

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage: Spring 2023
Discipline: Communication Studies
Course Number and Title: SPCM 436 Conflict Management and Communication
Division: Upper
Faculty Name: Julia Khrebtan-Hörhager
Semester Credit Hours: 3

Prerequisites: None

COURSE DESCRIPTION

SPCM 436 Conflict Management and Communication examines theoretical and practical issues concerning conflict management, communication, and power in various social environments as well as different ways to constructively approach conflict, negotiate, and mediate.

LEARNING OBJECTIVES

The course has six major objectives/goals/intended learning outcomes:

1. To develop knowledge about the nature and mechanisms of differences that produce conflict
2. To acquaint students with various attitudes, habits, perspectives, and beliefs related to conflict
3. To familiarize students with the concepts, principles, and theories of conflict management and resolution
4. To examine various types of conflicts, ranging from personal, relational, and family, to organizational, intercultural, and global
5. To explore the growing field of conflict management and resolution and different ways to constructively approach conflict, negotiate, and mediate
6. To transform students into empathetic citizens with a global mindset and a communicative skillset of conflict resolution in culture-specific interactions as well as in the context of globalization and ongoing migration.

REQUIRED TEXTBOOKS

AUTHOR: Stephen Littlejohn and Kathy Domenici
TITLE: Communication, Conflict, and the Management of Difference
PUBLISHER: Waveland Press
ISBN #: 978-1577665038
DATE/EDITION: 2007

TOPICAL OUTLINE OF COURSE

Embarkation Day – January 5

1: Introduction. Syllabus. Why study conflict management? What is conflict? Is conflict really a problem? Brainstorming about types of differences and types of conflicts. The management of difference. Urgent conflicts today (a brief brainstorming session).

2: CCMD Chapter 1: Conflict: When differences challenge us. In-class discussion: types of conflict, approaches to conflict. In-class screening: extract from **“One Day in Europe: Chapter 1” English Businessperson in Russia.** Discussion: detecting various conflicts and their intersections: personal, cultural conflict.

3: CCMD Chapter 2: The world of difference. Discussion: a way of thinking about communication. Perspectives, the social construction of differences. The communication ecosystem. In-class screening and discussion of **“The Wolf of Wall Street”** (the yacht scene). Discussion: Communication eco-systems, conflict of positionalities and interests.

4: CCMD Chapter 2: The world of difference (continued). Discussion: Managing conflict. Personal, relational, and community conflicts. In-class screenings: (additional to discussion, **if time allows only**) extract/s from **“No Logo”**. Discussion: conglomerations, consumerism, and ethical contracts. Anti-corporate resistance and relation to trust. Conflict of the core American values: individualism and freedom vs. consumerism, globalization, and mass production.

5: CCMD Chapter 3: Taking a systems view. Discussion: a little system theory, how systems theory changes what we see, “loaded” areas in the field of conflict management and resolution. Reading: **Vietnam** from “Kiss, Bow, or Shake Hands” by Morrison and Conaway. Discussion: Patterns of communication. Metaphors: the worlds we build (and the wars we fight) with words. Reading: **“Two Shores/Deux rives”** by Voung-Riddick. Discussion: understanding the power of a metaphor, framing and finding voice to communicate conflict/ing issues.

6: CCMD Chapter 3: Taking a systems view (continued). Reading: **“Listening to the Heartbeat of New York”** by Robertson; if time allows: in-class screening: Maz Jobrani, & **“The Axis of Evil.”** Discussion: racial and ethnic legacy of 9/11, conflict across cultures.

7: CCMD Chapter 4: A closer look at the conflict system. Reading: **“Statue or Statement? Racial Tensions in a 9/11 Memorial”** by Nance & Foeman. Discussion: various conflict styles, message strategies, emotions. Making connections across time, intervening in a conflict. Rhetoric of materiality, representation, and conflict.

8: CCMD Chapter 4: A closer look at the conflict system (continued). The social environment. Institutional power. Culture and cultural differences. Cultural clashes. Discussion: Clash of ideologies and cultural values. Legacy of cultural memory. **“Exploring Conflict during Comparative Experiential Projects” Paper 1 (3 ports) Due.**

9: CCMD Chapter 5: Communication and the challenge of conflict management.

10: CCMD Chapter 5: Communication and the challenge of conflict management (continued). Discussion: Facework and the management of difference. Hegemony. Cultural hegemony. Voice, identity and reflexivity, resisting hegemony.

11: CCMD Chapter 6: Moving toward value in relational conflicts. Discussion: relational patterns of interaction. The emotional side of relational conflict. Hard feelings. In-class screenings: extract/s from **“New York, I Love You: Chapter Strangers.”** Discussion: alienation, marriages, aging, and romance. Shock rhetoric as a tool of change.

12: CCMD Chapter 6: Moving toward value in relational conflicts (continued). Discussion: how to manage relational conflicts. Reflexivity, forgiveness, relationships, marriages, social expectation, and flexibility in marriages. Relationships cross-culturally.

13: CCMD Chapter 7: Moving toward value in family conflicts. Discussion: family types and systems. Parenting and conflict. In-class screenings: extracts from **“New York, I Love You: Chapter Manny.”** Reading: **“Indian Mothers-in-Law: Curse of the Mummyji”** from the Economist. Discussion: Family role challenges in a global context.

14: CCMD Chapter 7: Moving toward value in family conflicts (continued). Discussion: divorce, family violence, managing family conflicts effectively. In-class screenings: extract from **“Paris, je t’aime: Chapter Place des Victoires.”** Discussion: dealing with a loss, refusal of the second child and/or a partner, living in a fantasy world as a coping mechanism.

15: Intermediate (Midterm) Exam Due

16: CCMD Chapter 8: Moving toward value in organizational and community conflict. Discussion: synergy, the value of conflict, a system of stakeholders, interpersonal responses to conflict. Readings: **“The Culture Cycle: How to Shape the Unseen Force that Transforms Performance”** by Heskett and **“Bad to Great: The Path to Scaling Up Excellence”** by Rao & Sutton. Discussion: The role of organizational culture in the organizational environment. Cultural impact on organizational performance, destructive behavior as premises for organizational conflict.

17: CCMD Chapter 8: Moving toward value in organizational and community conflict (continued). Discussion: institutional responses to conflict, resolving organizational conflicts. Community conflict and the management of public issues. In-class screenings: extract from **“In Good Company.”** Discussion: modern vs. postmodern organizational cultures, leadership and integrity in the globalized world, groupthink, and corporal values: synergy vs. integrity.

18: Reflective session. Reading: **“What is the basis of American culture?”** by Aldrige. Discussion: American culture, values, ideology, interpersonal relations, political and religious beliefs. Critical cultural reflexivity, evaluation of Selves with relation to the encountered Others.

19: CCMD Chapter 9: Moving toward value in global conflicts. In class-discussion: the personal in the global. Intergroup relations from a global perspective. The bases of global conflict. Ideology. **“Exploring Conflict during Comparative Experiential Projects” Paper 2 (3 ports) Due.**

20: CCMD Chapter 9: Moving toward value in global conflicts (continued). Reading: **“The Problem of Speaking for Others”** by Alcoff. Discussion: Transforming relationships, achieving non-discriminatory dialogue. **“Conflict Resolution Research” Paper Due.**

21: Discussion: from static culture to culture-as-process. Culture and complexity. Conflict in a global context. From resolution to engagement. Reading: **“Women & Islam”** by Al-Multawah and **“French Philosopher Finkelkraut: 'There Is a Clash of Civilizations'”** by von Rohr and Leick. In-class screenings: extract from **“Paris, je t’aime: Chapter Quais de Seine”**
Discussion: religious and ethnic differences, relational/value conflict, perspectives on beauty, complexities of identity.

22: Final Exam Due

23: “Field Class Assignment: Communicating Conflict” Group Presentation Due, Groups 1, 2, 3.

24: “Field Class Assignment: Communicating Conflict” Group Presentation Due, Groups 4, 5, 6.

25—FINAL CLASS: Discussion: The Potential for Conflict Management and Global Communication. Where do we go from here? Intellectual summary, lessons learned.

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.

Politics of Memory and Conflict Resolution

Outcomes: Understand the complexity of international conflict through the rhetoric of materiality in a three-step process: a) theory/history from the exhibits of the museum; b) human/peer interaction/dialogue with an artist (either a photographer or a filmmaker,

important is THEIR cultural and ideological perspective on things); c) the hands-on experience/unique sensation of being in the actual former trenches, to “touch” the traces of colonialism/ideological conflict.

Types of Activities: visiting Memorials and Museums, Places of Public Memory, followed, ideally, by a meeting with a local artist (either a filmmaker, or a photographer, or a sculptor), whose work was/is dedicated to the subject of cultural bridging an ideological conflict.

Field Class Outcomes and Assessment: You will have one group presentation, focusing on one conflict 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 Projects

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? What misunderstandings and conflicts can result from that difference?
2. What every-day human/cultural experiences appear similar or different to/from your own ways of knowing and/or being back home? Where is potentiality of a cross-cultural conflict?
3. What in the history/geography/natural resources/political or economic system/cultural specificities of the place you visited made it especially resistant/or attractive/or neutral to global conflict, either historically, or now, or both? Explain.
4. Did you experience any moments of feeling intellectually competent in either fully understanding or (even) resolving a conflict in the context/situation? Explain.
5. What did the rhetoric of materiality (space and place) communicate to you about the cultural clashes and culture-specific conflicts? What kind of representation of conflicting (now or in the past) parties did you experience? Explain.
6. What is one piece of new conflict resolution knowledge you walked away with from engaging the cultural life, people, and/or city/cultural space? Explain.

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

SPECIFIC ASSIGNMENT DESCRIPTION

Your conflict management and communication projects/findings during this term will take the form of two “Exploring Conflict during Comparative Experiential Projects” Papers, an oral (group) presentation “Field Class Assignment: Communicating Conflict”, a “Conflict Resolution Research Paper”, and two Exams (Intermediate and Final).

“Exploring Conflict during Comparative Experiential Projects” (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, and try and explore presence and potentiality (both historical and contemporary) of conflict. Prior to porting, keep the following questions in mind 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? What misunderstandings and conflicts can result from that difference?
2. What every-day human/cultural experiences appear similar or different to/from your own ways of knowing and/or being back home? Where is potentiality of a cross-cultural conflict?
3. What in the history/geography/natural resources/political or economic system/cultural specificities of the place you visited made it especially resistant/or attractive/or neutral to global conflict, either historically, or now, or both? Explain.
4. Did you experience any moments of feeling intellectually competent in either fully understanding or (even) resolving a conflict in the context/situation? Explain.
5. What did the rhetoric of materiality (space and place) communicate to you about the cultural clashes and culture-specific conflicts? What kind of representation of conflicting (now or in the past) parties did you experience? Explain.
6. What is one piece of new conflict resolution 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 conflict-theory-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 each Paper: 8-10 pages (double-spaced, Times New Roman, Font Size 12, 1 inch margins).

“Field Class Assignment: Communicating Conflict” Group Presentation (20-25 minutes):

4-5 students per group, 3 groups presenting on one day, reflecting on different conflict-related foci and/or perspectives of their Field Class Assignment. Cultural foci might include but are not limited to the following subjects: setting: racial/ethnic conflict, global conflict, ideological conflict, gender conflict, relational and/or family conflict, role of history and cultural memory in mediating and solving a particular conflict; conflict, borders, and territoriality; conflict and power: (post-) colonization or globalization; conflict and rhetoric of materiality – the “palpable” memory of conflict and the message it sends; and cross-cultural conflict. As a group, make sure to “run” your subject of interest by your professor – to make sure the subject is conflict-related 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 conflict 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 conflict phenomenon/artifact, keeping in mind the importance of two-way communication with your audience. If needed, provide your audience with the necessary overview of cultural specificities that crafted YOUR specific lens of interpretation. 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.

“Conflict Resolution Research Paper” (Individual Paper, 12-15 pages):

This project asks you to investigate one conflict of your choosing, in one (or more) cultures of SAS. You are responsible for writing up an academic style, 12 to 15 page long paper that incorporates between 5 and 8 sources. The primary goal of this paper is to focus on one (or more, if you choose to (in their intersectionality) conflict management concept(s), issue(s), and mechanism(s) for a particular setting (e.g., organizational, racial, political, global, gender, religious, relational, etc) on an example of an existing issue in the area of your interest, and use experiential learning as well as research to illuminate the depth and complexity of the concept/issue and argue your case of either explaining it (historical cases) or even solving it (contemporary cases).

The final paper should properly introduce your case study of a conflict, explain its salience, provide your thesis or your research question, properly integrate the necessary background information about it (might be historical, institutional, cultural, ideological data – advisable is a brief literature review – and critically analyze your case study, using theory and method of conflict management and communication, with a clear line of argumentation. The paper should explain why the conflict exist/ed as it does/did in a particular culture or between cultures, based on the history, social organizations, dimensions, components, or norms/rules/roles of the culture/s, 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 conflict-related phenomenon).

METHODS OF EVALUATION

Your grade is based on:

“Exploring Conflict during Comparative Experiential Projects” Paper 1 (3 ports)	10%
“Exploring Conflict during Comparative Experiential Projects” Paper 2 (3 ports)	10%
Intermediate (Midterm) Exam	20%
“Field Class Assignment: Communicating Conflict” Group Presentation	20%
“Conflict Resolution Research Paper”	20%
<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%:
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: Stephen Littlejohn and Kathy Domenici
TITLE: Communication, Conflict, and the Management of Difference
PUBLISHER: Waveland Press
ISBN #: 978-1577665038
DATE/EDITION: 2007

FILMS:

Title of Film: One Day in Europe
Distributor: Moneypenny Filmproduktion

Title of Film: The Wolf of Wall Street
Distributor: Paramount Pictures

Title of Film: No Logo
Distributor: MEF (Media Education Foundation)

Title of Film: Axis of Evil
Distributor: Levity Entertainment Group

Title of Film: In Good Company
Distributor: Universal Studios

Title of Film: New York, I Love You
Distributor: Vivendi Entertainment

Title of Film: Paris, je t'aime
Distributor: Alchemy / Millennium

ELECTRONIC COURSE MATERIALS

AUTHOR: Joanne Robertson
ARTICLE/CHAPTER TITLE: "Listening to the heartbeat of New York: Writings on the wall."
JOURNAL/BOOK TITLE: Qualitative inquiry
VOLUME: 9.1
DATE: 2003
PAGES: pp. 129-152.
AUTHOR: Anita Foeman and Teresa Nance

ARTICLE/CHAPTER TITLE: "Statue or Statement? Racial Tensions in a 9/11 Memorial."
JOURNAL/BOOK TITLE: Our Vices: Essays in Culture, Ethnicity, and Communication
VOLUME: N/A
DATE: 2012
PAGES: pp. 313-316.

AUTHOR: Thuong Vuong-Riddick
ARTICLE/CHAPTER TITLE: "My Beloved is Dead in Vietnam."
JOURNAL/BOOK TITLE: Two Shores/Deux rives
VOLUME: N/A
DATE: 1995
PAGES: pp. 1-30.

AUTHOR: Linda Alcoff
ARTICLE/CHAPTER TITLE: "The Problem of Speaking for Others."
JOURNAL/BOOK TITLE: Cultural critique
VOLUME 20
DATE: 1991
PAGES: pp. 5-32.

AUTHOR: The Economist Staff
ARTICLE/CHAPTER TITLE: "Indian Mothers-in-Law: Curse of the Mummyji."
JOURNAL/BOOK TITLE: The Economist
VOLUME: N/A
DATE: 2013, December 21
PAGES: pp. 1-8.

AUTHOR: James L. Heskett
ARTICLE/CHAPTER TITLE: "The Culture Cycle: How to Shape the Unseen Force that Transforms Performance."
JOURNAL/BOOK TITLE: Harvard Business Review
VOLUME: N/A
DATE: 2012, May 21
PAGES: pp. 1-6.

AUTHOR: M. Gene Aldrige
ARTICLE/CHAPTER TITLE: "What is the basis of American culture?"
JOURNAL/BOOK TITLE: Intercultural communication: A global reader
VOLUME: N/A
DATE: 2004
PAGES: pp. 84-98.

AUTHOR: Huggy Rao and Robert I. Sutton
ARTICLE/CHAPTER TITLE: "Bad to Great: The Path to Scaling Up Excellence."
JOURNAL/BOOK TITLE: McKinsey Quarterly
DATE: 2014, February
PAGES: pp. 1-5.

AUTHOR: Mathieu von Rohr and Romain Leick
ARTICLE/CHAPTER TITLE: " French Philosopher Finkelkraut: 'There Is a Clash of Civilizations'"
JOURNAL/BOOK TITLE: Spiegel International Online
VOLUME: N/A
DATE: 2013, June 12
PAGES: pp. 1-5.

AUTHOR: Terri Morrison and Wayne A. Conaway
ARTICLE/CHAPTER TITLE: Vietnam
JOURNAL/BOOK TITLE: Kiss, Bow, or Shake Hands. Adams Media/2nd edition.
VOLUME: N/A
DATE: 2006
PAGES: pp. 571-579.

AUTHOR: Hoda Al-Multawah
ARTICLE/CHAPTER TITLE: "Women & Islam"
JOURNAL/BOOK TITLE: Our Vices: Essays in Culture, Ethnicity, and Communication
VOLUME: N/A
DATE: 2012
PAGES: pp. 41-46.

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).