# TMQ

## C.H.I.R.P.S.: An Introductory Approach to Analyzing Intercultural Representations

Katie Day Good

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# An Introductory Approach to Analyzing Intercultural Representations
**Katie Day Good, Miami University**

**Overview**

The recent surge of anti-democratic media and discourse in the United States has renewed interest in expanding opportunities for intercultural and media literacy education (Cashmere 2018, Juhasz 2018). From a president who has made racist and misogynistic remarks a centerpiece of his campaigning and governing strategies, to a powerful Russian disinformation campaign that has similarly harnessed racist, sexist, and Islamophobic images and narratives to sow discord on social media, it is more evident than ever that informed citizenship for a transformative democracy requires the ability to interpret images of cultural diversity with nuance, historical consciousness, empathy, and critical thinking (Heuman & Gonzalez 2018, Newkirk 2018). Yet these challenges come at a time when a university education—which has historically served as students' first point of contact with the fields of media studies, critical race and ethnic studies, and gender studies—has become so expensive that these bodies of knowledge risk becoming increasingly inaccessible. To address these challenges, this lesson plan proposes an accessible, adaptable, and hopefully memorable framework for developing learners' intercultural competencies and critical media literacies in multiple educational venues, including higher education, high school, and workplace and community education. Using a mnemonic device called C.H.I.R.P.S., this model guides learners through a step-by-step, critical-cultural analysis of the Contexts, Histories, Identities, Representations, Power relationships, and Spaces that give meaning to the intercultural representations and messages that they encounter in their everyday lives.

Treating critical media and intercultural literacies as interrelated and mutually supporting goals, this activity guides students through a structured group analysis of an *intercultural representation*, which I define as an image, performance, or object that transmits meanings about cultural identity and difference (Allen 2011) to diverse publics. Examples of intercultural representations abound in the contemporary media landscape. They include both amateur and professional representations of identity and culture. Such representations range from social media posts, videos, or selfies that communicate about race, ethnicity, nationality, religion, gender, class, dis/abilities, age, and/or sexual orientation to high-profile celebrity performances, such as Beyoncé's performance of southern black and queer feminist womanhood in the music video "Formation" and Donald Trump's performance of toxic white masculinity at his campaign rallies (Robinson 2016; Griffin 2018). Intercultural representations could also include material objects, such as clothing, personal items, museum exhibits, or foods, as these, too, are inscribed with multiple cultural meanings. By conducting a C.H.I.R.P.S. analysis, students gain practice in thinking critically and holistically about these visual

representations and their relationships to larger social and historical currents in American culture.

This lesson plan offers two intercultural representations as examples. The first, a photograph of the Yemeni Bodega Strike against the Trump travel ban in New York City in 2017, appears in the lecture to illustrate the basic concepts of the activity. The second, a photograph of former San Francisco 49ers quarterback Colin Kaepernick taking a knee during the national anthem at a 2016 game to protest racial inequality, serves as the source text for the group analysis. Working in six groups (each assigned to a different letter of the mnemonic device), students research, imagine, flesh out, and discuss how meanings and interpretations of the Kaepernick image can be shaped in various ways by each concept. Next, in a single, shared Google Slides presentation, each group contributes 3-4 slides with visual and textual evidence of their findings. Finally, the groups take turns sharing their findings with the class and participating in a discussion with their peers. The ultimate goal of this activity is to provide students with a process for resisting simplistic and "either-or" interpretations of mediated images of difference, and for grappling with the weighty influence of context, varying interpretations of history, multiple and intersecting identities, culturally loaded media representations, longstanding power inequalities, and socially determined uses of space in shaping their meanings in the public sphere.

This activity can be paired with the study of a number of scholarly perspectives on culture and representation, including media and cultural studies, critical race studies, gender studies, disability studies, and theories of intersectionality. In this case, I draw from the field of intercultural communication, which highlights the ways in which culture, identity, and power are embodied and expressed in face-to-face as well as mediated contexts, making it a helpful complement to media- and text-oriented approaches (Martin and Nakayama 2018).

**Rationale**

Scholars have long suggested that teaching media literacy—conventionally defined as the ability to access, analyze, evaluate, and produce mediated communications—is vital but not sufficient for bringing about a more just and democratic society. Rather, media literacy education should be anchored in opportunities to critically reflect on issues of race, class, gender, sexuality, inequality, ideology, and power (Cortes 1991; Perry 2003). Advocating for this "critical media literacy" approach, Kellner and Share (2007) argue that educators should move beyond apolitical readings of media and toward an "exploration of the role of language and communication to define relationships of power and domination," as popular media are regularly patterned on "deeply embedded ideological notions of white supremacy, capitalist patriarchy, classism, homophobia, and other oppressive myths" (62). Critical media literacy also emphasizes the determining and empowered role of the media user/viewer in assigning meanings to messages in ways that may align with and/or diverge from the meanings intended by the producer (Hall 2006).

To carry out this activity in a college setting, the instructor will first need to devote significant time (in our case, the first 45 minutes of an 80-minute class period) to defining the C.H.I.R.P.S.

concepts for students and providing examples of how each can enrich our understanding of intercultural representations. Drawing from Martin and Nakayama (2018, 53-55, 72-88, 95-114, 192-196), I offer some brief definitions of each concept below. Later, at the end of the **Detailed Lesson Plan** section, I offer some guiding questions and examples of how each concept might be applied in students' analyses of the Kaepernick photo. The definitions and guiding questions are also provided in the handout in the **Teaching Materials** section.

*Definitions*

- **Contexts** are the physical, social, and/or virtual situations in which communication occurs. Attending to context means thinking broadly about how a message and its meanings are shaped by the specific communication venue(s) (e.g., a church, crowded bar, classroom, living room) and channels/platforms (television, print, social media) in which it circulates, as well as broader social, political, economic, and historical structures that surround its production and reception.
- **Histories** are ways of remembering and recounting the past. Just as there are many cultures and identities, there are many ways of remembering history. Broadly, there are mainstream and non-mainstream histories, with the former concerning events deemed significant by a society's dominant groups and the latter concerning events deemed significant by marginalized groups.
- **Identities** describe our understanding of who we are in relation to others and our membership in culturally defined groups. Our identities are multiple and intersecting, and can be described in terms of gender, sexual orientation, race, ethnicity, class, age, religion, ability, nationality, and other categories.
- **Representations** are the words, sounds, visual images, and objects that communicate information and convey meaning within a culture. Representations and the meanings they signify are created by culture, which is to say human beings. While meanings are generally shared by members of a culture, any given representation can contain multiple meanings (polysemy) and be interpreted differently by people with different identities, experiences, and social positions (Hall 1997).
- **Power** refers to different levels of societal and structural privilege. Inequalities of power are present in most forms of communication. Powerful groups create policies, systems, and communication practices to protect their own privilege. Less powerful groups may try to resist domination through various kinds of protest and public discourse to shape public knowledge and opinion. Communicators try to control messages and representations in an effort to exercise, conserve, negotiate, or gain power.
- **Space** refers to the areas in which people and things exist and move, and also the different physical, virtual, and imagined places that we imbue with meaning through our culture and communication. To consider space is to consider the proximity, arrangement, movement, and interactions (or lack thereof) between people, objects, natural and constructed materials, as well as the many cultural, gendered, classed, and racialized meanings that are assigned to different types of spaces (e.g., "the wrong side of the tracks," "good schools," "man cave").

**General Timeline**

This lesson plan is designed for a college-level course and consists of six parts intended to take up two full class periods of 80 minutes each. It could be modified to take up more or less time, or could be redesigned as an individual research and writing assignment. It could also be modified for non-college settings, such as high school, workplace, or community education venues, which would likely call for a shorter instructional period. Instructors are encouraged to apply this framework creatively, but the activity should include these basic components: an explanation of the C.H.I.R.P.S. concepts and their utility in making sense of intercultural representations; a low-stakes "practice run" in which the class and instructor apply the C.H.I.R.P.S. framework to analyzing a sample representation together; a period of student- or group-led analysis (using one, all, or a combination of the C.H.I.R.P.S. concepts) on a different intercultural representation; and a period of group sharing and discussion.

The first class period consists of (I) the instructor delivering a brief lecture to explain the C.H.I.R.P.S. concepts, (II) introducing the sample intercultural representation and assigning groups, and (III) students beginning their research in groups. Between the two class periods, students (IV) continue their research and reflection independently. In the second class period, students (V) reconvene with their groups to complete their research, finish their slides, and ultimately (VI) to share and discuss their findings with the whole class.

**Detailed Lesson Plan**

***Student Learning Outcomes***

- Identify and describe intercultural representations in mass and social media.
- Describe and provide examples of how the meanings and interpretations of intercultural representations can be shaped by variations in Contexts, Histories, Identities, Representations, Power, and Space.
- Locate, evaluate, and present visual and textual evidence of these concepts through collaborative and independent research.
- Practice public speaking and critical discussion skills through a slide presentation and discussion.

***Class session 1 of 2***

*Part I: Introducing Concepts (Lecture, 45 minutes)*

The instructor begins by delivering a brief introduction to the assignment and lecture, explaining and providing examples of *intercultural representations* and each of the concepts in the C.H.I.R.P.S. framework (45 minutes total, with part of the time reserved for student

questions and input). To lay the groundwork for the ensuing group activity of analyzing a single photograph (Kaepernick kneeling), it is helpful here for the instructor to project a different intercultural representation that serves as an example of how to conduct the C.H.I.R.P.S. analysis. One useful example is the photograph below (Figure 1) of the Yemeni Bodega Strike of February 2, 2017. However, instructors are welcome to supply their own sample intercultural representation or, alternatively, to invite students to submit their own ahead of time and choose one among them. The latter option would require the instructor to inform students about the definition of intercultural representations ahead of time. The Bodega Strike photo was taken by a journalist as thousands of Yemeni shop owners closed their businesses in New York City and assembled in prayer and protest of Donald Trump's travel and immigration ban on seven Muslim-majority countries, including Yemen.

Figure 1: Demonstrators pray as part of a protest by the Yemeni community against President Trump's travel ban. Photo credit: Lucas Jackson / Reuters. Featured in, Adam Chandler, "The Yemeni Bodega Strike," *The Atlantic*,  February 4, 2017. https://www.theatlantic.com/business/archive/2017/02/yemen-bodega-brooklyn-immigration-ban/515670/

1.  Lecture Concept One: What are intercultural representations? Why study them?
    a.  Describe the learning outcomes and what students will get out of this activity. This activity should help students identify, analyze, and make sense of complex intercultural representations, at once strengthening their media literacy skills and critical/cultural knowledge of contemporary social issues.
    b.  Describe how all images of people communicate information about culture, power, and identities. Culture describes the social behaviors, norms, beliefs, and values that people learn and reproduce as members of a society. Power describes the unequal levels of privilege and prestige held by different groups in society. An identity is a self-concept, a way of defining oneself as a member of various culturally-defined groups. We all hold multiple identities, including differences of gender, race, ethnicity, nationality, class, sexual orientation, religion, ability, and age.
    c.  Explain that for this assignment, we will be analyzing intercultural representations, defined as visual media, performances, and objects that transmit information about culture, identities, and difference to diverse publics. Note that in the digital age, these representations can be made and shared by anyone with access to a camera and the Internet, including social media users and professionals within media industries. Such images may cause controversy, be read out of context, and/or ignite polarized or "either-or" interpretations. Being able to think critically, empathetically, and contextually about these cultural texts will serve students in becoming more informed media consumers, producers, and citizens in a diverse and heavily mediated society.
2.  Lecture Concept Two: The C.H.I.R.P.S. Framework
    a.  Explain that students will be learning and applying an analytical framework that will help take into account how intercultural representations signify and are

shaped by various interrelated concepts, including contexts, histories, identities, representations, power, and space.

    b. To define and illustrate each concept, display the Yemeni Bodega Strike image (Figure 1) on the screen. Engaging with students' input, collectively map out how the photo's meanings and interpretations can be shaped by each of the concepts in C.H.I.R.P.S. (see the "Teaching Materials" section of this lesson plan for definitions and guiding questions, and plan ahead to generate your own examples for this image). The instructor should have some interpretations prepared to share with students after inviting students to provide their own. Write key words and observations on the board. It is important to stress that there is no definitive or "right" way of reading these images, but rather that the ways of interpreting them are multiple, subjective, and informed by people's experiences, identities, and social positions.

3. Lecture Questions, Clarifications, and Discussion

    a. Reserve time for students to ask questions and discuss this model. Would students feel comfortable trying it out on a different image? What reservations or questions do they have?

*Part II: Introduce the Kaepernick Photo and Assign Research Groups (10 minutes)*

Figure 2: San Francisco 49ers quarterback Colin Kaepernick kneels during the national anthem at a 2016 preseason game to call attention to racial injustice and police brutality in the United States. Photo credit: Chris Carlson/Associated Press. In Tom Krasovic, "Colin Kaepernick Takes a Knee during National Anthem in San Diego and Is Booed." Los Angeles Times, September 1, 2016. http://www.latimes.com/sports/nfl/la-sp-chargers-kaepernick-20160901-snap-story.html.

1. Introduce the intercultural representation that the class will be analyzing in groups (Figure 2). This image shows Colin Kaepernick, a quarterback for the San Francisco 49ers, in one of the first widely-reported instances of him kneeling during the national anthem in the 2016 NFL preseason to protest racial inequality and police shootings of unarmed black men. In previous games, Kaepernick had initially sat out the anthem but later opted to take a knee "to show more respect for men and women who fight for the country" at the suggestion of former NFL player and Green Beret Nate Boyer (quoted in Vera 2018). Kaepernick later explained his reason for protesting: "I am not going to stand up to show pride in a flag for a country that oppresses black people and people of color. [...] To me, this is bigger than football and it would be selfish on my part to look the other way. There are bodies in the street and people getting paid leave and getting away with murder" (quoted in Wyche 2016). Kaepernick's protest touched off a national debate that generally mirrored political divisions over race in America. In 2017, he became a free agent and was not offered a contract by any team, leading him to file a grievance against the league that team owners had conspired to keep him out (Vera 2018). In September of 2018, Kaepernick, no longer employed by the NFL, returned to

the spotlight when he became the face of a highly-publicized Nike ad campaign that said, "Believe in something. Even if it means sacrificing everything" (Vera 2018).

2. Break students into six groups and assign each group a single concept: Contexts, Histories, Identities, Representations, Power, or Space. Explain that each group will have the remaining 25 minutes, the time between this class and the next, and the start of the following class to explore, research, and imagine how interpretations of this image can be shaped by their particular assigned concept.

3. Pass out the handout (in "Teaching Materials" section below) with definitions and guiding questions for each concept. Inform students that they should **begin by discussing the guiding questions associated with their assigned concept** and taking notes of their responses and any additional questions that come up. Once they have drafted some initial interpretations of the image, they should do research to gather **visual** (e.g., relevant photographs, illustrations, advertisements, memes, short video clips, etc.) and **textual material** (e.g., information from news articles, quotes, social media posts, scholarly research) that supports, extends, and/or challenges their ideas. As with any research project, students should be conscientious about sources of information and should be able to describe the quality of the information they choose (is it academic research? Reputable journalism? An expert or lay opinion? A personal account? What are the motivations of the producer(s) of this information?). As they research, each group will identify the main observations they want to share with the class. Each group must identify at **least four ideas** to present. For example, the Contexts group could talk about how the contexts of professional sports and the NFL, the Black Lives Matter movement, social media, and the historic struggle for racial equality in the United States inform this image. Students should arrange their observations (including relevant visual aids and text) into 3-4 slides in a shared Google Slides presentation. The instructor will have created and shared the link to the shared Google Slides presentation, and ensured that editing privileges are enabled for all who have access to the link.

*Part III: Begin Group Work & Google Slides Presentation (25 minutes)*

Students break into their groups (of ideally no more than 4-5 students) to read and discuss their guiding questions, and begin researching. They can use laptops, periodicals, and web devices to research. This lesson could be adapted to make use of information sources in conjunction with the university library. Some relevant articles are listed in the bibliography. The instructor circulates among the groups to check progress and answer questions.

*Part IV: Independent Work (between Class Session 1 and 2)*

Between Class sessions 1 and 2, encourage students to do further reading and research on their own to refine their ideas. When they reconvene in the next class period, they should have additional material and links to share with their group. The instructor can decide whether or how to assess this independent work.

***Class session 2 of 2***

*Part V: Conclude Group Research & Finish Google Slides Presentation (20 minutes)*

Students wrap up their group presentations, planning to present their main points and evidence in 3-4 slides in a 6-minute presentation.

*Part VI: Group Presentations & Discussion (60 minutes, or 6 minutes per group [36 minutes of presentations] and 24 minutes for class discussion)*

Each group presents their work in roughly 6 minutes. Ask students to note and hold their questions until the end, when the class will discuss the findings as a whole.

*General Discussion questions (after all six groups have presented)*

- Broadly, what do you think are the most common interpretations of what's going on in this image?
- How did your own identities shape your interpretation of the image?
- As you researched the image through the lens of your assigned concept, did it change your understanding of the image? If so, how?
- What individual findings in these presentations most surprised you? What aspects of your research surprised you?
- Would you challenge any of these interpretations, or add any of your own?
- What are the strengths and limitations of doing a C.H.I.R.P.S. analysis of an intercultural representation?

*Sample Findings and Guiding Questions for Group Analyses of the Kaepernick Image*

- ***Contexts: Where is this happening? In what settings (physical, cultural, political, social) is this message produced and consumed? How do these contexts shape meanings?***
  For **Contexts**, students might describe how Kaepernick's act of kneeling-as-protest is informed by: the setting of a televised NFL game; professional and cultural expectations of athletes showing allegiance to the flag; the constant backdrop of police brutality against African Americans and other minorities across the country; the incongruence between national narratives of liberty and equality and the reality of widespread racial discrimination and inequality; the rise of the Black Lives Matter movement and other forms of nonviolent protest against structural racism and inequality; associations between the flag, patriotism, and the armed forces; and the various media contexts (e.g., cable TV, social media, newspapers) in which Kaepernick's image circulated, adding visibility to and sparking debate about his protest.

- ***Histories: How does the past, and different ways of remembering it, shape the meanings of this representation?***
  For **Histories**, students might observe how mainstream and non-mainstream understandings of history (e.g., the conventional history of America as a land of freedoms secured through bravery and sacrifice in wars versus the histories and legacies of slavery, colonialism, segregation, and activism for civil rights) might shape the interpretations of his protest. Students should also identify how Kaepernick's protest continues a long history of black athletes protesting inequality in the United States, such as U.S. Olympians Tommie Smith and John Carlos raising a Black Power salute from the podium at the 1968 Olympic Games (Brown 2017; Johnk 2017).

- ***Identities: Who made this representation and who is represented in it? What identities do they hold? Do some identities hold more power than others in our society?***
  For **Identities**, students might consider how Kaepernick's decision to protest racial injustice was shaped by his perspective as a biracial man, born to a white mother and black father and adopted at birth by a white couple in Wisconsin. Kaepernick describes his childhood as a struggle with his racial identity and his young adulthood as a time when he became acutely aware of the obstacles faced by black men (Lee 2015). Students should consider the ample forms of evidence of racial inequality in the criminal justice system and society at large. They might also consider how interpretations of athletes kneeling during the national anthem can be shaped by viewers' racial and political identities (Haring 2018), or by President Trump's summoning of racist ideas of white males controlling and silencing black males in his statement at a campaign rally, "Wouldn't you love to see one of these NFL owners, when somebody disrespects our flag, to say, 'Get that son of a bitch off the field right now. Out! He's fired. He's fired!'" (Scott 2018). Racial identity and inequality are salient within the NFL, with team owners and coaches being overwhelmingly white and players being disproportionately black (Sonnad 2018). Students might also consider varying understandings of national identity, patriotism, and the identities of veterans. For example, some observers called Kaepernick's protest unpatriotic and disrespectful to American troops while others described it as the epitome of patriotism and an exercise of the freedoms that the troops fight to protect.

- ***Representations: How is this representation informed by other representations you have seen? How do the details in this representation relate to other symbols, images, and representations from our broader society?***
  For **Representations**, students might delve into how Kaepernick's image is shaped through its intertextual relationship with other constellations of images of African American men (Gray 1995), the Afro in American history and popular culture, the history of whites controlling and distorting images of blackness in the public sphere, historical images of black athletes protesting (Johnk 2017), memes and political cartoons that framed competing interpretations of the protest, images of athletes in various sporting events across the country kneeling in solidarity with Kaepernick, photos and interviews of celebrities expressing support for the protest (such as Frank Serpico's #imwithkap

rally, organized with NYPD officers, in Brooklyn in August 2017 [Bonesteel 2017]), and the recent reinvention of Kaepernick's image as a major sponsor for Nike (Vera 2018). Students might also consider that the NFL has accepted funds from the Department of Defense to represent patriotism in a number of ways during its televised games, including in paid advertisements for and staged tributes to the U.S. military, a practice known as "paid patriotism" (Kilgore 2018).

- ***Power: Who holds power, and what communicates power, in this representation? How are prestige, status, authority, privilege, and resources distributed among the people involved?***
  For **Power,** students might note that, while Kaepernick holds considerable power as a professional football player and celebrity, his protest also calls attention to his subordinated status as a man of color in a society dominated by white people. Kaepernick wielded his celebrity power through silent protest during the national anthem, which attracted the attention of reporters and observers on social media and touched off a string off similar protests throughout the world of professional, college, and high school sports (Tynes 2017). Other power holders include the (white and wealthy) NFL owners and critics and politicians, such as President Trump, who sought to punish Kaepernick and his allies for protesting during the anthem.

- ***Space: What spaces are included in this representation, and what spaces does it circulate in? How are people and things arranged in space in the representation, and how do those arrangements shape its meanings?***
  For **Space,** students might begin by analyzing the physical positioning and identities of the people in the photograph. They might consider the football stadium as a particular kind of public-private space that is heavily controlled by corporate owners and sponsors but also shaped by the discursive and physical behaviors of the players and fans within it. They might look to photographs taken at different camera angles to understand how Kaepernick's protest played out in space, or how imitation protests across the country took different physical forms (single players, entire teams, marching bands, etc). They might also consider Kaepernick's varied approaches to protesting the anthem over time (first sitting, then taking one knee) as a reflection of the different cultural meanings associated with sitting vs. kneeling. Kaepernick chose to kneel to show respect for men and women in uniform (Vera 2018), an aspect of his protest that has been largely overlooked by detractors. Students might also consider how his protest aligns with a long history of nonviolent protest and civil disobedience involving activists creatively using space, such as blocking roads or staging sit-ins at segregated lunch counters. Such uses of space have proven an effective means of challenging norms, disrupting dominant routines, and drawing the public's attention to the presence of inequality and injustice around them.

**Teaching Materials**

What follows is a sample handout for students, which includes the definitions for each C.H.I.R.P.S. concept and guiding questions to assist in their research and discussion.

Handout
**C.H.I.R.P.S. Definitions & Guiding Questions**

- **Contexts** are the physical, social, and/or virtual situations in which communication occurs. Attending to context means thinking broadly about how a message and its meanings are shaped by the specific communication venue(s) (e.g., a church, crowded bar, classroom, living room) and channels/platforms (television, print, social media) in which it circulates, as well as broader social, political, economic, and historical structures that surround its production and reception.

    o **Guiding Questions:** *Where is this happening? In what settings (physical, cultural, political, social) is this message produced and consumed? How do these contexts shape meanings?*

- **Histories** are ways of remembering and recounting the past. Just as there are many cultures and identities, there are many ways of remembering history. Broadly, there are mainstream and non-mainstream histories, with the former concerning events deemed significant by a society's dominant groups and the latter concerning events deemed significant by marginalized groups.

    o **Guiding Questions***: How does the past, and different ways of remembering it, shape the meanings of this representation?*

- **Identities** describe our understanding of who we are in relation to others and our membership in culturally defined groups. Our identities are multiple and intersecting, and can be described in terms of gender, sexual orientation, race, ethnicity, class, age, religion, ability, nationality, and other categories.

    o **Guiding Questions:** *Who made this representation and who is represented in it? What identities do they hold? Do some identities hold more power than others in our society?*

- **Representations** are the words, sounds, visual images, and objects that communicate information and convey meaning within a culture. Representations and the meanings they signify are created by culture, which is to say human beings. While meanings are generally shared by members of a culture, any given representation can contain multiple meanings (polysemy) and be interpreted differently by people with different identities, experiences, and social positions (Hall 1997)

- o **Guiding Questions:** ***How is this representation informed by other representations you have seen? How do the details in this representation relate to other symbols, images, and representations from our broader society?***

- **Power** refers to different levels of societal and structural privilege. Inequalities of power are present in most forms of communication. Powerful groups create policies, systems, and communication practices to protect their own privilege. Less powerful groups may try to resist domination through various kinds of protest and public discourse to shape public knowledge and opinion. Communicators try to control messages and representations in an effort to exercise, conserve, negotiate, or gain power.

    - o **Guiding Questions:** ***Who holds power, and what communicates power, in this representation? How are prestige, status, authority, privilege, and resources distributed among the people involved?***

- **Space** refers to the areas in which people and things exist and move, and also the different physical, virtual, and imagined places that we imbue with meaning through our culture and communication. To consider space is to consider the proximity, arrangement, movement, and interactions (or lack thereof) between people, objects, natural and constructed materials, as well as the many cultural, gendered, classed, and racialized meanings that are assigned to different types of spaces (e.g., "the wrong side of the tracks," "good schools," "man cave").

    - o **Guiding Questions:** ***What spaces are included in this representation, and what spaces does it circulate in? How are people and things arranged in space in the representation, and how do those arrangements shape its meanings?***

**Conclusion**

This lesson plan outlines a framework for educators to use in promoting critical media and intercultural competencies in the classroom. While articulated for a college classroom, this framework could be adapted to other educational venues, such as high schools and community education settings. Using the mnemonic device C.H.I.R.P.S., it guides learners through a structured analysis and discussion of intercultural representations (images, performances, and objects relating to cultural identity and difference) using lenses of Contexts, Histories, Identities, Representations, Power, and Space.

The author devised this framework out of a desire to make critical media and intercultural competencies more accessible and memorable for learners in their lifelong engagements with media, representation, and culture. While making these skills accessible has always been important, it is especially pressing in a time of proliferating new media forms, rising costs of higher education, and growing anti-democratic rhetoric from conservative political leaders in the United States and Europe. Given this political backdrop, it is likely that students' discussions

will deal with contentious political topics, contrasting opinions, and will produce ideas that uncritically reinforce dominant ideologies. In these moments, it is important for the instructor to model the empathy, critical thinking, and attention to power inequalities that the activity aims to promote. For example, instructors can acknowledge students' point of view while raising alternative viewpoints and encouraging them to imagine how they might interpret the image differently if they held a different identity. Since one overarching goal of the activity is to resist simplistic readings of visual representations, engaging with a variety of interpretations while continually returning to the concepts of power and inequality will help keep this activity on track.

## Author Biography

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**Katie Day Good** is an Assistant Professor of Strategic Communication and affiliate faculty in American Studies at Miami University in Oxford, Ohio. Her book, *Bring the World to the Child: Technologies of Global Citizenship in American Education, 1900-1946* is forthcoming with MIT Press in 2019.

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