part 1

DAY 3 - DETAILED SCHEDULE

Unit 3 The Innovation Interaction Game (continued from Day 2)
        Module 2 Innovation Interaction Game
        Module 3 Norwalk-LaMirada Documentation

Unit 4 Problem Definition and Organization
        Module 1 Planning Exercise, Function 1

	Schedule	Minutes	Activity/Presentation
A.M.	8:00- 8:30	30	Breakfast
	9:00- 9:05	5	Referees Report Scores
	9:05- 9:45	40	Film 1: Identify Problem
	9:45-10:00	15	Coffee Break
	10:00-11:00	60	Innovation Interaction Game, Part 2
	11:00-11:25	25	Referee Critique
	11:25-11:30	5	Introductions
	12:00		L u n c h
	During break		Part 2 of AGSTTID (p. 18-34)
P.M.	2:15- 2:45	30	Film 2: Analyze Setting
	2:45- 3:00	15	Coffee Break
	3:00- 3:45	45	Part 3, 4: AGSTTID (p. 35-50)
	3:45- 4:05	20	Film 3: Organize Management
	4:05- 4:15	10	Summary Conclusion of Innovation Interaction Game
	4:15- 4:20	5	Unit 3 Module 3: Introduction to Norwalk-LaMirada
	4:20- 4:55	35	Norwalk-LaMirada S/T
	4:55- 5:00	5	Unit 4 Module 1: Form TABS Teams
	5:00- 5:06	6	Show S/T - Bridge 4
	5:06- 5:23	17	Show S/T - Function 1
	5:23- 5:30	7	Distribute and Introduce Manual
	5:30		S u p p e r
	7:00- 9:55	155	Function 1 in Manual

Participants retire

DAY 4 - DETAILED SCHEDULE

Unit 4   Function 2-3

Unit 5   Prototype Specifications Planning Exercise
         (Part II)

         Module 1   Self-Instructional Objectives Package
         Module 2   Objectives Marketplace Game
                    Coffee Break
                    Lunch
         Module 3   Planning Exercise, Function 4

Unit 6   Specifications of Methods

         Module 1   Strategies and Media Function 5

	Schedule	Minutes	Activity/Presentation
A.M.	8:00		Breakfast
	8:45- 8:50	5	Show S/T - Function 2
	8:50- 9:20	30	Function 2 in Manual
	9:20- 9:29	9	Show S/T - Function 3
	9:30-10:30	30	Function 3 in Manual
			Unit 5 Module 1:
	10:35-10:40	5	S/T - Bridge 5
	10:40-11:50	70	Self-Instructional Package
	11:50-12:00	10	I D I Self-Assessment
	12:00		L u n c h

DAY 4 - SCHEDULE (<u>Continued</u>)

	Schedule	Minutes	Activity/Presentation
P.M.	1:30- 1:40	10	Unit 5 Module 2: S/T - Introduction to Game
	1:40- 1:45	5	Explain IAC Rating
	1:45- 1:50	5	Form Companies
	1:50- 2:00	10	P's Read Role Sheets
	2:00- 2:10	10	Review Game Procedure
	2:10- 2:40	30	1st Quarter of Game
	2:40- 3:10	30	2nd Quarter of Game
	3:10- 3:15	5	Feedback Session
	3:15- 3:45	30	3rd Quarter of Game
	3:45- 4:15	30	4th Quarter of Game
	4:15- 4:25	10	Companies Prepare Reports
	4:25- 4:40	15	Debriefing
	4:40- 4:50	10	Unit 5 Module 3: Reform TABS Teams and show S/T Function 4
	4:50- 6:15	85	S u p p e r
	7:30- 7:40	10	S/T Function 5 (1)
	7:40- 9:00	80	Media Manual
	9:00- 9:04	4	S/T Function 5 (2)
	9:04- 9:45	41	Media Manual - Step 5
	9:45- 9:50	5	S/T Function 5 (3)

DAY 5 - DETAILED SCHEDULE

Unit 7

Module 1 Evaluation
Module 2 Planning Exercise Function 6-9
Module 3 What's Next
Module 4 Attitude Toward Instructional Development
Module 5 Synthesis

	Schedule	Minutes	Activity/Presentation
A.M.	8:00- 8:30		Breakfast
			Unit 7 Module 1 - Function 6 in Manual
	9:00- 9:10	10	Decision point "M" in red manual p. 61.
	9:10- 9:12	2	Pass out Evaluation Manual Read script in Manual
	9:12-10:12	60	Show slide/tape: Evaluation for Instructional Development
	10:12-10:16	4	Show slide/tape: Function 6 (Intro.)
	10:16-12:15	119	Participants do decision points "N" through "R" in red manual
	12:15		L u n c h
	1:30-1:34	4	Show slide/tape: Bridge 6 Formal entrance to evaluation with the means having been built into Function 6 Construct prototype
	1:34-2:00	26	Participants do decision points "S" through "U" in red manual
	2:00- 2:12	12	Show slide/tape: Function 7
	2:12- 2:30	18	Participants do decision points "V" through "X"
	2:30- 2:40	10	Show slide/tape: Functions 8 & 9 Forest creatures finale
	2:40- 2:47	7	Show slide/tape: Bridge 7
	2:47- 3:30	43	Participants do What's Next
	3:30- 4:00	30	Debriefing - Collect pages of Team Response Manual
	4:00- 4:30	30	Evaluation sheets
	4:30-		Merienda - Pack up
	6:00- 6:25		Show slide/tape/film 1: Synthesis

- E n d -

APPENDIX G

SYNOPSIS OF IDI FILMS

SYNOPSIS OF IDI FILMS

VISUAL LITERACY, GESUNDHEIT, THANK YOU! - Although man has been using visuals to communicate for a very long time, he still donwgrades their importance in favor of print, especially in education. Using a mixture of animation, filmograph, live action techniques, voices of experts on the subject, and jazz improvisations, the film illustrates the concept of visual literacy, and explores its importance in the current "multi-media world." It then shows examples of the creative use of visuals in various school situations from K through 12 in a variety of subject areas.

WHO IS MISS BRETT? - By using a series of vignettes the film reveals some pertinent facts about the life of an innovative teacher. We never see Miss Brett directly, but observe the evidence of her teaching style on the lives of others, such as her pupils, her fellow teachers, the school administration, her sister, the school custodian, parents, etc.

FUNNY MONEY - The first half of the film deals with the difficulty a teacher has in trying to teach a group of retarded readers. Pete Dixon is asked by his principal to take over the class. After observing the group, Pete accepts the challenge. Since the group does not respond to grades, Pete will have to resort to something else. The second part of the film shows his intervention and the comments of the superintendent and principal.