

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2023
Discipline:	Communication Studies
Course Number and Title:	SPCM 434 Intercultural Communication
Division:	Upper
Faculty Name:	Julia Khrebtan-Hörhager
Semester Credit Hours:	3

Prerequisites: The standard CSU prerequisite – one (1) college composition course AND completion of no fewer than 30 credits – has been waived by the instructor.

COURSE DESCRIPTION

SPCM 434 Intercultural Communication is designed to increase students' knowledge about communicating with members of cultures other than their own; to understand various beliefs, norms, attitudes, social practices, and communicative behaviors regarding intercultural relationships; to examine culture-specific matrices of power and privilege (and lack thereof); and to initiate a non-discriminatory inclusive intercultural dialogue.

LEARNING OBJECTIVES

The course has six major objectives:

1. To acquaint students with the concepts, principles, and theories of intercultural communication
2. To provide students with information about other cultures
3. To provide students with strategies for effective intercultural communication
4. To encourage students to have intercultural contacts and global experiences
5. To enable successful connectivity between theoretical knowledge and rich and profoundly diverse experiential learning, enabled through the unique Semester at Sea experience
6. To transform students into intellectually skilled and culturally sensitive world citizens, able to embrace global diversity as a valuable asset of communication in the 21st century.

REQUIRED TEXTBOOKS

AUTHOR: Myron W. Lustig and Jolene Koester
TITLE: Intercultural Competence: Interpersonal Communication across Cultures (IC)
PUBLISHER: Pearson
ISBN #: 978-0205211241
DATE/EDITION: 2012/7th Edition (or newer)

AUTHOR: Nicholas D. Kristoff and Sheryl WuDunn
TITLE: Half the Sky: Turning Oppression into Opportunity for Women Worldwide (HtS)
PUBLISHER: Vintage Books
ISBN #: 978-0307387097
DATE/EDITION: 2009

TOPICAL OUTLINE OF COURSE

Embarkation Day – January 5

1: Introduction. Syllabus. Course overview. Why study intercultural communication?
Recommendation to students: start thinking about finding a cultural partner.

2: IC: Chapter 1: Introduction to Intercultural Competence. In-class discussion: American values. Intercultural Communication Imperatives. Understanding selves prior to approaching others, capitalism, consumption, and global markets.

3: IC: Chapter 2: Culture and Intercultural Communication. Understanding key concepts: race, ethnicity, nationality. IC Chapter 3: Intercultural Communication Competence. Understanding Selves and Others. Metaphors: US Cultural Diversity.

4: IC: Chapter 5: Cultural Patterns and Communication: High Context versus Low-Context cultures. Taxonomies as the “Software of the Mind.” Edward Hall. Geert Hofstede.

5: IC: Chapter 6: Cultural Identity and Cultural Bias. Discussion: Social construction of identity, the world of -ISMs, categories of stereotypes. Reading: “Memory and myth at the Buffalo Bill Museum” by Greg Dickinson, Brian Ott, and Eric Aoki. Discussion: Cultural heritage and cultural self-identification through rhetoric and pedagogy of materiality.

6: Readings: “Doing Gender” by West & Zimmermann, and “Facing Social Pressures, Families Disguise Girls as Boys in Afghanistan” by Jenny Nordberg. **HtS** Introduction: “The Girl Effect” from “Half the Sky: Intersectional Women’s Oppression.” Discussion: Gender cross-culturally. Masculinity, femininity, and power cross-culturally.

7: Rhetoric of materiality: Representation of culture on the ship. Masculinity, femininity, class, gender, art. **In-class workshop: group work. Intercultural Case Studies.**

8: IC: Chapter 9: The Effects of Code Usage in Intercultural Communication. Discussion: Persuasion styles and evidence cross-culturally. If time allows: Case study: a comparative analysis of two court proceedings, experts from films “Philadelphia” versus “Red Corner.”

9: Reading: “Malala Fires up a New Generation” by Spiegel Staff. HtS Chapter 1: “Emancipating Twenty-First Century Slaves” from “Half the Sky: Intersectional Women’s Oppression.” Reading: “Divorce, India Style: It’s All Up to the Judge” by Ellen Berry. Discussion: intersections between gender, social class, family structure, and power.

“Case in Point” Group Paper Due

10: HfS Film Screenings: “Cambodia: Sex Trafficking” Scenes (6-9) “Vietnam: Education” (10-12). Discussion: culture of oppression, sex trafficking, value of sexual education, value of school education, and difficult dialogues around the globe.

11: IC: Chapter 7: Verbal Intercultural Communication. Discussion: System of languages, idioms, and the power of framing and metaphors cross-culturally. If time allows, poem “Welcome to Holland” by Emily Perl Kingsley. **Cultural Difference & Comparative Experiential Project” Paper 1 (3 ports) Due**

12: IC: Chapter 8: Nonverbal Intercultural Communication. Discussion: Time, space, touch, smell, dress code, and other nonverbals.

13: HtS Chapter 10: “Investing into Education” from “Half the Sky: Intersectional Women’s Oppression.” Discussion: collectivism versus individualism, value of education, and specificities of education cross-culturally

14: Reading: “The ‘How Are You?’ Culture Clash” by Alina Simone. Discussion: verbal and nonverbal communication together: greetings, emblems, body markings, and rituals. **HfS** Film Screenings: “India: Intergenerational Prostitutions” (Scenes 5-8 on Disc 2)” Reading: “Collecting the Gaze: Memory, Agency, and Kinship in the Women’s Jail Museum, Johannesburg” by Joan McAlister.

15: Intermediate (Midterm) Exam Due

16: IC: Chapter 10: Intercultural Competence in Interpersonal Relationships. Discussion: different types and definitions of interpersonal relationships, interpersonal communication dynamics cross-culturally, the phenomenon of face.

17: IC: Chapter 11: Episodes, Contexts, and Intercultural Interactions. Discussion: contexts, social roles, operational logics, and various perspectives cross-culturally.

18: HtS Chapter 4: “Rule by Rape” from “Half the Sky: Intersectional Women’s Oppression.” Discussion: Violence against women cross-culturally. Intersectionality of oppression. Rape as a mechanism of disciplining and punishment. West Africa: **HfS** Film Screenings: “Sierra Leone: Gender-Based Violence (Scenes 2-5)”

19: HtS Chapter 13: “Grassroots vs. Treetops” from “Half the Sky: Intersectional Women’s Oppression.” Discussion: female genital mutilation. Tradition, monumentalism, and cultural practices. **HfS Film Screenings: “Somaliland: Discrimination to Death” (Scenes 2-4 on Disc 2)**. **Cultural Difference & Comparative Experiential Project” Paper 2 (3 ports) Due**

20: HtS Chapter 5: “The Shame of Honor” from “Half the Sky: Intersectional Women’s Oppression.” Discussion: the culture of honor and shame. Intersection of taxonomies in the production of honor. Challenges of the 21st century: clash of cultures in the century of globalization, cultural hybridity, and cultural in-between-ness. **Critical Cultural Analysis Individual Paper Due**

21: HtS Chapter 9: “Is Islam Misogynistic?” from “Half the Sky: Intersectional Women’s Oppression.” Discussion: cross-cultural comparisons of islamophobia. Religious identity. Intersections of taxonomies. Intersections of gender, religion, social class, and power cross-culturally. Universal lessons learned.

22: “Field Class Assignment: Cultural Perspectives” Group Presentation Due, Groups 1, 2, 3.

23: “Field Class Assignment: Cultural Perspectives” Group Presentation Due, Groups 4, 5, 6.

24: Final Exam Due

25—FINAL CLASS: IC: Chapter 12: Discussion: The Potential for Intercultural Communication. Where do we go from here? Intercultural summary.

Disembarkation Day — April 20

FIELD WORK

Semester at Sea[®] field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.

Field Classes constitute 20% of the contact hours for each course.

Bridging Cultures

Outcomes: Explore multitudes of identities (ethnic, religious, class, linguistic) in the “host” country and try to assess the specificity of power dynamics, inclusion, and – national

culture. Explore sights of representation of cultural diversity and richness, and religious pluralism, local culture versus sights of former colonialism, as well as experience first-hand cross-cultural communication, through theory/history from the museums; and food discourses.

Types of Activities: Experiential learning about Multiculturalism/Globalization, Selves and Others, Cultural Heritage via Major Museums, Temples/Cathedrals. Exploring local markets and communities and, if time allows, an International School.

You will have one group presentation, focusing on one cultural aspect (different for each group, make sure there are no double- or triple “bookings”), based on your experiences. Please consult “SPECIFIC ASSIGNMENT DESCRIPTION” for specific instructions.

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries.

Prior to porting for Comparative Experiential Projects, students should keep the following questions in mind as they engage their visit and for use in their Comparative Experiential Project Reflection Papers (two in total, each covering three or more port experiences) for the objective of working on inquiry, observation, experience, and construct/theoretical application:

1. What did you notice about verbal and nonverbal communication in the port city experience?
2. What every day human/cultural experiences appear similar or different to/from your own ways of knowing and/or being back home?
3. Did you experience any moments of cultural discomfort and/or cultural shock? Explain.
4. Did you experience any moments of feeling culturally competent in knowing or performing in ways that appeared effective in the context/situation? Explain.
5. What did the rhetoric of materiality (space and place) communicate to you about the culture you visited? Explain.
6. What is one piece of new intercultural communication knowledge you walked away with from engaging the cultural life, people, and/or city/cultural space? Explain.

You will write two independent reflexive papers, based on your experiences. Please consult “SPECIFIC ASSIGNMENT DESCRIPTION” for specific instructions.

SPECIFIC ASSIGNMENT DESCRIPTION

Your intercultural projects/findings during this term will take the form of two “Comparative Experiential Project: Cultural Comparisons” Papers, cultural “Case in Point” Group Paper, an oral (group) presentation “Field Class Assignment: Cultural Perspectives,” a “Critical Cultural Analysis” Paper, and two Exams (Intermediate and Final).

“Comparative Experiential Project: Cultural Comparisons” Papers (8-10 pages x 2):

During your port visits (aka your comparative experiential projects), you should have active and engaged interactions with cultures, different from yours. Prior to porting, keep the following questions in mind as they engage their visit and for use in their Comparative Experiential Project Reflection Papers (two in total, each covering three port experiences) for the objective of working on inquiry, observation, experience, and construct/theoretical application:

1. What did you notice about verbal and nonverbal communication in the port city experience?
2. What every day human/cultural experiences appear similar or different to/from your own ways of knowing and/or being back home?
3. Did you experience any moments of cultural discomfort and/or cultural shock? Explain.
4. Did you experience any moments of feeling culturally competent in knowing or performing in ways that appeared effective in the context/situation? Explain.
5. What did the rhetoric of materiality (space and place) communicate to you about the culture you visited? Explain.
6. What is one piece of new intercultural communication knowledge you walked away with from engaging the cultural life, people, and/or city/cultural space? Explain.

For EACH of your Papers, you will comparatively and reflectively analyze 3 port experiences, focusing on 3 (out of 6 suggested questions). Your paper should have a culturally-informed introduction (20 %), a comparative cross-cultural reflection/analysis, based on three questions (60%), finished with a brief analytical “so what” conclusion (20%). Total length of the paper: 8-10 pages (double-spaced, Times New Roman, Font Size 12, 1 inch margins).

Cultural “Case in Point” Group Paper (recommended: 5 students per paper, 7-10 pages):

This paper should provide a brief case study of a cultural clash/conflict, as well as the most probable explanation of its cause/s (with three less probable explanations), followed by a well-grounded cultural analysis. Make sure to use your own experiences during the travel. The paper should consist of three parts. Recommendation: 2 students for the first and the third parts; once student for the second (i.e., middle) part. You will be judged as a team, and the success of your paper will also depend on your team work! The paper should provide a brief “descriptive cultural context” and include the following parts:

1. Description of the cultural case in point.
2. Suggested explanation: multiple choice of four.
3. Discussion and analysis: should define and rationalize the answers, and explain the best choice. For the analysis part, make sure to integrate at least three sources to support your claims.

Prior to the submission of the group paper, we will have an in-class interactive workshop that will prepare you for the assignment. Total length of the paper: 7-10 pages (double-spaced, Times New Roman, Font Size 12, 1 inch margins, separate page for sources).

“Field Class Assignment: Cultural Perspectives” Group Presentation (20-25 minutes):

4-5 students per group, 3 groups presenting on one day, reflecting on different foci and/or perspectives of their Field Class Assignment. Cultural foci might include but are not limited to the following subjects: history and cultural memory; rhetoric of materiality – the

“palpable” culture; religious identity; linguistic identity; masculinity and femininity of the culture; diversity and difference within; special relations: self and others; power and privilege through cultural artifacts; intercultural dialogue; “you are what you eat” – interculturality through food, “kiss, bow, or shake hands” – specificities of nonverbal interculturality. As a group, make sure to “run” your subject of interest by your professor – to make sure the subject is intercultural in nature, and there are no overlaps with other groups.

This presentation will be a mixture of an interactive panel presentation and discussion facilitation. You should have a strong group profile and clearly explain your cultural focus and perspective – whatever you do, remember – you will be judged as a team, and success of your presentation will also depend on your team work! Your presentation should meet the criteria for a good public speech, i.e., have all the required parts (introduction, body, conclusion, transitions), and be well delivered.

Begin interestingly and memorably, while introducing the cultural phenomenon/artifact, keeping in mind the importance of two-way communication with your audience. If needed (will most probably be the case), provide the audience with the necessary overview of cultural specificities that crafted YOUR specific lens of interpretation. (*E.g. individualism vs. collectivism; communication styles, attitude to time, gender roles in the country, high or low context, difference in values etc.*). Involve the audience in a discussion, and back up your claims with good academic sources. Be ready to answer any kind of questions to all the points you elaborated on. Make sure the audience remains challenged and interested, and ultimately understands your phenomenon and your perspective.

On the day of the talk, hand in a complete **full sentence outline** of the presentation (one per group), including first and last names, key points, source citations; the outline is assessed as part of the overall presentation grade. And, no reading, please.

Critical Cultural Analysis (Individual Paper, 12-15 pages):

This project asks you to investigate one culture of your choosing (which might but does not have to be one of the cultures of SAS). During your experience on board, you should have an interaction with a person from a culture, different from yours (a cultural partner) for at least two interviews. Interacting with someone from the culture you select to study for your term project is required as one source for your bibliography. You will interview your cultural partner (an international student, faculty, or staff member) to find out about biography of this person, followed by a discussion of one cultural difference/cultural shock situation/diverse communication practice your cultural partner experienced in the United States. The final written project for this course asks you to analyze the cultural difference/shock, described by your partner, in the framework of a comparative analysis of the respective cultures (her/his culture of origin versus host culture where s/he experienced cultural shock/difference).

The final paper should properly introduce your partner and integrate the information about incidents/practices of cultural difference; provide your thesis or your research question; followed by a brief literature review (4-8 sources), and critically analyze the differences, providing cultural reasoning with a clear line of argumentation. The paper should explain why the cultural differences exist as they do in the other culture, based on the history, social

organizations, dimensions, components, or norms/rules/roles of the culture--make explicit the link between the case study and the theory, be clear what the impact/influence is of the “why” on the communication behavior/discourse, i.e., don’t assume the reader will figure out the link. Revisit your thesis or provide the theoretical answer to your research question. Do not simply summarize your findings. Transcend your data and answer the research question theoretically. Have your sources cited and a References or Works Cited section (APA, MLA, or Chicago).

Exams:

You will have two exams (intermediate and final) – approximately 16-20 questions (multiple choice, true of false, match columns with numbers, and – write a short definition/provide an example/list of advantages or disadvantages of a cultural phenomenon).

METHODS OF EVALUATION

Your grade is based on:

“Comparative Experiential Project - Cultural Comparisons” Paper 1 (3 ports)	10%
“Comparative Experiential Project - Cultural Comparisons” Paper 2 (3 ports)	10%
Intermediate (Midterm) Exam	15%
“Case in Point” Group Paper	10%
“Field Class Assignment: Cultural Perspectives” Group Presentation	20%
“Critical Cultural Analysis” Paper	15%
<u>Final Exam</u>	<u>20%</u>
Total	100%

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable

efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.
- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student

Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Myron W. Lustig and Jolene Koester
TITLE: Intercultural Competence: Interpersonal Communication across Cultures
PUBLISHER: Pearson
ISBN #: 978-0205211241
DATE/EDITION: 2012/7th Edition

AUTHOR: Nicholas D. Kristoff and Sheryl WuDunn
TITLE: Half the Sky: Turning Oppression into Opportunity for Women Worldwide
PUBLISHER: Vintage Books.
ISBN #: 978-0307387097
DATE/EDITION: 2009

AUTHOR: Judith N. Martin and Thomas K. Nakayama
TITLE: Intercultural Communication in Contexts
PUBLISHER: McGraw-Hill
ISBN #: 978-0-07-803677-4
DATE/EDITION: 2013/Sixth Edition

AUTHOR: Larry A. Samovar, Richard E. Porter, and Edwin R. McDaniel
TITLE: Intercultural Communication: A Reader
PUBLISHER: Wadsworth Cengage Learning ISBN #: 978-0-495-89831-3
DATE/EDITION: 2012/ 13th Edition

FILMS:

Title of Film: Half the Sky
Distributor: DocuramaFilms

Title of Film: The Corporation
Distributor: Zeitgeist Films

Title of Film: Philadelphia
Distributor: TriStarPictures

Title of Film: Red Corner
Distributor: Metro-Goldwyn-Mayer

ELECTRONIC COURSE MATERIALS

AUTHOR: Kenneth Cushner and Richard W British
ARTICLE/CHAPTER TITLE: Chapter 7: The Workplace
JOURNAL/BOOK TITLE: Intercultural Interactions: A Practical Guide. SAGE publications /2nd Edition.
VOLUME: 9
DATE: 1996
PAGES: pp. 152-189

AUTHOR: Terri Morrison and Wayne A. Conaway
ARTICLE/CHAPTER TITLE: Japan
JOURNAL/BOOK TITLE: Kiss, Bow, or Shake Hands. Adams Media/2nd edition.
DATE: 2006
PAGES: pp. 276-287

AUTHOR: Candace West and Don Zimmerman
ARTICLE/CHAPTER TITLE: "Doing Gender"
JOURNAL/BOOK TITLE: Gender and Society.
VOLUME: 1.2
DATE: 1987
PAGES: pp. 125-151

AUTHOR: Jenny Nordberg
ARTICLE/CHAPTER TITLE: "Facing Social Pressures, Families Disguise Girls as Boys in Afghanistan"
JOURNAL/BOOK TITLE: The New York Times
DATE: 2010, September 20
PAGES: pp. 1-13

AUTHOR: Ellen Barry
ARTICLE/CHAPTER TITLE: "Divorce, India Style: It's All Up to the Judge"
JOURNAL/BOOK TITLE: The New York Times
DATE: 2016, November 17
PAGES: pp. 1-3

AUTHOR: Dickinson, Brian Ott, Eric Aoki
ARTICLE/CHAPTER TITLE: "Memory and myth at the Buffalo Bill Museum"
JOURNAL/BOOK TITLE: Western Journal of Communication
VOLUME: 69(2)
DATE: 2005
PAGES: pp. 85-108

AUTHOR: Joan F. McAlister
ARTICLE/CHAPTER TITLE: "Collecting the Gaze: Memory, Agency, and Kinship in the Women's Jail Museum, Johannesburg"
JOURNAL/BOOK TITLE: Women's Studies in Communication
VOLUME: 36(1)
DATE: 2013
PAGES: pp. 1-27

AUTHOR: Alina Simone
ARTICLE/CHAPTER TITLE: "The 'How Are You?' Culture Clash"
JOURNAL/BOOK TITLE: The New York Times
DATE: 2014, November 17
PAGES: pp. 1-3

AUTHOR: Spiegel Staff
ARTICLE/CHAPTER TITLE: "Malala Fires Up a New Generation"
JOURNAL/BOOK TITLE: Spiegel International Online.
DATE: 2013, December 7
PAGES: pp. 1-9

AUTHOR: Emily Perl Kingsley
ARTICLE/CHAPTER TITLE: Poem "Welcome to Holland,"
JOURNAL/BOOK TITLE: N/A, online resource, reprinted online with permission of author
DATE: 1987
PAGES: pp. 1

ADDITIONAL RESOURCES

A selection of itinerary-relevant short articles/media coverage (from *The Economist*, *Guardian Weekly*, *Spiegel International*, and *New York Times*) might be added (in a PDF form) to the readings (will be provided by the instructor).