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Promoting Indonesian university students' critical intercultural awareness in tertiary EAL classrooms: The use of digital photograph-mediated intercultural tasks

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ARTICLE INFO

ABSTRACT

Anchored in Byram's (1997) intercultural theory, this article makes a case for critical intercultural awareness, which involves critical understanding, analysis, evaluation, and interpretation of sociocultural realities. Given the importance of intercultural communicative competence (ICC) in English language teaching (ELT), this article reports a classroom-based study investigating the use of digital photograph-mediated intercultural tasks to promote students' critical intercultural awareness in the tertiary ELT context. Sixty six English literature majors volunteered to participate in the study. In this study, data were garnered from students' work artifacts, classroom observations, in-class discussion notes, and field notes. Drawing on qualitative content analysis, findings show that digital photograph-mediated intercultural tasks help the students enhance their critical awareness of cultural realities portrayed in the photographs they navigated online. This study suggests that using both intercultural tasks and digital photographs as culturally-laden learning resources has the potential to promote students' ICC in English language classrooms.

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1. Introduction

In recent years, the discourses of cultural, economic, and educational globalization and internationalization have shaped changing roles of English as an additional language (Galloway, 2017; Widodo, Wood, & Gupta, 2017), an international language (Renandya & Widodo, 2016), a global language (Leitner, Hashim, & Wolf, 2016), and a lingua franca (Fang, 2017). These differing roles of English have resulted from an increasing number of users of English from non-English speaking countries (e.g., China, Indonesia, Iran, Korea, Saudi Arabia, Spain, Thailand, Turkey). Additionally, despite being criticized as the language of linguistic imperialism, English has gained its popularity in foreign/additional language education for many years; it has been a required school subject in formal educational curricula from primary to tertiary education (Fenton-Smith, Humphreys, & Walkinshaw, 2017). It is also predicted that out of 6,000 languages today, English will remain the most dominant language by 2115 (Wang, Smyth, & Cheng, 2017). This suggests that the English language evidently takes a powerful

role in both Anglophone and non-Anglophone contexts. With this in mind, the use of the English language should go beyond the Anglophone/native speakerism norm because users and learners of English come from different linguistic and cultural (lingua-culture) backgrounds. A recent study by Choi (2016) suggests providing a space for both users and learners of English from non-Anglophone countries to "negotiate the ideology of native speakerism and position themselves in relation to the power-laden construction of 'non-native' speakers as inherently deficient" (p. 73).

In the educational landscape, scholars in the area of pedagogy of English as an international language (EIL), English as a global language (EGL), and English as a lingua franca (ELF) (Choi, 2016; Galloway, 2017; Liu & Fang, 2017) have questioned whether the ultimate goal of English language education should be geared to attain native-like linguistic competence and native speaker-imposed cultural competence. This critical examination is based on the fact that the number of users and learners of English from non-English speaking countries (e.g., China, India, Indonesia, Pakistan) exceeds that of those from English-speaking countries (e.g., Australia, Canada, the UK, the USA) (Galloway, 2017). This indicates the role of English as a language of intercultural communication among users of English from different countries whose native/primary language is not English. Because the learning of English has a lot to do with both linguistic and cultural dimensions of the language, English language (hereafter as EL) teachers should include cultural components in their curriculum materials (e.g., a syllabus and a textbook) and pedagogical tasks. It is widely agreed that both language and culture are mutually intertwined because the use of language is socially tied to the context of situation (e.g., daily conversation, personal chats, professional and academic settings) and the context of culture (e.g., ideas/perspectives/values, social practices, and artifacts). In other words, both situation and culture shape how people actually use language in different communicative settings (Halliday, 1978). The use of English in linguistically and culturally diverse settings is no exception.

In today's English pedagogy in multicultural and multilingual contexts, intercultural communicative competence (hereafter, ICC) is one of the most important ELT goals at primary, secondary, and tertiary levels of education (e.g., Kiss & Weninger, 2017; Liu & Fang, 2017; Porto, 2017). For this reason, many language teachers (Chao, 2013; Kiss & Weninger, 2017; Polisca, 2011; Ribeiro, 2016; Tanghe, 2016) have made various attempts (e.g., visual text, digital stories, foreign films) to equip students with ICC while providing them with language competence. For example, Kiss and Weninger (2017) examined the use of visual text—a cultural photograph in the EFL classroom to mediate students' cultural meaning making (n = 147 students aged 14–21). They found that two groups of secondary schools students based in Hungary (Hungarians) and Singapore (ethnic groups: Chinese, Singaporean, Malay, Indian, Thai, Vietnamese, Japanese, Nepali, Filipino, and Korean) interpreted the photograph portraying the Indian holy festival differently. They concluded that the students created cultural meanings based on their prior knowledge and experience as well as cultural access. Another four-year study by Tanghe (2016) in a Korean tertiary EFL context investigated how a racial discrimination simulation activity could promote a critical racial awareness of 55 student teachers of different ethnic backgrounds—Korean, White or Caucasian, Chinese, and Filipino. Because the participants perceived Korean as an ethnically homogenous country, they reported a strong disconnect between race and Korea and classrooms in Korea. This finding suggests that there should be language programs which prepare learners to talk about race and diversity in classrooms and confront racism in current educational contexts.

In the same vein, Ware (2013) studied to which extent a 15-week English-language online cultural exchange project situated in the USA (n = 15, Latino and African American) and Spain (n = 51, Spanish) enhanced students' ICC. 102 students (12–13 years old) participated in this project as part of their language arts classes. They engaged in the skills of discovery and interaction. Following intercultural conversations over 15 weeks, adolescent student participants displayed a range of interactional features (e.g., display of alignment, emoticons and tags, question posting). They also reported successful partnerships. The implication of study findings suggests critical engagement with cultural literacy in today's digital world. This engagement allows students to build and enhance their ICC through different digital platforms, such as the Internet.

Despite a myriad of previous studies investigating intercultural learning and ICC in Anglophone and non-Anglophone educational contexts (Ribeiro, 2016), there is a call for investigating pedagogical tasks that help students enhance their ICC based on actual English as an additional language (EAL) classrooms (Baker, 2015; Kiss & Weninger, 2017). In this digital area, there should be more classroom-based research that examines students' engagement in intercultural tasks along with cultural artifacts, such as digital photographs (Kiss & Weninger, 2017; Tanghe, 2016). To extend this scholarship, the present classroom-based study looks at in what ways digital photograph-mediated intercultural tasks enhance students' critical intercultural awareness as part of ICC.

This article begins by conceptualizing ICC. It moves on to chronicle the roles of digital photographs as cultural resources. The remaining sections of the article present methodological positioning, findings, and discussion. In the concluding section, this article presents contributions of the study, practical and empirical implications for interculturally-oriented English instruction, and limitations of the study along with directions for future studies investigating ICC in EAL contexts.

2. Literature review

2.1. Conceptualizing ICC in ELF/EAL classrooms

The notion of ICC is an expansion of communicative competence proposed by Dell Hymes (1972). At the outset, in the area of language pedagogy, ICC was introduced to complement the concept of communicative language teaching (CLT) in which communicative competence (CC) is framed beyond native speakerism because of the role of English as a global lingua franca (Baker, 2016; Gu, 2015). In other words, anchored in the ELF perspective, CC embraces non-native/non-Anglophone speakers'

sociocultural knowledge as it contributes to an understanding of multilingual interactions (Baker, 2016). So far, ICC has been incorporated into curriculum documents, instructional materials, and assessment (Baker, 2015). Given the role of English as a global lingua franca, ICC has been the pillar of ELF or English as an additional language (EAL) instruction inasmuch as speakers of English have different linguistic and sociocultural backgrounds (Galloway, 2017). This implies that the use of English is socially situated in both Anglophone and non-Anglophone contexts.

Scholars in the area of intercultural communication conceptualize ICC differently. In ELF/EAL classrooms, the goal of ICC is to prepare learners for communicating with people from other regions or countries who have different cultural backgrounds. Mirzaei and Forouzandeh (2013) conceptualize ICC as the communicative ability to understand and negotiate both linguistic and cultural differences with people of other cultures appropriately using language as well as the capacity to relate to otherness effectively. This suggests that ICC entails multicultural knowledge, linguistic competence, communicative competence, personal attitudes, self-awareness, and knowing others' values and norms (Baker, 2016). Piątkowska (2015) adds that with ICC, language learners are expected to be able to extend their communicative skills beyond the boundary of cultural territories they know of. In mostly cited work of Byram (2000), ICC embraces the following five main components:

1. Knowledge: of social groups and their cultural beliefs, practices and artifacts, in one's own and in one's interlocutor's country at societal and individual levels.
2. Attitudes: respect, willingness, curiosity, openness, interest, self-awareness, and readiness to suspend disbeliefs about other cultures and beliefs about one's own.
3. Skills of interpreting and relating: the capability of making sense of a cultural document/event from another culture so as to expound it and connect it with documents/events from one's own.
4. Skills of discovery and interaction: the ability to navigate and explore cultural beings (people), perspectives/knowledge, practices, and artifacts and the capability of translating cultural knowledge, attitudes, and skills into authentic communication and interaction.
5. Critical cultural awareness/political education: the capacity to critically cultural perspectives, practices, and artifacts in one's own and other countries.

Grounded in Byram's ICC theory (1997), in this article, ICC situated in ELF/EAL classrooms is conceptualized as the ability to examine cultural knowledge/perspectives, practices/behaviors, artifacts of Anglophone and non-Anglophone groups, and skills to deal with them in a non-judgmental way. Thus, ICC embraces intercultural knowledge, attitudes, and skills, which help learners to navigate, analyze, relate, interpret, and evaluate cultural realities represented through social practices and artifacts from multi-layered perspectives. These multi-layered perspectives are grounded in historical, geographical, political, social, and cultural domains. In this regard, situational and cultural parameters guide the critical analysis, interpretation, and evaluation of learners' own cultures and other cultures. Prior knowledge and experience are the basis for this critical analysis, interpretation, and evaluation of cultural realities portrayed in a range of texts and social events. Situated in ELF/EAL classrooms, ICC is a catalyst for an intercultural dialog among users and learners of English in different lingua-culture settings where English plays a role as a global lingua franca (Galloway, 2017; Hoff, 2014).

2.2. Roles of digital photographs as a miniature of sociocultural reality and as cultural resources

Digital technology has penetrated different educational domains from primary to tertiary education. This technology increasingly opens up opportunities to interact and communicate across geographic, linguistic, and cultural boundaries (Ware, 2013). For example, the technology of the Web has the potential to make sociocultural realities more accessible and more immediate to viewers—learners and teachers. Indeed, this potential benefits educational processes, such as intercultural learning in EAL classrooms (Polisca, 2011). For this reason, this Web technology can facilitate intercultural learning geared to build and enhance students' intercultural communicative competence (ICC). Situated in this digital landscape, ICC receives attention as an important element of twenty-first century skills and literacy (Ware, 2013). Many intercultural encounters happen and are mediated through the Internet—Google, Yahoo, Facebook, Twitter, and other social media. The Internet offers a myriad of sociocultural realities represented through verbal text, visual text, and even multimodal text (the combination of both verbal text and visual text). These texts, portraying sociocultural realities, are not ideologically and culturally neutral. They depict particular ideological and cultural values both overtly and covertly. Thus, being sensitive to any given data on Websites is part of building and enhancing intercultural competence. Because this intercultural competence also involves the use of language, ICC is badly needed.

Digital photographs as a miniature of sociocultural reality are a focus for conversation in this article because the Internet offers an array of sociocultural realities. Visual text, such as digital photographs is a catalyst for meaning making tasks. Radley (2010) points out that

> Photographs are not just pictures of the world (as it is), but are also resources for communicating how it might have been and what it could be in the future. As such, pictures are more than representations, because they are also resources, mediators that, along with words, give shape to ideas (p. 268).

A digital photograph is the instantiation of social reality. The process of documenting this social reality is called documentary photography which serves as a means of self-reflection and social reform (Freire, 1970; Wang & Burris, 1994). Therefore, a digital photograph can be a means of interpreting multicultural issues (Johansen & Le, 2014) in that it contains rich semiotic meanings that learners and teachers can explore. The interpretation of visual text depends on viewers' capability of discerning meanings gleaned from digital photographs, for example. Digital photographs are indeed situated in sociohistorical and sociocultural contexts. With this in mind, prior knowledge and experience plays a crucial role in the analysis and interpretation of visual text, such as digital photographs.

The use of digital photographs as culturally-laden learning resources does not lend itself to students' critical intercultural awareness. Thus, the design of task plays a pivotal role in this case. Task is defined as authentic activities, which encourage students to communicate or make meanings of sociocultural issues represented through digital photographs. Because the task is geared to help learners learn intercultural issues, intercultural tasks involve (1) collecting culturally-laden digital photographs, (2) observing the chosen photographs, (3) describing this visual text, (4) comparing and contrasting the photographic texts, and (5) evaluating information/data pertaining to the chosen photographs depicting sociocultural realities. Through teacher scaffolding, students should be guided to think critically so that their intercultural awareness is enhanced gradually. Engaging in the five learning tasks mentioned earlier, for instance, students should be afforded the opportunity to discuss sociocultural issues depicted in photographs. The use of digital photographs along with a series of learning tasks assists learners in enhancing their critical awareness of sociocultural realities. This is worthy of close investigation to provide an empirical account of this intercultural learning process.

3. The study

The present study was informed by participatory qualitative methodology (Kral, 2014). The qualitative approach was used to guide us to examine naturally-occurring phenomena situated in the classroom. The classroom is defined as a micro sociocultural reality of students and teachers as members of classroom community of practice in the educational landscape. A case study design (Yin, 2003) was deployed to capture such a micro social reality portraying lived experiences of the students who experimented with digital photograph-mediated intercultural tasks. The participatory approach was chosen to promote students' engagement and capacity building in the classroom community through participants' sharing of experience and expertise. In this respect, participating students were involved in making a decision on the design, use, and evaluation of the tasks. In particular, they were active participants who were involved in decision making of instructional intervention—digital photograph-mediated intercultural tasks. Thus, the researchers and the researched became co-investigators, and their relationship was dialectical.

This classroom-based study was specifically geared to capture students' lived experience in learning how to mean culturally through digital photograph-mediated intercultural tasks. It was guided by the following research questions:

1. In what ways do digital photograph-mediated intercultural tasks enhance students' critical intercultural awareness of local and global sociocultural issues represented in digital photographs?
2. What are the students' responses to the intercultural tasks as they were engaged in the tasks?

3.1. Participants

This classroom-based study was conducted in a university located in the eastern part of Java, Indonesia. Sixty six students (33 males and 33 females) who enrolled in the Critical Reading Course participated in this research project. In this course, the students were divided into two classes: Class A and Class B with mixed gender and language ability. They were sophomores majoring in English Literature. The participants had intermediate English proficiency based on Institutional TOEFL (scores: 525–550) and speaking tests (scores: 75–80 out of 100). They spoke three languages: Bahasa Indonesia, Javanese/Madurese, and English. Some students were good in two local languages: Javanese and Madurese. The students had intercultural experience with people of other ethnic groups, such as Balinese, Javanese, Madurese, Chinese, and Arab from other regions. The students experienced intercultural encounters with foreign tourists from Australia, the USA, the Netherlands, Germany, China, Japan, and Korea when they visited Bali, one of the most famous international tourist destinations in Indonesia. Additionally, all the students experienced cultural encounters with foreign tourists when they had a field trip to Bali. In other words, the participants experienced intercultural encounters with local people and foreigners.

3.2. Instructional procedures

The theme of intercultural learning was part of the Critical Reading course. The general goal of the course was to build and enhance students' critical reading competence; one of which was to build students' critical intercultural understanding. In the course, the students were required to attend 16 class periods over 16 weeks. Particularly for the focus of intercultural learning, the students carried out the digital photograph-mediated intercultural project for seven weeks in which each class period lasted for 100 min (see Table 1). One of the authors as a teacher discussed and negotiated the pedagogical intervention, digital

Table 1
Teacher and student in-class activities.

Phases	Teacher activities	Student activities
Obsevation (1 week)	1. Decide one cultural topic to discuss, such as social interaction. 2. Assign students to search for photos online that represent Anglophone/non-Anglophone countries and Indonesia.	1. Go online using Google Chrome, Internet Explorer, or Mozilla Firefox and pick digital photographs posted on Instagram, Facebook, Twitter, Blog, or any social networking sites/media. 2. Afterwards, each of the students printed out their selections for in-class discussion.
Describing (2 weeks)	Tell each student to present the selected photos.	Describe the photos.
Comparing and contrasting (2 weeks)	Ask students to find similarities and differences of the representations of both Anglophone/non-Anglophone country and Indonesia in the selected photos	1. List similarities and differences of Anglophone/non-Anglophone and Indonesian representations depicted in the photographs. 2. Evaluate/analyze the similarities and differences of Anglophone/non-Anglophone and Indonesian representations depicted in the photographs.
Evaluating (2 weeks)	1. Introduce students to six questions of media discourse theory 2. Ask them to look at the photographs they selected and to respond to the six questions. 3. Tell them to revisit their stance when describing and commenting on the social and cultural representations of the selected photographs.	1. Understand the nature of the six questions. 2. Analyze the selected photographs based on the six questions. 3. Identify the changing views about the represented social and cultural portrayals of the selected photographs before and after they engaged with the six questions. 4. Revisit their stance on social and cultural views about the two (Anglophone or non-Anglophone and Indonesian) representations

photograph-assisted intercultural tasks as one of the course requirements. This negotiation allowed the students to articulate or formulate learning goals and outcomes together with the teacher because both the students and the teachers were co-decision makers at a classroom level.

Both the students and the teacher agreed to undertake a series of these four tasks: Observing, Describing, Comparing and Contrasting, and Evaluating (O-D-C-E) along with in-class group discussions. In the digital photography-mediated intercultural project, the participants who went through O-D-C-E stages were involved in negotiation and change of the perspectives with their peers. In the first week (photograph navigation-Observing, one week), the teacher gave cultural topics of interest for students to choose, such as foods, buildings, youths, social interactions, parents, and other cultural artifacts and events. The students were asked to go online and navigate some photographs that they thought represented Indonesia/Indonesians and one Anglophone and non-Anglophone country/person. They could navigate these images through search engines, such as Google Chrome, Internet Explorer, or Mozilla Firefox and picked digital photographs posted on Instagram, Facebook, Twitter, Blog, or any social networking sites/media. Afterwards, each of the students printed out their selections for in-class discussion.

At the second stage (photograph description-Describing, two weeks), the students were assigned to describe the photographs and share what they thought about the photographs with their peers. In the third step (Comparing and Contrasting photographs, two weeks), the students compared and contrasted the selected photographs. They had to identify sociocultural similarities and differences of the photographs and to present their thoughts about the differences and similarities of sociocultural realities depicted in the photographs. In the fourth step (critical evaluation of photographs-Evaluating, two weeks), the students were introduced to the theory of (media) discourse analysis informed by Schirato and Yell's (2000) work. For close analysis, they were guided by the following questions:

1. Who are the participants (social role/status they have in society)?
2. What are they doing? (What happens?)
3. Why did they do that?
4. What discourses are involved? (What institutions?)
5. How are the institutional values negotiated?
6. What is the nature of the photograph?

Following this critical evaluation of the chosen photographs, the students shared their evaluation outcomes and expressed the changes of the perspectives with their peers. These six questions served as a catalyst for enhancing students' critical reading of photographs; thereby raising students' critical awareness of sociocultural realities represented in the selected photographs. Thus, the four tasks (O-D-C-E) along with in-class discussion and teacher feedback on the entire evaluation and reflection of the tasks were geared to mediate intercultural understanding of the ideas, values, and beliefs covertly or overtly embedded in the photographs.

3.3. Data collection and analysis

Empirical data were collected through the documentation of students' work artifacts (photographs and descriptions as well as students' reflective notes), participant classroom observations, in-class discussion notes, and field notes. Students' work artifacts were used to see what they accomplished. This type of data helped the researchers see students' understanding of intercultural encounters depicted in the chosen photographs. Spanning seven weeks, all the students' artifacts concerning the use of digital photograph-mediated intercultural tasks were documented in the form of learning portfolios. Classroom observations were geared to capture what the students discussed and did in the class. These data provided a picture of how the students interpreted and negotiated cultural encounters portrayed in the photographs they selected. To confirm students' thoughts during the whole and group discussion encounters, in-class discussion notes were also subject to analysis. One of the authors as a teacher also took some notes while teaching and observing students' in-class discussions. Students' in-class discussion notes were also used to provide richer data and enhance trustworthiness.

The researchers commenced data analysis at the time of the data collection. Upon the completion of the data collection, all the interview and classroom observation data were transcribed. These transcripts accompanied with the student work artifacts were tabulated based on the researchers' interpretive memos. All the data were treated as texts depicting participants' understandings and experiences subject to closer analysis. We analyzed the data as we were listening to their stories and viewing their actions through data transcription (Widodo, 2014). The data tabulation and coding were derived from a theoretical background (ICC) and research questions, which determined the cultural aspects of the data taken into account. The tabulated data derived from transcripts of interviews, protocols of observations, and documents were analyzed using a qualitative content analysis technique (Mayring, 2000). This qualitative analysis is subject to more multi-layered text interpretation. All the tabulated data were repeatedly read in order to identify and classify data extracts/excerpts with shared themes through multiple rounds of reading by first highlighting the exact words from the texts (transcripts) that appeared to capture key or emergent themes or concepts. The coded data were sorted into categories based on how different codes were related and linked. These emergent categories were used to organize and group codes into meaningful clusters. We classified the data relevant to the two research questions we formulated before. We drew the following themes: (1) *Seeing sociocultural reality from what I knew*, (2) *Seeing with an eye*, (3) *More balanced eyes*, and (4) *Now I see you and myself*. These themes were selected because they represented what the students perceived and experienced. In data interpretation, we used lexical resources to discern our data. For instance, "I feel that kissing older person's right hand shows our respect to him or her" was classified as the first theme: "Seeing sociocultural reality from what I knew." This is because the participant did not have an informed understanding of a cultural event, but this participant relied on her common sense.

4. Findings and discussion

4.1. Cultural exposure and observation: seeing sociocultural reality from what I knew

In the first step, the students were asked to search for or navigate photographs in relation to a given topic (e.g., social interaction). They had to navigate any social interactions depicted in digital photographs situated in their own culture (Indonesia) and Anglophone and non-Anglophone cultures (e.g., native or non-native speakers of English). The teacher reminded the students of copyrighted photographs. For this reason, the students had to give information or links where they found the photographs. This initial task informed the students of how they really saw their own culture and other cultures as they self-selected some photographs and of how they discerned ideological and cultural values portrayed in the photographs. The following are four samples of the students' selections.

The photographs (see Figs. 1 and 2) were taken randomly from the students' collections. The left-hand photographs represent Indonesian cultures, while the right-hand photographs portray Anglophone and non-Anglophone cultures. In the class, as the students showed their selected photographs, they thought of representing the culture the teacher asked, the students made such a stance as: "The photographs (Fig. 1) belong to a sub-topic of saying goodbye." When Indonesians say a goodbye, in interactions between children and parents, among siblings/family members (especially between a younger person and an older person), and between a person and a well-respected figure (Kyai means Islamic religious leaders), and between a teacher and students, Indonesian people normally kiss the person's right hand. This hand kissing shows a sign of being earnest and respect; it also expresses obedience, admiration, and modesty. In some Javanese and Madurese cultures, some students reported that most of the people kiss the Kyai's right hand as a sign of devotion because Kyais or Ulamas have religious authority in the knowledge of Islam, and they have to demonstrate exemplary behaviors. In another student observation, the students mentioned that the culture of saying goodbye of Anglophone and non-Anglophone people as being flat without embodied beliefs of both religious and social respects. They claimed that both Anglophone and non-Anglophone people do not respect older people and more prominent figures the way it should be.

As seen in Fig. 2, the students argued that the photographs showed a concept of 'gotong royong' (cooperation) or working together to get a job or a thing done. Indonesians like the Javanese tend to show very good empathy to others in that they always work hand in hand (Kusnadi, 2008), but Anglophone and non-Anglophone cultures do not promote togetherness as they were seen as being more autonomous and individualistic. In this observation, the students made use of Indonesian standards or norms/values to judge Anglophone and non-Anglophone people's behaviors because they believed that their norms and ways of being or behaving were superior to other cultural groups. This interpretation is categorized into the initial

Fig. 1. Handshaking rituals in Indonesian and Anglophone contexts.
(Taken from http://www.lintas.me/news/indonesiaku/ceritaciijail.com/5-kebudayaan-indonesia-yang-sudah-mulai-terlupakan and http://footage.framepool.com/en/shot/282223155-clasped-hands-compromise-saying-goodbye-face-to-face-procedure).

Fig. 2. The values of working together and self-reliance.
(Taken from http://sosbud.kompasiana.com/2013/10/11/gotong-royong-simbol-indahnya-indonesia-597997.html, and http://www.wisegeekhealth.com/how-can-i-avoid-a-hernia-after-a-c-section.htm).

state of ethnocentrism as "one's discriminatory attitude towards cross-cultural differences" or [the representation] of individuals' belief that their cultures and standards were superior and righteous, compared to others" (Barbuto, Beenen, & Tran, 2015, p. 270). From a persecutor's perspective, ethnocentrism is defined as valuing national identity and seeing different cultures or communities located within that nation as being inferior, a threat, or a weakness (O'Sullivan, Hartley, Saunders, Montgomery, & Fiske, 1994). Most of the students failed to see different behaviors and social doings from other perspectives. They just expressed their in-group self-importance and self-centeredness because they saw other cultures through their own cultural lens or from what they knew.

4.2. Describing beliefs: seeing with an eye

In this step, the students were asked to describe the photographs they self-selected. They needed to present what they learned from the photographs. In doing so, the teacher knew how they perceived the situation or social events portrayed in the photographs. The students were free to explore everything they wanted to comment on. This afforded the students the opportunity to express and see the represented worlds from their own perspectives. These photographs below (see Fig. 3) were taken from students' collections when given a topic of "social interaction."

These statements were the ways the students wrote in response to what they perceived about the represented values depicted in the photographs.

Fig. 3. The values of respect and love.
(taken from http://mbahjiwo.com/hal-menyenangkan-yang-ditemui-ketika-mudik-lebaran/ and http://www.parentdish.co.uk/2012/07/27/you-mean-i-am-not-the-only-single-parent-at-school/).

> Everyone has a different way of showing love. Like these pictures, in Indonesia, especially for the Javanese, kissing older person's hand is their own way of showing respect and love. But, Australian parents kiss their child's cheek. They do it at any given activity, such as before going to school, before going to bed (Student Vignette # 1)

In the Indonesian context, especially the Javanese, kissing older person's hand is part of embodied act of both cultural and religious beliefs. Suseno (1984) points out that one of the two Javanese principles is *Unggah-ungguh* (respect). This principle tells the Javanese to behave, speak, and present themselves in a respective, appropriate manner by considering interlocutor's socio-economic status and age (seniority). The principle is mirrored through Javanese speech levels that show the degree of formality and the degree of respect (Errington, 1988; Poedjosoedarmo, 1979). In addition to the speech levels, body gestures, a degree of intonation while speaking, keeping eye contact with an interlocutor, and a way of sitting render certain cultural meanings from the Javanese perspective. From the perspective of Islam, children should respect parents in a way that shows reciprocal (children-parents) love and parents' authority. Therefore, kissing a parent hand shows that children are dutiful and that parents give prayers and agreements to children as a form of love and blessing. In the in-class discussion, the students said that Indonesian families, much influenced by Islamic and Javanese cultures have to kiss a parent's hand as a way of showing respect and of asking for prayers and blessings. Kissing on a cheek is considered 'modern' and more 'westernized' like as kissing the check is seen to show equality between parents and children. Meanwhile kissing a parent's hand means an acknowledgment that parents are superior to children, children should listen to and consider all decisions they make with their parents. Children or people, in general, will be considered as being impolite if they neglect or ignore parents' words (e.g., advice, preaching).

4.3. Comparing and contrasting: more balanced eyes

The students were asked to analyze both cultural similarities and differences. The comparing and contrasting tasks were geared to examine how the students perceived the represented cultures in the photographs. The students made claims or statements concerning a certain issue when commenting on the photographs. By doing this, they could critically see what makes the photographs culturally similar and different. In the class, the students commented on the represented photographs (see Fig. 4), such as *"Indonesian children are healthier and stronger; they play without wearing any shoes. They are very original and autonomous."* These students are very proud of being Indonesians. However, they also said *"Native English speakers are rich, therefore they put on shoes. Their outfits are awesome. They play at playground, which we do not have it here in Indonesia. I think they are spoiled."* By looking closely at these statements, the students still prejudiced and somehow stereotyped how Anglophone people behaved and how they saw the Anglophone world. From the perspective of the students, Anglophone speakers are more modern, sophisticated, and advanced. The students also opined that Anglophone speakers are rich. Anglophone people always shop at a supermarket not in a traditional market because they could afford expensive things (see Fig. 5). But when people went to a traditional market, they actually looked for cheaper prices.

Another observation in Fig. 4 is that children play on playground wearing shoes as for in Indonesia especially in suburbs, children get used to wearing shoes at school or at a very special occasion like going to a wedding party if it is held in a special or convention building, not in or around a house. It is very common for Indonesian people to celebrate wedding parties in their own house, particularly in rural areas. Usually, this communal feast is held by people who want to save money because celebrating a wedding ritual in a hotel/a rented building is considered expensive. Therefore, when seeing children playing wearing shoes, Indonesians tend to perceive this as something peculiar and to some certain extent very spoiled.

Fig. 4. Children at play in Javanese and Anglophone settings.
(taken from http://www.iloveaba.com/2012/11/teaching-children-with-autism-to-play.html and http://sosbud.kompasiana.com/2012/04/26/mencari-ruang-untuk-anak-bermain-di-jakarta-452843.html).

> On the left picture, some boys are playing together without wearing shoes. They enjoy this traditional game. They do not need any equipment for playing this game. On the right picture, some kids are playing ball in the yard. They are wearing casual clothes and shoes. (Student Vignette # 2)

Fig. 5. A traditional market in Indonesia and a supermarket in a Western context.
(taken from http://azayabandungan.wordpress.com/2011/06/27/visit-traditional-market-mengunjungi-pasar-tradisional-bandungan/ and http://www.telegraph.co.uk/finance/personalfinance/consumertips/household-bills/6598959/Rip-off-Britain-No-UK-has-cheapest-supermarkets.html).

> The similarity of those pictures is that Indonesian and Westerners buy foods in the market. The differences are how and where they buy. When Indonesians go shopping to buy foods, they need to interact with the trader/seller, but Westerners do not need it because they just take the foods and put those in a shopping basket. Then, Indonesians go shopping in a traditional market even though there are many supermarkets now. On the contrary, I think that the Westerners go shopping only in supermarkets (Student Vignette # 3).

This is because there is a negative conception in Indonesia itself that rich people are often spoiled inasmuch as they are rich because of their parents or ancestors, not because of their personal achievements.

The four photographs above are the visual artifacts that students saw different and similar from the two juxtaposed cultures. When commenting on similarities, the students saw the participants in the photographs to perform similar doings. The activity of analyzing similarities was actually meant to be "a wake-up call" for students to realize that the two compared cultures indeed have similarities. Analyzing similarities acts as a stepping stone to eliminating stereotypical statements because usually stereotypes stem from a personal bias —inclining to only one side. In the in-class discussion, the students reported that they were aware of the differences when seeing two comparable cultures depicted in the photographs. They were quite surprised that the participants and the acts represented in the photographs they compared and contrasted were actually similar. At this stage, they began to see that the worlds (the cultures) are not much different that actually humans are doing the same things. Indeed, some cultural variations are a mark of diversity. However, analyzing and highlighting similarities of the compared cultures help the students understand the represented worlds. In this phase, the students started to possess intercultural understanding.

4.4. Evaluating: now I see you and myself

The students were asked to respond to six questions adapted from Schirato and Yell's (2000) to closely and critically analyze the photographs. By asking these questions, the students acknowledged that they could see similarities and differences more deeply and in a more focused way. They reported that by applying the six questions, they were not tempted to produce statements without seeing and considering contexts in which their statements were embedded. Here are two sample photographs that the students collected.

Drawing on one of the students' work artifacts, before applying the six questions, she commented on the pictures seen in Fig. 6: *"In Indonesia, teachers are polite. They wear the uniform with long sleeves although some wear shorts, but none wear casual T-shirts and are less polite like the one in the right picture. The students also wear the uniform, some of whom are wearing veil or Hijab."* By looking at these statements, the student made use of what she believed to be right that Indonesians are polite (by seeing the uniform and wearing Hijab), and that Westerners are not. Native speakers of English are seen to have liberal doings, but Indonesians do not have this belief.

After the students tried to apply the six questions, one of the students responded that *"The social interaction between teacher and students is not only about the uniform but also about the process. The similarity of those activities is the respect of the students to the teacher and the service of the teacher. Education in the world has the same purpose that is making new generation better and smarter."* She was now more focused on the description of the institution described in the photographs, school, and of what goes on in the school process rather than on what is worn by the participants. When asked about why she changed her perspective, she recounted that she now understood that everybody was doing and performing the way they did because of what they believed. She said *"Anglophone outfits are like that because the culture teaches to wear like that, as what happens to Indonesians."* This evidence showed that the student gained cross-cultural or intercultural awareness. This awareness deals with the understanding and appreciation of different values and behaviors as being perceived and experienced in different cultures and through different languages. Baker (2011) observed that at this stage, learners are aware of possibilities of mismatch and miscommunication between specific cultures (such as in represented in the photographs); thereby positioning them as cultural beings or agents with more heightened cultural awareness.

When responding to Question # 1, the students had to imagine the participants interacting in the photographs in relation to their social role and status in the society. In the photographs, they saw teachers and students as the social actors or participants. While coming to analysis, the students were taught to have schemas of discourse of what a classroom looks like, such as the power and moves operated by teachers and students and the interactions in the classroom. They recalled their memory of how teachers acted in a classroom, how students behaved, as well as what these participants were talking about. Additionally, they might activate details about classroom settings necessary for their understanding. In responding to Questions # 2 and # 4, the students were to describe what was occurring in the depicted discourse. They thought about classroom interaction dissimilar to another type of interaction, such as a market discourse, a boarding house discourse, and the discourse of meeting with friends, for instance. By selecting an appropriate discourse to operate while promoting their self-awareness of what was going on in the depicted photographs, the students realized that they might misunderstand or misinterpret the represented cultural reality if they operated inappropriate discourse. For instance, being aware of cultural representation of the two photographs showing teacher-student interaction of the Anglophone outfit, the students were likely to operate actress/actors' (e.g., Anglophone movie stars, group bands, solo singers) outfit discourses so that they understood the teacher's outfit through a cultural lens. If the students referenced previously stated discourses of outfit, they could be trapped to produce negatively stereotyped statements, such as free and liberal ways of doings.

In answering Question # 3, the students looked for purpose(s) of the participants' interactions. They identified the essence of the interactions depicted, such as trading, buying, and selling products for a market discourse, teaching and learning for

Fig. 6. Indonesian and Western classroom discourses.
(taken from http://sitiarofahmay.wordpress.com/ and https://www.lifesitenews.com/news/younger-children-are-easier-to-teach-sex-radical-wants-b.c.-to-ape-ontarios).

classroom discourse, playing and having fun for children's play discourse, and saying goodbye for parting discourse. In doing so, the students paid their attention and always remembered the 'picture' of the depicted interactions. Question # 5 challenged the students to seek values negotiated in the photographs concerning with the interaction portrayed. The answers led to the finding of principles or standards or code of behavior or ethics, rules of conduct, or moral code. Here is an example of a student's finding of values depicted in photographs.

> The value that we can glean from those photographs is the service of the teacher. Teachers in the world have the same purpose that is teaching the student to become smart and succeed. Another value is respect. The students respect the teacher well (Student Vignette # 4).

Question # 6 acted as validity assurance. Photographs are sometimes purely/naturally designed. By paying attention to the setting in the photograph and its alignment with its real discourse, photographs could be considered valid. Additionally, the teacher also reminded the students of the fact that worlds are represented through many negotiated facts, power, values, and norms. By understanding these, the students became sensitive in a way that they produced thoughtful statements as they considered many things beforehand.

The students were also encouraged to realize that after successfully analyzing similarities and differences and evaluating the cultural practices from the compared cultures depicted in the photographs, there were always 'us in them' and 'them in us' as cultures are constantly changing, and people are adaptive. For instance, some Indonesian social doings are culturally hybrid, such as *cakes for celebrating birthday* instead of 'nasi tumpeng' or cone-shaped rice, tuxedo and wedding gowns instead of traditional 'kebaya' (Javanese cloth design), use of abbreviation in text messaging like HBD, WUATB commonly used among teenagers, and wishing other people all the best at his/her birthday instead of using Bahasa Indonesia. To some extent, these have been affected by other cultures. These local social doings are not purely claimed as Indonesian culture. This identification is recognized as the highest level of intercultural awareness (Baker, 2011).

5. Conclusions

This classroom based-study has shown the changes in students' perceptions of cultural encounters portrayed in the photographs that the students self-selected. It makes three main contributions. First, this study provides an empirical account of how task design along with the use of digital photographs as learning resources plays an important role in building and enhancing students' critical awareness of sociocultural realities. The tasks which apply discourse theory allow students to understand that culture is situated within layers of constructed perspectives. This suggests that facilitating students to realize their own perspective and to understand how they could possibly relate such a perspective to other perspectives contributes to a better understanding of others' cultures. Second, the present study extends Kiss and Weninger's (2017) work that examined the use of visual text—a cultural photograph in the EFL classroom in order to help students make sense of a cultural artifact. This implies that culturally-laden photographs can be rich learning resources for students to learn different cultures. In this regard, teachers can be facilitators. Last, this study provides an empirical account of harnessing students' ICC through a digital photograph-assisted intercultural project (Kiss & Weninger, 2017; Tanghe, 2016) in which the Internet can offer a variety of cultural resources that students can explore (Ware, 2013).

Three main practical implications could be drawn from the findings of the study. First, when teaching intercultural topics, a teacher should provide students with cultural knowledge. For example, the teacher may guide students with cultural questions shown in our findings. Second, students may capture or photograph their own cultural encounters. This digital photography will allow students to reflect on their own cultural experience in a more authentic way. They can share their cultural experience with others. For this reason, cultural field trips (e.g., visiting a historical site or attending a cultural festival) would allow students to capture micro-macro sociocultural realities. If students have to use copyrighted or digitally available photographs, they should choose natural or authentic photographs portraying actual cultural practices.

Third, in terms of task design, in responding to the position of EIL/ELF today, English language teaching (ELT) should be geared to develop students' intercultural competence (IC) and intercultural communicative competence (ICC). Therefore, learning tasks should be designed to provide students with authentic cultural experience. For example, in this digital era, they may be encouraged to partner with people of other cultures through online interactions, such as through Skype, Facebook, Twitter, and other Web 2.0 technologies.

Although the present study provides a fascinating insight into the use of digital photograph-mediated intercultural tasks, it has three limitations in terms of duration, intervention, and data collection. Firstly, the digital photograph-mediated intercultural project spanned seven weeks situated in a face-to-face classroom. Future longitudinal studies may be needed to investigate students' experience in intercultural learning both inside and outside the classroom. Secondly, in the present study, the instructional intervention was limited to the use of digital photographs, the whole-class discussion, and group discussion. Future action research may use different types of intervention, which help students enhance their IC and ICC spanning 1—2 years. Lastly, some moments of the whole-class and group discussions were not digitally recorded; such important moments might go unnoticed. Future studies may use recording devices, but ethical issues should be taken into consideration. Despite these weaknesses, the present classroom-based study opens up further conversation about how particular pedagogical intervention can assist students in enhancing their IC and ICC as they engage with a range of learning texts and participate in a variety of learning tasks.

Acknowledgements

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