MASTER’S DEGREE PROGRAM IN CULTURAL STUDIES: INITIATING AND DEVELOPING INTERNATIONAL PARTNERSHIPS

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Master’s Program: Cultural Studies, Cultural Diversity and Community Development

Program Aim and Outcomes:

training of highly qualified cultural studies experts capable of
• evaluating culture and artworks, services and cultural practices;
• carrying out cultural, artistic and leisure projects;
• developing community culture;
• organising and managing sociocultural processes;
• flexibly responding to challenges in the sociocultural sphere and offering creative solutions for promoting socio-cultural diversity.

Program Duration:

1 year and 4 months, 90 ECTS credits

Mode of Study:
Full- and part-time
Program Foci:

- maintaining regional, national and global perspective
- employing intercultural pedagogies and promoting interdisciplinarity
Regional, National and Global perspective: Academic Courses

✓ Traditional Culture of Ethnic Communities of the Northern Azov Region;
✓ Traditional Culture and Cultural-Historical Regionalism of Ukraine;
✓ Museum in the System of National-Patriotic Education;
✓ Ukrainian Cultural Institutions and Art Centres;
✓ Cultural and Leisure Activities of Communities in Ukraine;
✓ State Management of the Culture Field;
✓ Project Management in the Field of Culture;
✓ Event Culture;
✓ Philosophy of Culture;
✓ Cultural Diversity;
✓ Civil Partnership under Conflict.
Saint Ignatius of Mariupol
Arkhyp Kuindzhi
Regional, National and Global Perspective: Elective Academic Courses

✓ Contemporary Art;
✓ Traditional Culture of the Ukrainians;
✓ Religious Culture of the Modern World;
✓ Amateur and Folk Art in the Cultural Diversity of a Community;
✓ Theater in the Cultural Diversity;
✓ Network Culture of Communication;
✓ Culture, Creativity and Leadership;
✓ Visual Culture and Art Practices;
✓ Organisation of a Culturally-Responsive Environment in a Community;
✓ Inquiries in Intercultural Communication.
Regional, national and global perspective: Research Publication Activity
Regional, National and Global Perspective: Research Publication Activity

Bulletin of Mariupol State University: Philosophy, Cultural Studies, Sociology

- current issues of cultural studies, philosophy, art criticism and sociology, and intellectual history;
- critical thinking in education: philosophical, cultural and sociological paradigm;
- characteristics and mechanisms of cultural space;
- collective identity and historical memory;
- cultural traditions and innovations;
- modern educational strategies: local and global contexts;
- insights into developing person’s information culture;
- interpersonal and intercultural communication;
- problems of ethnocultural identification and European integration.
Regional, National and Global Perspective: Annual Conference

The Phenomenon of Post-Globalisation Culture: International Scientific and Practical Conference
Employing Intercultural Pedagogies

Artful Thinking | Project Zero, Harvard Graduate School of Education
### Employing Intercultural Pedagogies

Deardoff’s Framework of Intercultural Competence

| 1. Respect (valuing other cultures) |
| 2. Openness (to intercultural learning and to people from other cultures) |
| 3. Tolerance for ambiguity |
| 4. Flexibility (in using appropriate communication styles and behaviors, in intercultural situations) |
| 5. Curiosity and discovery |
| 6. Withholding judgment |
| 7. Cultural self-awareness/understanding |
| 8. Understanding others’ worldviews |
| 9. Culture-specific knowledge |
| 10. Sociolinguistic awareness (awareness of using other languages in social contexts) |
| 11. Skills to listen, observe, and interpret |
| 12. Skills to analyze, evaluate, and relate |
| 13. Empathy (do unto others as you would have others do unto you) |
| 14. Adaptability (to different communication styles/behaviors, to new cultural environments) |
| 15. Communication Skills (appropriate and effective communication in intercultural settings) |
Employing Intercultural Pedagogies

Bennett’s Model of Intercultural Sensitivity (DMIS)

<table>
<thead>
<tr>
<th>Denial</th>
<th>Defense</th>
<th>Minimization</th>
<th>Acceptance</th>
<th>Adaptation</th>
<th>Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I don’t think there’s any other way.”</td>
<td>“My Way is the best.”</td>
<td>“What we have in common is much more important.”</td>
<td>“People’s values and behaviors are different.”</td>
<td>“I’m adding new behaviors to be more effective.”</td>
<td>“I can move in between cultures.”</td>
</tr>
</tbody>
</table>

Ethnocentric Stages

Ethnorelative Stages
Employing Intercultural Pedagogies and Promoting Interdisciplinarity

Integrating Art into Non-Art Content Areas to Promote Inclusive Learning

Learning outcomes

• demonstrate awareness of how incorporating art practices into teaching fosters students’ reflective thinking, understanding and empathy and promotes their social, emotional and academic development;

• suggest how to integrate art for discussing sensitive topics and sharing diverse thoughts;

• employ art thinking routines in their teaching to make the course content inclusive and engaging.
Take some time to look closely at the work. What do you notice? Make lots of observations.

VALUES
What values does this work invite us to think about?

IDENTITIES
Who is this work speaking about? And who is this work trying to speak to? (Not necessarily the same people!)

ACTIONS
What actions might this work encourage?
Take a slow, careful look at the artwork.
What/who do you see?
What do you think about that?
What does it make you wonder?
What can this person perceive?
What might this person know about or believe?
What might this person care about?
Imagine you could engage in conversation with this person.
What questions would you ask to learn more about them?
Think of a particular system when looking at the photo

- **Think**: How does this person understand this system and their role within it?
- **Feel**: What is this person’s emotional response to the system and to their position within it?
- **Care**: What are this person’s values, priorities, or motivations with regard to the system? What is important to this person?
# Using the Model with Guided Meditation in Distance Learning

<table>
<thead>
<tr>
<th>Stages</th>
<th>Sensorimotor</th>
<th>Preoperational/ Symbolic</th>
<th>Concrete Operational</th>
<th>Formal Operational/ Expressive</th>
<th>Reflection</th>
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<tbody>
<tr>
<td>Components of the learning process</td>
<td>presentation of information</td>
<td>perception of information</td>
<td>information processing</td>
<td>accommodation of information</td>
<td>information retention</td>
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<tr>
<td>Goal</td>
<td>listening and visualisation</td>
<td>mental image drawing and discussion</td>
<td>focused listening</td>
<td>using vocabulary in various language and communication activities</td>
<td>reviewing the knowledge gained</td>
</tr>
<tr>
<td>Learning techniques</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type of distance learning</td>
<td>asynchronous</td>
<td>synchronous</td>
<td>asynchronous</td>
<td>synchronous and asynchronous</td>
<td>synchronous and asynchronous</td>
</tr>
<tr>
<td>Students’ actions</td>
<td>listening to a sleep story through individual constructing of mental images related to the text vocabulary</td>
<td>sharing their impressions via online communication</td>
<td>listening to the sleep story for the second time, identifying key points and ideas</td>
<td>completing oral and written tasks</td>
<td>writing reflection essays</td>
</tr>
<tr>
<td>Teacher’s actions</td>
<td>giving recommendations to students how to achieve psycho-physical balance, listen to a particular sleep story and create mental images</td>
<td>encouraging students to speak up and share their personal experiences</td>
<td>setting focus points for listening</td>
<td>setting post-listening tasks, engaging students into language and communication practice</td>
<td>setting focus points for reflection</td>
</tr>
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Guided-Meditation Worksheet Sample

### Describing Places

**Blue Gold**

**Listening Comprehension**

#### Lead-in
1. What associations come to your mind when you hear “Provence, France”?
2. Read the title of the text you are going to listen. What are three things you predict you will learn from your listening?
3. Match the words and their definitions:

| 1) moaner (v) | a) to breathe in |
| 2) inhale (v) | b) filling, narrowing |
| 3) exhalate (v) | c) to show |
| 4) glow (v) | d) relating to a church |
| 5) quaint (adj) | e) to turn around and round quickly |
| 6) permeate (v) | f) promoting or sustaining life, growth, or strength |
| 7) twist (v) | g) attractively old-fashioned |
| 8) ecclesiastical (adj) | h) concentrated liquid containing compounds from plants |
| 9) nourishing (adj) | i) holding one’s attention |
| 10) refine (v) | j) to breathe out |
| 11) spellbinding (adj) | k) to fill with a certain quality |
| 12) recollecting | l) to move from one place to place aimlessly, to wander |
| 13) replenishing | m) very attractive in a mysterious way |
| 14) essential oil (adj) | n) to spread through something and be present in every part of it |

#### Sensorimotor stage
Find a place where you will not be disturbed. Sit or lie down in a comfortable position. Take a few deep breaths and start listening to a story. Focus on speaker’s voice. Listen intently, don’t let your mind get distracted by other things but at the same time don’t strain yourself, relax and breathe calmly. While listening visualize in mind what you hear. Involve your senses and imagination as if you are travelling to a place described.

#### Preoperational/Symbolic stage
Answer the questions below and share your impressions with the group:

1. What place have you visited?
2. Was it a real or imaginary place?
3. What was the dynamic?
4. What was in your mind while listening?
5. What were your thoughts, insights while listening?
6. What new ideas have you thought of after listening that you didn’t have before?
7. What connections can be made between you and the story?
8. What mood are you in after listening?

### Concrete operational stage

1. What specific language does the story presenter use to construct mental pictures based on sensory imagery in the minds of the audience? Listen again to the sleep story and identify collocations denoting:
   - visual imagery, e.g. purple fields, indigo patchwork, burst into a vivid colour, etc. 
   - auditory imagery, e.g. to hear the melodic theme, slow rhythmic sound, etc. 
   - olfactory imagery (smell), e.g. sweet smelling aroma, nourishing scent, etc. 
   - tactile imagery (feel), e.g. to permeate one’s skin, to relax every single muscle, etc. 
   - gustatory imagery (sense of taste), e.g. sweet yet bitter taste, lavender infused food, etc. 
   - kinesthetic imagery (movement), e.g. to twist and loop between plants, beard passing through, to cut in rhythm, etc.

2. Recall the situations in which you come across the following expressions. Explain their meaning:

   1) to be revered for its calming
   2) spiritual as well as physical
   3) not alone in one’s properties
   4) journey
   5) affection
   6) to paint the landscape into a
   7) to release molecules from the
   8) pour blue in the early morning
   9) petrels into the mist
   10) to commemorate the end of
   11) ecclesiastical residents
   12) musical rhythms
   13) to be locked in one’s memory

### Formal operational/Expressive stage

1. Is the story factual or fictional? Support your opinion with text-based evidence.
2. Identify themes in the text and single out thematic groups. E.g. lavender infused products: essential oil, ice cream, tea, breads, handmade cosmetics, etc.
3. In small groups brainstorm at least 10 questions about the identified themes. Review your list select the most interesting questions to a whole group discussion.

#### Question Stimulation
- Why?
- What if?
- What is the purpose of…?
- How would it be different if…?
- Suppose that…?
- What if we know…?
- What would change if…?

4. The following names were mentioned in the story Cézanne, Picasso, Van Gogh, Monet. What area of life are these people famous for? Select basic facts about each personality and make a short presentation for your group.

5. Choose one perspective to explore, using this sentence-starter: I am thinking of (the topic) from the viewpoint of (the character)...
   - Take on the character of your viewpoint and present your reasoning from his/her perspective.

6. Work in pairs. Convince your partner to attend the Lavender Festival in Provence.

7. In small groups analyze the sleep story. Select a component to use in your analysis:

   - Plot and message: the chain of events that take place, the hidden story, idea, moral or life lesson
   - Aesthetic impact: the new/different/unusual/absorbing/capturing, etc. the skill/mastery of the storyteller/author, atmosphere and tone
   - Directing: how quickly or slowly the action of the story unfolds, focus shifts, detail, structured units
   - Connection: to other works (artworks), geography, history, culture, etc. personal experience

#### Reflection stage

Have your initial thoughts, impressions, insights that you had after the first listening to the story changed as a result of further studying/discussing? Complete the sentences:
I used to think... Now I think...

What new ideas do you have about the story, its topic and themes?
Promoting Interdisciplinarity

«Museum Education»
Certificate Program

- Museum Studies
- History of Art
- Cultural Studies
- Preservation of Historical and Cultural Monuments of Ukraine
- Contemporary Art Workshop
- Modern Museum Communications
- Museum Didactics
- Art Pedagogies
- Pedagogical Workshop
Promoting Interdisciplinarity

Social and Psychological Support for Ukrainians in Germany
Conducting a Series of Online Workshops “Visual Culture and Art Practices”
Thank you for your attention!