

An Intercultural  
Communication  
Curriculum with a  
Service Learning  
Component

Finding Unity & Community in Diversity

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Selected Textbook:

*Intercultural Communication in Contexts, 5<sup>th</sup> Edition*

By Judith N. Martin & Thomas K. Nakayama

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## Introduction

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As a new global community emerges and the domestic population of the United States grows more diverse, the study of intercultural communication is more important than ever. It is imperative for students to expand their cultural awareness and to learn to effectively communicate with the wide variety of cultures and co-cultures that they may encounter when interacting with their global neighbors as well as their neighbors next door.

### Course Description

*Finding Unity and Community in Diversity* serves as an introductory course of the field of intercultural communication. This course explores the union of culture, communication, context and power and the benefits and barriers therein. Emphasis is given on the analysis of intercultural communication concepts and theories; cultural awareness and the development of identity; and application of intercultural communication theory to everyday intercultural encounters through service learning. This course will address the following topics: culture, power, and communication; historical influences that affect intercultural communication; the relationship of language (both verbal and nonverbal) and culture; popular culture; and the influences of privilege, gender, race, ethnicity, and socioeconomic class on identity, intercultural encounters and the communication process.

#### *Course Objectives:*

- Understand intercultural communication concepts, theories, and practices.
- Develop and understand social and cultural identity self-awareness and its influence on the intercultural communication process.
- Explore and understand the complexities of culture, context, and power, and their influence on, and relationship with, communication.
- Develop awareness of and insights into identity development and the cultural dimensions of race, ethnicity and gender and its influence on the intercultural communication process.
- Develop an expanded worldview that is appreciative of, and responsive to, the broad diversity of cultures encountered both domestically and globally.
- Develop intercultural communication competencies for domestic and global communities.
- Engage in meaningful service and reflective analysis of intercultural communication interactions through service learning.

### Course Textbook, Selected Reading, & Multimedia Materials

- Allen, B. J. (2004). Power matters. In B.J. Allen, *Difference matters: Communicating social identity*. (pp. 23-28). Long Grove, IL: Waveland Press, Inc.
- Buescher, D., & Ono, K. (Summer 1996). Civilized colonialism: Pocahontas as neocolonial rhetoric. *Women's Studies in Communication* 19.2
- Caro, N. (Producer & Director), (2002). *The Whale Rider* [Motion Picture]. New Zealand: South Pacific Pictures/ApolloMedia GmbH & Co. 5 Film production KC.
- Colson, C. (Producer), & Boyle, D. (Director). (2008). *Slumdog Millionaire* [Motion Picture]. United States. Fox Searchlight.
- Ecenbarger, W. (2008, April 17). Innocent gestures can translate poorly, traveler warns of cultural minefield awaits the untutored globe-trotter. *Los Angeles Times*. Retrieved on March 3, 2010 from <http://travel.latimes.com/articles/la-tr-insider20apr20>
- Gilman, N. (2005). What Katrina teaches about the meaning of racism. *Social Science Research Council*. Available from <http://understandingkatrina.ssrc.org/Gilman/>
- Lee, S. (Executive Producer & Director). (2005). *When the levees broke: a requiem in four acts* [Television series]. United States: HBO
- Loewen, J. W. (2007). *Lies my teacher told me: everything your American history textbook got wrong*. New York: Touchstone.
- Maio, K. (1998, December). Disney's Dolls. *The New Internationalist*, 308. Retrieved on March 2010 from <http://www.newint.org/issue308/dolls.html>
- Martin, J. N. & Nakayama, T. K. (2010). *Intercultural Communication in Contexts, 5 ed.*, Boston: McGraw Hill Higher Education.
- McIntosh, P. (1988). *White privilege: unpacking the invisible knapsack*. Excerpt from Working paper 189: white privilege and male privilege: a personal account of coming to see correspondences through work in women's studies.
- Morris, R. (2000). Living In/Between. In A. Gonzalez, M. Houston, and V. Chen (Eds.), *Our voices: essays in culture, ethnicity, and communication* (pp. 187-194). Los Angeles, CA: Roxbury Publishing Co.
- Payne, R. K., DeVol, P. E., Dreussi-Smith, T. (2001). *Bridges out of poverty: Strategies for professionals and communities*. United States: aha! Process, Inc.
- Peterson, B. (2004). *Cultural intelligence: a guide to working with people from other cultures*, Boston, MA: Intercultural Press.
- Reimer, A., Danbury, B., Yari, B., Schulman, C., Maksimovich (Producers), Haggis, P. (Director). *Crash* [Motion Picture]. United States: Lions Gate Films.
- Singer, A. (1998, December). D-Day Cartoon. *The New Internationalist*, 308. Retrieved on March 2010 from <http://www.newint.org/issue308/dday.html>

## Course Selected Resource Websites

### Week 1:

Born in Slavery, Slave Narratives from the Federal Writers' Project, 1936-1938

[memory.loc.gov/ammem/snhtml/snhome.html](http://memory.loc.gov/ammem/snhtml/snhome.html)

United States Holocaust Memorial Museum Oral History Collection

[www.ushmm.org/research/collections/oralhistory/](http://www.ushmm.org/research/collections/oralhistory/)

Alive in Truth: Oral histories of survivors of Hurricane Katrina

[www.aliveintruth.org](http://www.aliveintruth.org)

### Week 2:

The Storm: A PBS Frontline Documentary of Hurricane Katrina

[www.pbs.org/wgbh/pages/frontline/storm](http://www.pbs.org/wgbh/pages/frontline/storm)

### Week 4:

Federal Resources for Educational Excellence

[www.free.ed.gov/subjects.cfm?subject\\_id=171&toplvl=178&res\\_feature\\_request=0section](http://www.free.ed.gov/subjects.cfm?subject_id=171&toplvl=178&res_feature_request=0section)

Smithsonian Institute: Campfire Stories with George Catlin: An Encounter of Two Cultures

<http://americanart.si.edu/exhibitions/online/catlinclassroom/>

### Week 5:

Race: The Power of Illusion: A PBS Frontline documentary of the history of race.

[www.pbs.org/race](http://www.pbs.org/race)

### Week 6:

No suggestions

### Week 7:

Google Translation Feature

<http://translate.google.com/#vi|en>

Exploring Nonverbal Communication by Dane Archer, Professor at University of California at Santa Cruz

<http://nonverbal.ucsc.edu/>

### Week 8:

The Center for Immigration Studies

[www.cis.org](http://www.cis.org)

My Immigration Story: Personal stories of American immigrants

[www.myimmigrationstory.com](http://www.myimmigrationstory.com)

### Week 9:

The Top 9 Most Racist Disney Characters by Ben Joseph

[www.cracked.com/article\\_15677\\_the-9-most-racist-disney-characters.html](http://www.cracked.com/article_15677_the-9-most-racist-disney-characters.html)

### Weeks 10, 11, 12:

No suggestions

## Educational Theory of Experience

Intercultural communication is a discipline, which aids in reducing conflict through the promotion of a world that recognizes and values diversity in culture and fosters appreciation of differences as well as similarities. *Finding Unity and Community in Diversity* explores and examines intercultural communication through the incorporation of service learning as a component of intercultural communication education in order to create a better society for all.

The design and development of this curriculum is guided by the pioneering work of John Dewey and the educational philosophy of pragmatism. In his 1938 book, *Experience and Education*, Dewey introduced a “theory of experience” asserting that “amid all uncertainties there is one permanent frame of reference: namely, the organic connection between education and personal experience” (Dewey, 1938, p. 25).

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*“Only a life lived for others is a life worthwhile.”*

*Albert Einstein*

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Pragmatic philosophy seeks to empower students through personal experience by encouraging students to reflect upon their experiences, evaluate their experiences, and ultimately seek solutions through problem-solving skills and the application of the knowledge they received in the classroom. Therefore heavy emphasis will be placed on critical classroom discussion based on personal perceptions and experiences.

Dewey’s influence in this curriculum expands beyond the theory of experience as he also believed that educational institutions (and educators) have a moral responsibility to promote social order and progress in the communities in which they serve. Dewey contended that education served a broader social purpose and “is the fundamental method of social progress and reform” (Dewey, 1897, p. 234). The work and spirit of Dewey inspired a modern day emerging trend in education—service learning.

*Finding Unity and Community in Diversity* seeks to expand the experiential learning model to include *meaningful* service to the community by incorporating a service learning component. “Service learning commonly involves two concepts that distinguish it from student volunteering or community service:

- 1) students engage in active reflection on their community experience, and
- 2) community learning is linked to academic learning” (Kendall, 1999 p. 191; Olney and Grande as cited in Kendall, 1999, p. 191).

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*“Tell me and I’ll listen.  
Show me and I’ll understand.  
Involve me and I’ll learn.”*

Students will benefit with the expansion of the experiential learning model to include a service learning component. First, they will have the opportunity to connect theory to practice. Second,

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*Native American - Lakota  
Tribe Wisdom*

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they will be empowered to take an active role in the learning process. Third, they will gain firsthand experiences on which to build awareness and to share a framework of reference, and fourth, they will be encouraged to act as servants and volunteers in their communities. After successful completion of this course, students will not only learn to better navigate and communicate in the world in which they live, but they will learn how they can build a better world for all.

### Curriculum Guide

*Finding Unity and Community in Diversity* provides a 12 week long set of lessons designed to expand intercultural communication learning opportunities beyond the classroom and into the very communities in which students' live. The curriculum is guided by Judith Martin and Thomas Nakayama's text, *Intercultural Communication in Contexts, 5<sup>th</sup> edition*, with lessons based on chapters (and subsequent chapter objectives) of the text. A service-learning component has been incorporated into the curriculum and is aligned with the introduction of theories and concepts throughout the course offering students the opportunity to build upon that which is learned in the classroom through personal experience and practice.

The framework of *Finding Unity and Community in Diversity* mirrors that of Martin and Nakayama's text and is divided into three units.

- Unit I: Foundations of Intercultural Communication
- Unit II: Intercultural Communication Processes
- Unit III: Intercultural Communication Applications

Each unit is comprised of discussion points, activities, and strategies developed to support the study and mastery of the objectives of each chapter. The lessons are designed to be presented sequentially, with one lesson plan provided for each week of the curriculum. Each plan includes:

- Lesson Objectives
- Instructional Multimedia Resources
- Class Preparation and Materials Guide
- Discussion, Activities & Strategies
- Lesson Summary
- Student Assignment
- Instructor Follow-Up Checklist

### Lesson Components

*Quick Quiz:* Each lesson will begin with a quiz over the reading material and/or multi-media assignments. Each quiz will consist of five to ten *multiple choice, fill in the blank, matching, or essay* questions based on the assigned reading, assigned media presentations, etc. An extra credit opportunity may be offered with select quizzes.

*Discussion, Activity & Strategy:* Discussion points as well as one activity have been developed for each week of the course. Discussion of newly introduced concepts and topics allow student to think critically about key intercultural communication concepts. Activities provide hands-on learning experiences.

*Summary & Journal Reflection:* The summary will offer instructors the opportunity to bring the discussion and activities to a close by reinforcing key concepts and/or issues, encouraging students to think critically of what they have learned, and redirecting students to the next lesson. Students will be asked to reflect upon the concepts and issues discussed in the lesson and evaluate how they can apply what they have learned in their everyday life and the continued study of intercultural communication in a personal course journal. A one page (minimum) is required for each week of study and will be evaluated on the student's understanding or continued exploration of the concepts and issues discussed in the lesson.

### **Adapting This Curriculum to an Alternative or Substitute Textbook**

*Intercultural Communication in Contexts*, by Judith Martin and Thomas Nakayama, was selected as the companion text for the curriculum, as well as a variety of supplemental readings and multi-media resources. Though the lesson objectives mirror those of Martin and Nakayama's text, communication educators may adapt the curriculum to their selected text by:

- selecting activities and strategies that support concepts and theories of their text;
- matching selected readings and multi-media resources to support concepts and theories of their text;
- integrating the service learning component into their syllabus;
- incorporating a reflective journal requirement into their syllabus; and/or
- emphasizing awareness, exploration, and communication competency development in order to navigate domestic intercultural encounters (i.e. race, socio-economic class, and immigration) more effectively.

Communication educators may also find educational value in weaving a connection between intercultural communication concepts and theories with the natural disaster, Hurricane Katrina, and the subsequent social and political adversities. This modern day tragedy offers many intercultural communication learning points including: a richly diverse area with multiple subcultures; significant disparity between socio-economic classes and races; different reactions to pending and ensuing danger influenced by poverty; dissimilar expectations of government roles—some laced with a history of racism and oppression; and multiple vantage points from popular media and news outlets. Because the story dominated the media for weeks, many students will be able to connect intercultural communication theories and concepts to their personal reactions and experiences.

**Note:** Sample assessments and the service learning oral history assignments are based on the lesson objectives and newly introduced intercultural communication theories, concepts, and

practices of the Martin and Nakayama text. They will need to be revised to align with the alternative or substitute textbook.

### **An Overview of the Service Learning Project**

Students will work to build intercultural communication competency through strategic intercultural encounters and the development of self-awareness of their own culture. The project focuses on the collection of oral histories that explore personal testimonies of familial narratives, cultural narratives, cultural histories/traditions, and personal experiences in which culture played a predominant role. Students will be required to seek out and collect the oral histories from people within their own community who are of a different culture or who have experienced a culture different than their own.

Once collected, the oral histories will be reviewed; students will then reflect upon and analyze the histories for intercultural communication concepts. The final phase of the project will require a strategic storytelling component in which the student selects one oral history and builds an intercultural awareness message in the form of a story, article, or presentation. The final project will then be delivered/presented to the community at large, helping to build cultural awareness and appreciation for diversity within the community.

**Interview Procedure:** Students will seek out and invite their interviewee to share their stories, explaining the assignment and the need to collect and oral history for the course. The interview must be recorded, either as an audio recording or a video recording, and should be conducted in a casual environment (a coffee shop, a park bench, a kitchen table, etc.).

Each interview will be guided by the learned concepts of intercultural communication and/or objectives provided with each chapter of Martin and Nakayama's text. Students should begin the interview with questions based on newly introduced topics or concepts from the text, but are encouraged to allow the interview to flow more organically if the topic supports shared intercultural experiences.

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*“We will never understand racism, class, social justice, international development, or the person sitting next to us without quietly listening to the stories of those who experience the world in different ways”*

*Bennett & Salonen*

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**Oral History No. 1 (week 2):** Students can choose to collect an oral history from the oldest member of their family with whom they can contact or a survivor of political oppression, natural disaster or war in which race/cultural oppression played a predominant role.

**Oral History No. 2 (week 4):** Students can choose to collect an oral history from a mature American who had lived through and experienced segregation and/or the Civil Rights era; or a distinct American sub-culture group for example a Native American; or a Japanese American.

**Oral History No. 3 (week 6):** Students can choose to collect an oral history from a person of a different social class (high, middle, working class, or poverty); or a member or veteran of the armed services about intercultural experiences overseas.

**Oral History No. 4 (week 8):** Students can choose to collect and oral history from an immigrant; a migrant worker; a political refugee; a faith-based mission volunteer; or a current/former member of the Peace Corps.

**Review and Reflection Procedure:** Upon completion of the interview, students must review and reflect upon the interview (taking notes in their student journal), citing apparent intercultural concepts. Students must then select an intercultural concept that they have learned through the course and expound on it. The interview recording and a 2 – 3 page reflection essay (APA Format) are due for assignment completion.

**Sharing What They Have Learned:** Week 9 of the semester, each student will select one of his/her interviews and design, develop, and present what they have learned in a community setting in order to build community awareness of diversity. Students may:

- Write a feature article for the local newspaper or web-based media that profiles a person and unique cultural tradition;
- Develop an awareness campaign (or feature article) of the struggles and challenges that immigrants face in the local community;
- Develop a fictional or nonfictional story and act as an animated storyteller at a local library, classroom, child care setting, or if appropriate in a long-term care facility;
- Write a short fictional or nonfictional children's book, complete with illustrations, to be read in the local library's children's hour;
- Develop and post a webpage or blog that profiles a cultural tradition or familial history;
- Visit the local historical society and discuss whether or not they would be interested in adding a presentation to their collection. Create an exhibit based on their needs.

## Unit I: Foundations of Intercultural Communication

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### Week 1: Why Study Intercultural Communication?

#### Lesson Objectives

- Identify instructor (including contact information) and students participating in course.
- Describe the benefits of intercultural communication.
- Understand course syllabus and expectations.
- Understand course rules, guidelines and expectations.
- Understand grading scale, components of the grade, and how final grade will be determined.

#### Instructional Multimedia Resources

- Explore oral histories at:
  - Born in Slavery, Slave Narratives from the Federal Writers' Project, 1936 – 1938  
<http://memory.loc.gov/ammem/snhtml/snhome.html>
  - United States Holocaust Memorial Museum Oral History Collection  
<http://www.ushmm.org/research/collections/oralhistory/>
  - Alive in Truth (Oral Histories of survivors of Hurricane Katrina)  
[www.aliveintruth.org](http://www.aliveintruth.org)

### Class Preparation, Activities & Strategies

#### In Advance

- Prepare copies of course syllabus.
- Prepare copies of student information form.
- Prepare a short PowerPoint that gives an overview of the service learning component of the course – complete with one or two oral histories to be shared as examples.
- Explore intercultural communication struggles/personal experiences in your past to share with class.

#### Equipment and Materials

- PowerPoint Projector (if necessary)

#### Room Set-Up

- Prepare classroom with an area for icebreaking exercise. Clear an area of the room large enough for class members to stand. Divide the area with a thick strip of painter's tape.

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## Discussion, Activities & Strategies

Introduce yourself, elaborate on your history and why you selected Communication as your field of study.

Learn about students by distributing student information form (provided in resources) and instruct students to fill out the card as you recite questions. Allow for organic discussion as you work your way through the questions.

Establish environment where contribution and open discussion are encouraged by reviewing (and establishing if necessary) classroom rules.

- This curriculum relies heavily on class discussion which requires students to examine and explore culture and cultural identity. The topics involved can be sensitive and uncomfortable for many to discuss. It is important to establish guidelines of respect for differences of opinion. .

Distribution and review of syllabus

- Review syllabus, course calendar, and expectations.
- Review requirements of Reflective Journal entry and encourage students to purchase a black and white marbled composition notebook.
- Overview of the service learning component to the course (Present PowerPoint).
- Questions and comments.

What is Intercultural Communication?

- Have students describe what they perceive intercultural communication to be.
- Discuss the benefit of developing intercultural communication competencies for those in the class that are not Communication majors? (medical personnel/patients, educators/students, business members/clientele, etc.)

Icebreaker Activity: Similarities & Differences

The following icebreaker activity has been adapted from *Creating Collaborative Action Teams: Working Together for Student Success*. The goal of this activity is to build awareness of diversity within the classroom and that “all of us have different preferences that contribute to making each of us a unique and valuable member of the team” (Jordan, C., Averett, A., Elder, J., Orozco, E., Rudo, Z., 2000, p. 7-11).

Conduct this exercise in the area of the classroom where you have segmented for the activity. Ensure that the area is clear of any obstructions including tables and chairs, so that students may move from one side to the other. Explain that we all have different preferences or

different views on various issues. Say you'll be asking for two different points of view on some items or issues. Ask students to choose which they prefer. Explain that one side of the room represents one viewpoint and the other side represents another. Then have students walk to the side that represents their choice. Select any number of items that fits the time available. As you call out each item, raise your right hand when you mention the first point of view and ask those who agree to go to the right. Raise your left hand when you call out the other point of view and ask everyone else to go to the left. Repeat the process for each pair of items. Below are the selections offered:

Soft-Serve Ice Cream	or	Hand-Dipped Ice Cream
Like to Study Alone	or	Like to Study With Others
Rock and Roll	or	Country
Morning Person	or	Night Person
Fiction Books	or	Nonfiction Books
Coca-Cola	or	Pepsi
Out-going	or	Reserved

After completing the exercise, ask people to return to their seats. Then lead a discussion of the preferences we have in our lives. Consider how they affect the way we act and behave. Ask students if they were comfortable making these choices and sharing them for all to see. Tell them we need to understand our preferences and learn to understand and appreciate them in each other.

Icebreaker Activity is adapted from: Jordan, C., Averett, A., Elder, J., Orozco, E., Rudo, Z., (2000). *Creating Collaborative Action Teams: Working Together for Student Success*. Austin, TX: Southwest Educational Development Laboratory.

## Summary

- Have students turn in student information forms.
- Review the importance of a classroom environment that is supportive and empathetic to the sensitive nature of many of the topics which will be explored throughout the course.

## Assignments

- Read Chapters 1 & 2
  - Introduction to Oral Histories through an Oral History Research Assignment:
    - Visit <http://memory.loc.gov/ammem/snhtml/snhome.html> , *Born in Slavery, Slave Narratives from the Federal Writers' Project, 1936 – 1938* or <http://www.ushmm.org/research/collections/oralhistory/> , *The United States Holocaust Memorial Museum Oral History*
    - Select and print one transcript from the website.
    - Write your name in the upper right hand corner.
    - As you read the transcript, think about how what you are reading is different than what you may have been taught about slavery or the Holocaust. There is value in learning from those who have firsthand experience. In the margins, write five questions you would want to ask the person profiled.
- 

## Follow-Up

- Review and file student information forms (address any specific educational needs).

## Week 2: The History of the Study of Intercultural Communication

### Lesson Objectives:

#### Chapter One (by Martin and Nakayama)

- Identify six imperatives for studying intercultural communication.
- Describe how technology can impact intercultural interaction.
- Describe how global and domestic economic conditions influence intercultural relations.
- Explain how understanding intercultural communication can facilitate resolution of intercultural conflict.
- Explain how studying intercultural communication can lead to increased self-understanding.
- Understand the difference among a universalistic, a relativist, and a dialogic approach to the study of ethics and intercultural communication.
- Identify and describe three characteristics of an ethical student of culture.

#### Chapter Two (by Martin and Nakayama)

- Identify four early foci in the development of intercultural communication.
- Describe three approaches to the study of intercultural communication.
- Identify the methods used within each of the three approaches.
- Explain the strengths and weaknesses of each approach.
- Identify three characteristics of the dialectical approach.
- Explain the strengths of the dialectical approach.
- Identify six intercultural communication dialectics.

### Instructional Multimedia Resources

- The authors of the textbook use the effects of and aftermath of Hurricane Katrina to illustrate a communication dilemma. New Orleans has long been revered for its unique culture, however in the case of Hurricane Katrina the difference in cultures created challenges in the communication process. It is important to have a deep understanding of the storm and its affect on the people of the region in order to facilitate the discussion and to tie it into the study of intercultural communication. There are a number of documentaries about Hurricane Katrina including two very notable and enlightening:
  - *The Storm*: A PBS Frontline documentary that can found at <http://www.pbs.org/wgbh/pages/frontline/storm/>
  - *When the Levees Broke: a Requiem in Four Acts* by Spike Lee HBO Special that can be ordered via DVD. ASIN: B000J10F14

## Class Preparation, Activities & Strategies

### In Advance

- Prepare copies of Chapter 1 & 2 Quick Quiz.
- Prepare copies of First Oral History Assignment.
- Prepare copies of *Power Matters* (pp. 23-38) from *Difference Matters: Communicating Social Identity* by Brenda Allen.
- Queue Frontline video *No Need for Narration* or a clip from *When the Levees Broke: a Requiem in Four Acts* to spark discussion on the power and magnitude of Hurricane Katrina.

### Equipment & Materials

- DVD Player or Computer & Projector

### Discussion, Activities & Strategies

Begin class with a Chapter 1 & 2 Quick Quiz.

Review the six imperatives for studying intercultural communication: 1) the self-awareness imperative, 2) the demographic imperative, 3) the economic imperative, 4) the technological imperative, 5) the peace imperative, 6) the ethical imperative.

- Which imperatives stand out to students as critical reasons to study intercultural communication? Discuss answers.
- What are the challenges to the introduction of new communication technologies?
- How many students remember life before Internet access in their home?
- How are students connected with their global neighbors? Intercultural communication happens more often than we think.

Classroom discussion the origins of the study of intercultural communication

- Note that origins of discipline of intercultural communication can be traced back to the 1946 Foreign Service Act & Institute and the need to have more effective diplomatic relations. The study of intercultural communication aids in increasing cultural awareness in order to reduce conflict and foster an appreciation for diversity.
- Expound on Edward T. Hall, the influence of field of anthropology, and the study of culture in order to aid communication. When Hall worked with trainees he learned that they “were not interested in theories of culture and communication; rather, they wanted specific guidelines for getting along in the countries they were visiting” (Martin and

Nakayama, 2004, p. 43). Hall wanted to build “practical” value of his work by identifying cultural differences and developing a greater understanding between cultures.

- George Trager/Ray Birdwhistell and influence of linguists. Note students will learn of the Sapir-Whorf Hypothesis (assumption that language shapes our ideas and guides our view of social reality) and that George Trager was a close personal colleague of Edward Sapir and Benjamin Whorf.
- Hall, Trager, and Birdwhistell recognized that for diplomats to be effective in communication overseas they needed to learn more than the language – they needed to study culture on a both micro and macro levels. There was an emphasis on nonverbal behavior (proxemics, distance zones).
- Have any of the students experienced an intercultural faux pas due to miscommunication of nonverbal behavior?

Have students pull out their oral history assignments. Prompt classroom discussion.

- Which website did students select?
- Why did students select that particular site?
- Was it difficult for students to listen to just one oral history?
- Have students expound upon the one they selected.
- What questions did students want to ask after reviewing the oral history?
- Have students turn in assignment at the end of discussion for grading.

### Hurricane Katrina Activity

The goal of this activity is to have students review and reflect on how their interpretation of events and assumptions of those affected by the storm was shaped by the media. Students will also explore the different ways in which they can apply different approaches to the study of communication and the disaster. Encourage students to share personal stories and opinions of the storm and glean information about the different approaches to the study of intercultural communication from the Martin and Nakayama text. Have students open their textbooks to Table 2-1 on p. 51.

- Play *Frontline: The Storm* video *No Need for Narration* or a clip from *When the Levees Broke: a Requiem in Four Acts*
- What do students remember from their experiences of Hurricane Katrina?
- Where did they receive their information? Do they remember the continuous update of the death toll? What about the opinion polls? Which approach would this best describe?
  - What are the strengths and limitations of the social science approach?
- If students wanted to use the interpretive approach to study the effects of Hurricane Katrina what methods would they use? Do students find personal interviews/stories more influential than statistics? Were students more sympathetic of the residents of New

Orleans when they heard them speak personally about what they lost? Do students remember any specific stories that touched their hearts?

- What are the strengths and limitations of the interpretive approach?
- How would students analyze the effect of Hurricane Katrina using the critical approach? Why was poverty a factor? Privilege? Race? Diverse cultures?
- What are the strengths and limitations of the critical approach?

Review the different approaches to understanding with emphasis the importance of a dialectical approach, which according to Martin and Nakayama (2010) integrates the:

- Functionalist (social science) approach: study of communication based on the assumptions that 1) there is a describable, external reality; 2) human behaviors are predictable; and 3) culture is a variable that can be measured. This approach aims to identify and explain cultural variations in communication and to predict future communication. (p. 54)
- Interpretive approach: study of communication that aims to understand and describe human behavior within specific cultural groups based on the assumptions that 1) human experience is subjective; 2) human behavior is creative rather than determined or easily predicted; and 3) culture is created and maintained through communication. (p. 89)
- Critical approach: a metatheoretical approach that includes many assumptions of the interpretive approach but focuses more on macrocontexts, such as the political and social structures that influence communication. (p. 65)

Review the strengths and limitations of the dialectical approach to the study of communication.

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## Summary

- Review the changing global landscape that has made the study of intercultural communication important.
  - Review the dialectical approach to intercultural communication and its benefits.
  - Highlight the value of personal experience and diversity. Remind students that they must open themselves up to new experiences in order to learn and expand their intercultural communication skill sets.
- 

## Assignments

- Reflective Journal entry of lesson and/or class discussion (1 page minimum)
- Read Chapters 3

- Read *Power Matters* ( pp. 23-38) from *Difference Matters: Communicating Social Identity* by Brenda Allen
  - View the movie *Slumdog Millionaire* and write a Reflective Journal entry that explores different power dynamics that Jamal Malik encounters as an orphan living in the slums. (1 page minimum)
  - First Oral History Assigned (Handout)
- 

### **Follow-Up**

- Grade Chapter 1 & 2 Quick Quizzes
- Grade Oral History Research Assignment

## Week 3: Culture, Communication, Context, and Power

### Lesson Objectives

Chapter Three (by Martin and Nakayama)

- Identify three approaches to culture.
- Define communication.
- Identify and describe nine cultural value orientations.
- Describe how cultural values influence communication.
- Understand how cultural values influence communication.
- Understand how cultural values influence conflict behavior.
- Describe how communication can reinforce cultural beliefs and behavior.
- Explain how culture can function as resistance to dominant value systems.
- Explain the relationship between communication and context.
- Describe the characteristics of power.
- Describe the relationship between communication and power.

### Instructional Multimedia Resources

- *Cultural Intelligence: A Guide to Working with People from Other Cultures* by Brooks Peterson, 2004, ISBN: 1931930007

## Class Preparation, Activities & Strategies

### In Advance

- Prepare copies of Chapter 3 Quick Quiz.
- Prepare Cultural Iceberg Analogy Activity.
- Have Brenda J. Allen's book, *Difference Matters: Communicating Social Identity* available for class discussion.
- Prepare a list of characters from the movie, *Slumdog Millionaire*, to help facilitate discussion.

### Equipment and Materials

- White board or flipchart and markers.

### Discussion, Activities & Strategies

Begin class with Chapter 3 Quick Quiz.

Have students pull out their Oral History Assignments and ask student to share some of their experiences collecting oral histories.

- Who did students interview?
- Why did they select that particular person?
- Were students surprised at what they learned?
- What did students learn about intercultural communication concepts in action?
- What cultural differences did students encounter?
- Have students turn in the Oral History Assignment for grading.

Discuss the definition of communication.” Communication is a symbolic process whereby reality is produced, maintained, repaired, and transformed” (Martin and Nakayama, 2010, p.116).

- Is the definition what students expected?
- What is meant by “culture influences communication, and vice versa” (Martin and Nakayama, 2010, p. 95)?

Discuss the “four building blocks of intercultural communication: culture, communication, context, and power” (Martin and Nakayama, 2010, p. 116).

Define and begin discussion on topic of culture.

- Culture is a complex social construct which can be difficult to define because it encompasses every aspect of an individual’s live and their perception of their world (Keshishian, 2005; Eagleton, 2000).

### Culture Iceberg Analogy Activity

The goal of this activity is to illustrate that there are many facets to culture. While we may think of culture on the international scale with distinct differences, there is a great deal of cultural diversity that exists on the domestic scale—including diversity within the classroom.

- Begin by drawing an iceberg on the white board, include water line.
- An iceberg is like culture because it has a “*part that is visible above water, however the majority of the iceberg is below water and not readily visible*” (Peterson, 2004, p.19).
- Ask students to name parts of culture that they *can perceive with their five senses*, or that are readily apparent in any new intercultural encounter. As students name these parts write them above the water line on the iceberg. Brooks Peterson provides a short list in his book, *Cultural Intelligence (2004)*:
  - Language
  - Architecture
  - Food
  - Population

- Clothing
- Art and literature
- Pace of Life
- Emotional display
- Gestures
- Leisure activities
- Eye contact
- Sports (p. 19).
- Ask students to name parts of culture that they “*cannot perceive with their five senses*—opinions, viewpoints, attitudes, philosophies, values, convictions (Peterson, 2004, p. 20). As students name these parts write them below the water line on the iceberg. Brooks Peterson provides a short list in his book, *Cultural Intelligence* (2004) including:
  - Notions of time
  - How the individual fits into society (Collectivist/Individualist)
  - Beliefs about human nature
  - Rules about relationships
  - Importance of work
  - Motivations for achievement
  - Roles of adults and children within family
  - Tolerance for change
  - Expectation of macho behavior
  - Importance of face, harmony
  - Preference for leadership systems
  - Communication styles
  - Attitudes about men’s/women’s roles
  - Preference for thinking style—linear or systemic (p. 20)
- Ask students what happens if a boat captain does not pay attention to both the visible and the invisible part of the iceberg? What can students of intercultural communication do to ensure that they can navigate intercultural communication encounters more effectively?
- State the textbook’s definition of culture (p. 84)? Do students agree? Is it too restrictive?
- How much influence does culture have on our lives? (Explore how culture frames our very ideas and perceptions.)
- Why are we focusing so much on culture when this is a communication course?

Discuss context and its influence on intercultural communication.

- What is context?
- Can students share examples in which they communicate differently due to the physical or social aspects of the situation? What about political context? Historical context?

Discuss power and its influence on intercultural communication.

- It is “pervasive and plays an enormous, although often hidden, role in intercultural interactions” (Martin and Nakayama, 2010, p 117).
- It is dynamic.
- “Rarely among equals” (Allen as cited in Martin and Nakayama, 2010, p 117).
- Is power positive or negative? Both. It can be productive and advantageous (Allen, 2004, p. 26). Can be used to “empower, liberate, and transform” (Allen, 2004, p. 37). Can it be used to oppress?
- How does one communicate power?
- How does the dominant cultural group maintain power?
- Ask students to describe ways in which subordinate groups can resist domination. Share examples.

### *Slumdog Millionaire* Review

- What were student opinions of the movie?
- As children, Jamal and Salim witnessed the murder of their mother. She was killed because she was Muslim—a religious minority in India. Can students name what the religious majority in India is? (Hindus)
- What were some of the power dynamics that Jamal, his brother, Salim, and Latika encountered?
- How did Jamal resist oppression? Were they different strategies than those of Salim? What conflicts occurred as a result?
- As Salim begins to gain power, how does it change his relationship with his brother?
- Explore and discuss why those in power were suspicious of Jamal’s ability to answer the questions. What are students’ opinions of the police inspectors treatment of Jamal?
- What is the symbolism of Salim filling a bathtub with cash and waiting to be murdered?
- Jamal encountered intense prejudice and oppression in India due to his religion and socio-economic status. Every day in the slum was a matter of survival that led both Jamal and Salim to make tough choices. Do such dramatic power dynamics exist in the United States? If so, where? Share examples.

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### Summary

- Have students turn in Reflective Journals for review.
- Review the “four building blocks of intercultural communication: culture, communication, context, and power” (Martin and Nakayama, 2010, p. 116).
- Reiterate that culture is a complex social construct that affects every aspect of our lives; and that the majority of influence of culture is not immediately visible. Awareness and

appreciation for cultural diversity is critical to the development of intercultural communication competency.

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### **Assignments**

- Read Chapter 4
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### **Follow-Up**

- Grade Chapter 3 Quick Quizzes
- Grade Oral History Projects
- Grade Reflective Journals

## Week 4: History and Intercultural Communication

### Lesson Objectives

Chapter Four (by Martin and Nakayama)

- Identify six different types of history.
- Define “the grand narrative”
- Explain the relationship between history, power, and intercultural communication.
- Describe the role of narratives in constructing history.
- Describe the relationship between history and identity.
- Identify four types of hidden histories.
- Identify four antecedents that influence intercultural contact.
- Explain the contact hypothesis.
- Identify eight contact conditions that influence positive attitude change.
- Describe a dialectic perspective in negotiating personal histories.

### Instructional Resources

- Find a misrepresentation of the grand narrative history and share the truth with the class. Review the short, focused essays of the book *Lies My Teacher Told Me: Everything your American History Textbook Got Wrong* by James W. Loewen, 1995 or *Lies Across America: What our historic sites get wrong* by James W. Loewen, 1999.
- Expand your knowledge of the histories of ethnic groups of the U.S. at the Federal Resources for Educational Excellence website. Website includes historical information of ethnic groups of the U.S. including: African Americans, Asian Americans, Hispanic Americans, and Native Americans at [http://www.free.ed.gov/subjects.cfm?subject\\_id=171&toplvl=178&res\\_feature\\_request=0section](http://www.free.ed.gov/subjects.cfm?subject_id=171&toplvl=178&res_feature_request=0section)
- Find a story to share with the class or learn more about the encounters of renowned artist and ethnographer George Catlin at the Smithsonian Institute’s, *Campfire Stories with George Catlin: An Encounter of Two Cultures* website: <http://americanart.si.edu/exhibitions/online/catlinclassroom/>

## Class Preparation, Activities & Strategies

### In Advance

- Select a short historical fact of history that challenges the Eurocentric history students may have been taught in primary and secondary school. (Prepare copies and/or develop short presentation.)

- Prepare copies of Chapter 4 Quick Quizzes.
- Prepare copies of Second Oral History Assignment.

### **Discussion, Activities & Strategies**

Return Reflective Journals.

Begin class with Chapter 4 Quick Quiz .

Discuss the difference between an absent history and a hidden history.

- Ask students why is it important to capture these stories?
- Ask students if anyone they know that may have knowledge of an absent or hidden history?

#### **Hidden Histories or Distorted History Activity**

The goal of this activity is to increase student awareness and encourage critical analysis of the version of history they learned in primary and secondary school. The activity also seeks to spark appreciation and curiosity of alternative, absent, and hidden histories that influence culture.

- Pass out copies or present a hidden or distorted history that students may not have learned about or have learned distorted information. Prompt discussion on why this history was hidden or why it has been altered.
- Who writes the history books? Discuss influence of dominant culture or power in historical record.
- Why is it important to have a national narrative?
- Imagine you were a young child of a distinct ethnic group (African American, Native American, Asian American, Jewish, etc.), does the national history taught in school include you? If so, in what light? How would students feel if their culture was not represented in history books or if their race, gender, and or ethnicity was portrayed as victims in every historical event they learned about.

Discuss the influence of history on intercultural communication

- “We may be able to negotiate some aspects of history in interaction, but it is important to recognize that we bring our personal histories to each intercultural interaction” (Martin & Nakayama, 2010, p. 146).
  - Childhood experiences
  - Historical Myths (What are some historical myths?)
  - Languages

- Recent political events (What are some recent political events that would influence interaction?)

### Discuss the contact hypothesis

- Do students agree with the contact hypothesis?
- Ask students for an example of when “putting people together in the same place and allowing them to interact” (Martin & Nakayama, 2010, p. 149) did not work. If so, ask student to analyze why it did not work. Attempt to tie why it did not work into the absence of one of the eight conditions that must be met for the contact hypothesis to work.
- Review the eight conditions that must be met for the contact hypothesis to work. The eight conditions as listed by Martin and Nakayama (2010) are:
  - Group members should be of equal status.
  - Strong normative and institutional support for the contact should be provided.
  - Contact between groups should be voluntary.
  - The contact should have the potential to extend beyond the immediate situation and occur in a variety of contexts with a variety of individuals from all groups.
  - Program should maximize cooperation within groups and minimize competition.
  - Programs should equalize numbers of group members.
  - Group members should have similar beliefs and values.
  - Programs should promote individuation of group members. (pp 149-151)

### Summary

- History is much more than events and timelines. There are many different versions of history, each having significant influence on the culture in which we live as well as our behaviors—including the way in which we communicate.
- “Power is a central dynamic in the writing of history ... it dictates what is taught and what is silenced, what is available and what is erased” (Martin and Nakayama, 2010, p. 18).
- There are many different types of histories. Challenge students to a wide scope of histories and to seek those that are hidden.

### Assignments

- Reflective Journal entry of lesson and/or class discussion (1 page minimum)
- Read Chapter 5

- Watch the movie *The Whale Rider* and write a Reflective Journal entry that explores the development of Paikea's (Pai) identity with emphasis on Alan Rolan's three universal aspects of identity present in every individual.
  - Assign Second Oral History Assignment
  - Visit [www.pbs.org/race](http://www.pbs.org/race)
    - Explore "What is Race?"
    - Take the "Sorting People" Quiz
    - Review "Race Timeline" (specifically the timeline for the United States)
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### **Follow-Up**

- Grade Chapter 4 Quick Quizzes
- Grade Reflective Journals

## Unit II: Intercultural Communication Processes

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### Week 5: Identity and Intercultural Communication

#### Lesson Objectives

Chapter Five (by Martin and Nakayama)

- Identify three communication approaches to identity.
- Define Identity.
- Explain the relationship between identity and language.
- Describe phases of minority identity development.
- Identify and describe nine social and cultural identities.
- Identify characteristics of whiteness.
- Explain the relationship among identity, stereotyping, and prejudice.
- Describe phases of multicultural identity development.
- Explain the relationship between identity and communication.

#### Instructional Multi-media Resources

- *White Privilege: Unpacking the invisible knapsack* by Peggy McIntosh
- *Race: The Power of an Illusion*: This PBS website explores and examines the history of race and the human species. Of primary interest for this unit is the historical timeline of race in the United States. The website offers some powerful visuals as well as informative statistics and stories which would compliment Chapter 1. Learn more online at: [www.pbs.org/race](http://www.pbs.org/race)

### Class Preparation, Activities & Strategies

#### In Advance

- Prepare copies of Chapter 4 Quick Quiz.
- Prepare copies of Chapter 5 Identity Worksheet.
- Prepare copies of “Could You Survive?” quizzes found on pp. 10-42 of *Bridges Out of Poverty: Strategies for Professionals and Communities*.

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#### Discussion, Activities & Strategies

Begin class with Chapter 4 Quick Quiz.

Have students pull out their Oral History Assignments and ask student to share some of their experiences collecting oral histories.

- Who did students interview?
- Why did they select that particular person?
- Were students surprised at what they learned?
- What did students learn about intercultural communication concepts in action?
- What cultural differences did students encounter?
- Have students turn in the Oral History Assignment for grading.

#### Identity Discussion and Activity

- Define identity: “the concept of who we are” (Martin and Nakayama, 2010, p. 162).
- Hand out “Identity” worksheets. Reiterate the instructions that the documents are a personal inventory and students will not be required to put their names on the document or share the information with the instructor or classmates. However, they will be graded on class participation.
- Work through the worksheet. Discuss 1) if the identity category is readily apparent to others, and 2) the influence that part of identity has on communication and/or life in general.
- Upon finishing ask, if the worksheet or the textbook listed every part of identity? If not, what identity categories are missing?

Discussion on *The Whale Rider* influences of family and cultural history on identity. The *identity negotiation theory* “emphasizes the process of communicating one’s own desired identities while reinforcing or resisting others’ identities as the core of intercultural communication” (Martin and Nakayama, 2010, p. 166).

- What were some of the struggles of the Maori tribe? (Popular culture encroaching on sub-culture leading to poverty and a culture of drugs among the youth.)
- Why did Porourangi leave the tribe and where did he go? What identity was his father, Koro, placing on him? Why was Porourangi’s abandonment of his tribe and culture so devastating to Koro?
- Why was Pai a disappointment to her grandfather?
- Have students open their textbooks to table 5-1 on p. 163. Using the social science approach have students:
  - Describe Pai’s individualized identity.
  - Describe Pai’s familial identity. In what ways does Pai actively seek her family’s heritage?

- Describe Pai's spiritual identity. In what ways does Pai embrace her native culture including tribal traditions, tikanga (customs) and te reo (Maori language)? When Koro dismisses her, who does Pai turn to in order to learn tribal rituals?
- Using both the interpretive and critical approaches have students discuss the following ideas:
  - Pai's ascribed identity had a strong impact on her as a person. Though she has a strong spiritual identity and shows great potential as a leader her grandfather fails to recognize her as the prophet. Why?
  - At one point in the movie Pai accepts the identity that has been ascribed to her. Can students remember this moment? During a school play Pai recites her award winning speech. "I come from a long line of chiefs. I am his (Paikea, the Whale Rider) most recent descendent. I broke the line back to the ancient one's by being born" (South Pacific Pictures, 2002).
  - Though Pai felt pain and disappointment from her grandfather's behavior she had support of others who helped to strengthen her identity. (Nanny Flowers does not limit Pai because of her gender, instead she directs Pai to learn and embrace her culture.) Can students name another character who suffered due to the damaging negative ascriptions of Koro?
- *The Whale Rider* offers a unique perspective of how different people can look at the same person and see dramatically different identities: for example the difference between Koro and Nanny Flowers view of Pai; or Pai's view of Rawiri as opposed to Koro's view of Rawiri.
- Do students consider Koro's treatment of Pai a form of discrimination? Why or why not?

Discussion on Race and students' experience of navigating the PBS: *Race, the Power of an Illusion* website.

- Were students surprised by what they learned?
- What did students find most shocking?
- What did students think about the history of race?
- When was the idea of race first introduced? (1700s) In the history of mankind, this is a relatively recent social construct.
- How was science used to support racial categorization? Religion?
- Have students list the different racial categories in the United States? Can any of the students cite when racial categorization first appeared? (1790, the first census)
- Race was not always associated with skin color. In what ways did the government and the courts determine race? (Blood degree for Indians, Immigrants petition courts).
- In 1866 the state of Virginia determined that any person having "one-fourth or more Negro blood shall be deemed a colored person ... In 1910 the percentage changed to 1/16<sup>th</sup> and in 1924 the Virginia Racial Purity Act defines Black persons having any trace

of African ancestry –the infamous ‘one drop’ rule” (PBS: Race Timeline). Reflect on the history of the United States during this period. What events were going on that would cause changes in racial classification?

- What rights were denied to non-whites or other social inequalities?
- Ask students how they did on the identification of race test?

Open discussion of class. Like race, class is a social construct. There is a prevailing myth that we (as Americans) live in a “classless” society. Upon closer examination there are distinct socio-economic classes in the United States.

- Have students identify the different socio-economic classes found in the United States and identify the class with which they are most familiar.
- Students view the world through the “hidden rules” of the social class in which they were raised. It is important that when they move to their professional careers that they have a deeper understanding of the “hidden rules” of all the classes, particularly students who will be working in careers that will expose them to the general public (Medical students, education students, social welfare students, business students).
- Ask students to pull out their *Bridges Out of Poverty* book, turn to page 3, and read the introduction. Note that there is a tie in to Hurricane Katrina in the introduction that you may want to build upon.
- What are the initial opinions of students about class after reading the introduction?
- How many students have experienced more than one of the defined socio-economic classes of the U.S. (For example grew up in poverty and moved to middle class.)?
- Hand out copies of “Could You Survive?”
- Have the students take the quiz.
- Note if students fell predominately into one class or another by their answers (Be aware and empathetic of the socio-economic demographic within the class–do not assume that everyone is middle-class.)

## Summary

- There are many influences on an individual’s identity. There are three universal aspects of identity present in every individual including: 1) individualized, 2) familial, 3) spiritual.
- Avowal is the process in which an individual portrays himself or herself. Ascription is the process by which others attribute identities to an individual (Martin and Nakayama, 2010, p. 166).
- Race is a social construct with roots in the 15<sup>th</sup> and 16<sup>th</sup> century. There is no biological basis for race.

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**Assignments**

- Reflective Journal entry of lesson and/or class discussion (1 page minimum)
- Read *Bridges Out of Poverty: Strategies for Professionals and Communities*
- Visit the [www.pbs/race.org](http://www.pbs/race.org) website and review the section “Where Race Lives”
- Read *White Privilege: Unpacking the Invisible Knapsack*.

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**Follow-Up**

- Grade Chapter 5 Quick Quiz
- Grade Second Oral History Assignment

## Week 6: Identity and Intercultural Communication (cont.)

### Lesson Objectives

- Identify class identity.
- Identify different socioeconomic classes.
- Describe the mobility myth.
- Explain how class identity influences communication.
- Explain the influences of inequality and discrimination on socioeconomic class.

### Instructional Multi-media Resources

- Review *When the Levees Broke: A Requiem in Four Acts* by Spike Lee and select some of the personal narratives of those who share the poverty perspective of Hurricane Katrina.

## Class Preparation, Activities & Strategies

### In Advance

- Prepare copies of *Bridges Out of Poverty* Quick Quiz.
- Prepare copies of instruction sheet for the Third Oral History Assignment.
- Select video clips from *When the Levees Broke: A Requiem in Four Acts* for discussion.

### Equipment & Materials

- DVD Player or Computer & Projector

### Discussion, Activities & Strategies

Quick Quiz of *Bridges Out of Poverty*.

Define class identity: “a sense of belonging to a group that shares similar economic, occupational, or social status” (Martin and Nakayama, 2010, p. 194).

Identify the different socioeconomic classes in the United States.

Does the American Dream still exist?

- Review and examine the mobility myth.
- What are students’ perceptions of upward class mobility?
- Is there more to it than hard work and persistence?

Begin discussion about *Bridges Out of Poverty* text.

- Ask students if the text helped them to make sense of the world in which they live.
- What stood out to students?
- Poverty is more than lack of money. Identify and describe some of the resources that may not be available to those in poverty.
  - Financial
  - Emotional
  - Mental
  - Spiritual
  - Physical
  - Support Systems
  - Relationships/Role Models
  - Knowledge of Hidden Class Rules
  - Coping Strategies (Payne, R., DeVol, P., & Dreussi Smith, T., 2001, p. 11).
- Does the text help students to better understand behavior or decisions that people may make when they are experiencing poverty?
  - Does it change student opinions of the portrayal of the behavior of Hurricane Katrina victims who lived in poverty?
  - Do they understand why many of the victims of Hurricane Katrina failed to leave New Orleans despite prior warning of the pending danger?
- What could the government and the media have done differently to help victims of Hurricane Katrina and to enhance the intercultural communication process? (i.e. Bring a person that represents areas of poverty in the city to the evacuation discussions to speak for those who live in poverty.)
- How many students remember the infamous photo of a fleet of busses parked in the floodwaters and reporters questioning why they were not used to evacuate people? If the busses were used, do they feel that impoverished people would have made different choices? Why or Why not?
- Listen to some of the stories of Katrina survivors.
  - Did the assigned reading change any of the students' opinions of those living in poverty?
  - Are students more empathetic of those living in poverty?
  - How can students apply what they learned in the text to an intercultural communication situation (in the future with their careers)?

Discuss *Where Race Lives*

- What did students learn about family wealth and opportunities?
- How many students had grandparents that owned their homes? Parents?
- What types of communities do the students live in? Are the communities racially diverse?

- Instruct students to open their textbooks to page 292 and read the Point of View, *Eight Mile Road*.
- What types of discriminatory practices led to families receiving or not receiving financial assistance in home buying? Have students explore the idea of the Federal Housing Authority approving the loans for the developer of the project profiled in *Eight Mile Road*.

Discuss *White Privilege: Unpacking the Invisible Knapsack*

- Were students aware of the social (though often invisible) benefits of being White?
  - How does it make them feel?
  - Do students agree that these benefits amount to White Privilege?
  - Now that students are aware of these privileges, will they behave any differently?
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### Summary

- While poverty is often viewed as a lack of money, there are many factors that contribute to poverty. Individuals or families may fall into poverty for a number of reasons and without adequate resources find it difficult to find their way out. Inadequacies and discrimination affect can affect families for generations.
  - When communicating with an individual from a different social class it is important to remember that social class influences their perceptions and how they communicate. If students do not recognize the differences in hidden class rules or perspectives, frustration and even conflict could occur.
  - The American Dream and upward class mobility is a myth. It often takes more than hard work and determination to improve class standing. That said, by building resources for individuals in poverty and understanding hidden class rules, those working to improve class standing will have more success than those who do not understand these factors.
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### Assignments

- Reflective Journal entry of lesson and/or class discussion (1 page minimum)
  - Read Chapter 6 & 7
  - Assign Third Oral History Assignment
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### Follow-Up

- Grade *Bridges Out of Poverty* Quick Quiz

## Week 7: Language and Intercultural Communication / Nonverbal Codes and Cultural Space

### Lesson Objectives

#### Chapter Six (by Martin and Nakayama)

- Discuss the four components of language.
- Explain the nominalist, relativist, and qualified relativist positions on language and perception.
- Describe the role of metaphor in understanding intercultural communication.
- Identify cultural variations in communication style.
- Give example of variations in contextual rules.
- Explain the power of labels.
- Understand the challenges of multilingualism.
- Explain the difference between translation and interpretation.
- Understand the phenomenon of code switching an interlanguage.
- Discuss the complexities of language policies.

#### Chapter Seven (by Martin and Nakayama)

- Understand how verbal and nonverbal communication differ.
- Discuss the types of messages that are communicated nonverbally.
- Identify cultural universals in nonverbal communication.
- Explain the limitations of some cross-cultural research findings.
- Define and give an example of cross-cultural difference in facial expressions, proxemics, gestures, eye contact, paralanguage, chronemics, and silence.
- Discuss the relationship between nonverbal communication and power.
- Define cultural space.
- Describe how cultural spaces are formed.
- Explain why it is important to understand cultural spaces in intercultural communication.
- Understand the differences between the modernist and postmodern views of cultural spaces.

### Instructional Multi-media Resources

- Explore the full article that supports the Point of View (page 282-283 of the Martin and Nakayama text) for short discussion. *What Katrina Teaches About the Meaning of Racism* by N. Gilman, Social Science Research Council, September 14, 2005. Available from <http://understandingkatrina.ssrc.org/Gilman/>

- Google has a translate feature that will allow you to translate a document or a webpage from a variety of languages, visit <http://translate.google.com/#vilen>
- Dane Archer, a Professor at the University of California at Santa Cruz, has created a video series *Exploring Nonverbal Communication*. The website also includes some short quizzes that may be a fun and interactive activity for students. <http://nonverbal.ucsc.edu/>
- Review the book *Kiss, Bow, or Shake Hands* by Terri Morrison and Wayne Conway to explore some of the interesting differences in cultural customs, etiquette and nonverbal codes.
- The LA Times printed an interesting article that addresses the diversity of gestures around the world. The article is entitled, *Innocent gestures can translate poorly, traveler warns a cultural minefield awaits the untutored globe-trotter*. The author is William Ecenbarger. A copy of the article is provided in the resources section of this curriculum.

## Class Preparation, Activities & Strategies

### In Advance

- Prepare copies of Chapter 6 & 7 Quick Quiz
- Prepare copies of the *Innocent gestures can translate poorly* article and/or create a companion PowerPoint complete with pictures of each gesture for an engaging and lively discussion on interpreting gestures.

### Equipment and Materials

- PowerPoint Projector

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### Discussion, Activities & Strategies

Begin class with Chapter 6 & 7 Quick Quiz.

Have students pull out their Oral History Assignments and ask student to share some of their experiences collecting oral histories.

- Who did students interview?
- Why did they select that particular person?
- Were students surprised at what they learned?
- What did students learn about intercultural communication concepts in action?
- What cultural differences did students encounter?

- Have students turn in the Oral History Assignment for grading.

#### Discussion language and intercultural communication

- Ask students to give an overview of the four components of language. (Semantics, syntactic, pragmatics, phonetics)
- Can students remember a personal experience in which they had not mastered one of these components – leading to miscommunication?
- Is America a high-context communication or a low-context communication culture? Is it dependent on sub-cultures or co-cultures?
- As students to describe their communication style? Does it shift depending on whom they are speaking with? (formal/informal)
- What are the contextual rules that students adhere to when speaking with friends? How does it change when speaking with parents? Teacher? Why does communication style change in different contexts?

#### Discuss co-cultural communication orientations

- Instruct students to open their textbooks to table 6-2 on page 235.
- Define a co-cultural group: “Nondominant cultural groups that exist in a national culture” (Martin and Nakayama, 2010, p 235).
- Have students list some of the co-cultural groups that exist in the United States?
- What are some of the challenges that an individual from a co-cultural group or nondominant culture may experience when communicating?
- Remind students of the lesson on power and how “dominant group members may stigmatize a nondominant speaker as deviant or defiant because the person does not comply with dominant norms” (Allen, 2004, p. 34).
- Identify and explore strategies that co-cultural groups use to be accepted by dominant groups.
  - Nonassertive
  - Assertive
  - Aggressive

#### Discuss moving between languages

- There is an increase of the use of the Spanish language in the United States, particularly regions with a high immigrant or migrant population. What are the benefits of learning Spanish? What are student opinions on the use of Spanish in their local stories, on road signs, etc.?
- Many countries have more than one national language. What are students’ opinions of creating an official language for the United States? Does it include Spanish? Why? Why not? What are the implications of an official language?

- Describe the differences between translation and interpretation.
- What would happen if the world spoke English and diversity of language was lost? Review the Sapir-Whorf hypothesis: “the assumption that language shapes our ideas and guides our view of social reality” (Martin and Nakayama, 2010, p. 47). Review the Point of View on page 248 of the textbook.

Connect the textbook to students’ experiences. Take advantage Martin and Nakayama’s continued connection with Hurricane Katrina on p.282-283.

- Ask students to reread pages 282-283 of textbook and describe the role that racial prejudice played in the aftermath of Hurricane Katrina?
- After reading *Bridges Out of Poverty*, what role do students feel poverty played in the miscommunication that led to such catastrophic events?
- Ask students if they agree with the pp. 282 & 283 of textbook? Have students expound.
- Note the there are often cultural differences that both whites and blacks fail to recognize. Intercultural communication competency requires that individuals do not make assumptions that everyone processes events or communicates the same way they do.

Discuss nonverbal and verbal behavior.

- Ask students to describe the difference? Define both.
- Ask students to elaborate. How do nonverbal and verbal behaviors compare? How do they influence each other?
- Have students describe different cultural spaces and how their behavior is altered in each space?

Review the expectancy violation theory.

- Ask students if they have experienced expectancy violations? If so, have them elaborate.
- Ask students to elaborate on the influences of their “expectations” of how a person behaves?

Innocent Gestures Activity

- Open discussion of the different nonverbal codes listed in the book. Note that while this activity focuses on gestures, it is important to expand the lesson to include a wide variety of nonverbal codes.
- Pass out *Innocent Gestures* article and/or begin PowerPoint.
- Discuss the miscommunication caused by being unaware of nonverbal codes and the potential of negative consequences.
- Ask each student to stand up (one at a time) and share a nonverbal code.
  - Do other students know the meaning of the nonverbal code?
  - Do some students know the meaning and others do not? Why would that be?

- Ask students if they can think of any universal nonverbal codes.
- 

### **Summary**

- Language shapes the way in which we view our world and how others perceive us.
  - Language is used (consciously or unconsciously) to communicate power.
  - Co-cultural groups use different orientations when communicating with dominant groups: nonassertive, assertive, and aggressive.
  - “Nonverbal communication differs from verbal communication in two ways.” It is more unconscious and learned implicitly” (Martin and Nakayama, 2010, p. 298).
  - Students must be aware of how nonverbal behaviors vary across cultures and may lead to miscommunication.
- 

### **Assignments**

- Reflective Journal entry of lesson and/or class discussion (1 page minimum)
  - Read Chapter 8
  - Read *Living In/Between* by Richard Morris
- 

### **Follow-Up**

- Grade Chapter 6 & 7 Quick Quiz
- Grade Third Oral History Assignment

## Unit III: Intercultural Communication Applications

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### Week 8: Understanding Intercultural Transitions

#### Lesson Objectives

Chapter Eight (by Martin and Nakayama)

- Describe a dialectical approach to cultural transitions.
- Identify four types of migrant groups.
- Define cultural adaptation.
- Identify three approaches to understanding cultural adaptations.
- Identify individual characteristics that may influence how people adapt.
- List outcomes of the adaptation process.
- Define and describe the occurrence of culture shock.
- Describe the reentry process and how it differs from adaptation to a host culture.
- Describe a phenomenological approach to understanding cultural adaptation.
- Describe how the adaptation process is influenced by contextual elements.
- Explain how different approaches to adaptation are related to cultural identity.
- Discuss the effect on the identity of living on the border and making multiple returns.

#### Instructional Resources

- The Center for Immigration Studies ([www.cis.org/](http://www.cis.org/)) has interesting resources, facts/statistics, and articles on both legal and illegal immigration.
- The website <http://www.myimmigrationstory.com/> offers a number of personal stories of American immigrants.
- *BaFa BaFa*, a cross cultural simulation game, developed by Gary Shirts can be purchased at Simulation Training Systems ([www.stsintl.com](http://www.stsintl.com)).
- *Barnga: A Simulation Game on Cultural Clashes* by Sivasailam Thiagarajan and Raja Thiagarajan can be purchased through online booksellers like Amazon.com

### Class Preparation, Activities & Strategies

#### In Advance

- Prepare copies of Chapter 8 Quick Quiz.
- Review and download 3 or more compelling yet diverse personal stories of American immigrants from the *My Immigration Story* website.

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## Discussion, Activities & Strategies

Begin class with Chapter 8 Quick Quiz.

Have students turn Reflective Journals for review.

Chapter 8 offers many definitions to different types of migrant groups.

- Ask students to name and define the different types of migrant groups. List on white board for reference.
- Ask students what type of migrant group is most common in their region?
  - Ask students how they came to that conclusion?
  - Ask students their opinions of the different types of migrant groups.
  - Ask students if any of them know a recent American immigrant/migrant (either illegal or legal) personally? Was it voluntary, involuntary?
  - Ask students who do to expound on what the person has experienced? Challenges they may face.
  - What are student opinions on whether or not the immigrant is illegal or legal?
  - If there is a negative connotation with the illegal immigrant, do students have more empathy if the illegal immigrant was a victim of persecution or devastating poverty?
  - Pass out 3 immigration stories to specific students and have them read the story to the class.
  - Have students discuss the challenges that the immigrants face.

Discuss *Living/In Between*

- What were the differences between the author's Native American world and the white world?
- The United States government brutalized Native American's in many ways including taking away "their religions, their sacred lands, their children, their livelihoods, their social, political, and cultural alignments, their food sources, their mobility, their sovereignty, their communities, and their dignity" (Morris, 2000, p. 220). Can students understand why Native American's resist acculturation or assimilation?
- Can students understand why some Native Americans counsel their youth to conceal their Native American identities? Was this a form of forced assimilation? Did this "rob" generations of their identity?

Establish the phases of different models of cultural adaptation (both the U-Curve Model and the W-Curve Model) and list on whiteboard for reference.

- Can students relate to one model more than the other? Is so, expound.

## Cross Cultural Simulation Activity

Select a cross cultural simulation activity such as BaFa BaFa or Barnga. The purpose of this activity is to simulate a cross cultural communication experience in which there are hidden rules that may lead to increased anxiety, discomfort and frustration.

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### Summary

- Emersion in an unknown culture can be very stressful, remind students of the struggles that many migratory groups encounter.
  - There are many ways in which individuals adapt to different cultural environments. Knowledge of the different models of cultural adaptation as well as specific phases of cultural adaptation (i.e. culture shock) allows individuals to understand behaviors and to develop greater empathy for those crossing cultures.
  - Individuals from sub-cultures and co-cultures may struggle with their cultural identity if their culture does not align with that of the dominant culture.
- 

### Assignments

- Read Chapters 9 & 10
  - Fourth Oral History Assignment (handout)
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### Follow-Up

- Grade Chapter 8 Quick Quiz
- Grade Reflective Journals

## **Week 9: Popular Culture and Intercultural Communication; Culture, Communication, and Intercultural Relationships**

### **Lesson Objectives**

#### Chapter Nine (by Martin and Nakayama)

- Differentiate between high and low culture.
- Discuss the importance of popular culture as a public forum.
- Identify the four characteristics of popular culture.
- Identify some patterns of how people consume popular culture.
- Identify some ways that people resist popular culture.
- Describe some of the ways that popular culture influences how people understand another culture.
- Explain the role of popular culture in stereotyping.
- Explain how the global movement of popular culture influences people around the world.
- Discuss the concerns of some government about the influence of foreign media in their countries.

#### Chapter 10 (by Martin and Nakayama)

- Identify three benefits and three challenges to intercultural relationships.
- Describe six dialectics of intercultural relationships.
- Identify three approaches to understanding intercultural relationships.
- Describe some cultural differences in the notion of friendship.
- Describe cultural difference in relational development.
- Describe “turning points” in intercultural friendships.
- Explain the frequency of intercultural dating today.
- Identify challenges of intercultural marriages.
- Identify four interaction styles in intercultural marriages.
- Identify and describe characteristics of gay and lesbian friendships.
- Describe how institutional, historical, or political contexts can facilitate or hinder intercultural relationships.

### **Instructional Multi-media Resources**

- Disney is a cultural industry and multimedia conglomerate that has worldwide influence. Though most students may think of Disney’s animated pictures or the Disney parks and resorts, the company owns many other media outlets including ABC, ESPN, Touchstone Pictures, and the Walt Disney Internet Group. A great deal of controversy can be found when analyzing Disney’s animated movies in regards to the company’s portrayal of

women and their distortion of historical events. Review the articles below, while they are highly opinionated, they are sure to spark critical discussion on the influences of popular culture; the misrepresentation of cultural, race and gender groups; and cultural stereotypes.

- An article entitled, *Disney's Dolls* has been provided as a resource. It was written by Kathi Maio, an author and film editor with strong feminist opinions of the work of Disney.
- *D-Day Cartoon* by Alan Singer has been provided in the resources.
- *The Top 9 Most Racist Disney Characters* by Ben Joseph can be found online at [http://www.cracked.com/article\\_15677\\_the-9-most-racist-disney-characters.html](http://www.cracked.com/article_15677_the-9-most-racist-disney-characters.html)
- A scholarly analysis of Disney's Pocahontas which was cited in the Martin and Nakayama text: *Civilized Colonialism: Pocahontas as Neocolonial Rhetoric* by Derek Buescher and Kent Ono (1996) in *Women's Studies in Communication* 19, 127-153.

## Class Preparation, Activities & Strategies

### In Advance

- Prepare copies of Chapter 9 & 10 Quick Quiz.
- Prepare either a PowerPoint presentation or printed images of the movie characters critiqued in Maio's article, *Disney Dolls* or Joseph's internet article, *The Top 9 Most Racist Disney Characters* to help facilitate discussion. Review all articles listed in the instructor multi-media resources in order to present arguments and contentions of the films and/or characters.

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### Discussion, Activities & Strategies

Begin class with Chapter 9 & 10 Quick Quiz.

Have students pull out their Oral History Assignments and ask student to share some of their experiences collecting oral histories.

- Who did students interview?
- Why did they select that particular person?
- Were students surprised at what they learned?
- What did students learn about intercultural communication concepts in action?
- What cultural differences did students encounter?
- Have students turn in the Oral History Assignment for grading.

Discuss high/low culture and popular culture and have students give examples of each.

- What is the most common? Who controls it?
- How is popular culture shaped by those who are in power? Is it distorted? Stereotypes?
- In what ways can people seek or resist popular culture?

### Dissecting Disney Activity

The goal of this activity is to have students critically analyze and discuss products of popular culture that many have encountered as children and youth, yet only viewed as entertainment.

- According to the text, “The Disney Corporation is a cultural industry because it produces amusement parks, movies, cartoons, and a plethora of associated merchandise” (Martin and Nakayama, 2010, p. 351). Many American’s were raised with Disney films and merchandise; find out how prevalent Disney was in the childhoods of the students?
- Ask students how many grew up watching Disney movies, Ask students how common Disney movies, Disney memorabilia/merchandise was in their households?
- Ask students how many remember collecting Disney characters from Happy Meals or Kids Meals when they were younger?
- Ask students if Disney is high or low culture? Is it popular culture? If so, why?
- If a Disney movie is made into a Broadway theater production, for example *The Lion King* or *Beauty and the Beast*, is it transformed to high culture? Why or why not?
- “How do we know about places we have never been? Much of what we know probably comes from popular culture – the media experience of films, television, music, videos, and magazines that most of us know and share” (Martin and Nakayama, 2010, p. 348).
- Discuss if the fact that many of Disney’s movies are animated features impact how the messages of popular culture are decoded? (Note that the controversy discussed in the Martin and Nakayama text focused on a “Fighting Sioux” mascot – a representation of a culture that was interpreted as racist by many American Indians.)
- Present the controversial viewpoint (via PowerPoint or visual images) of Disney characters and storylines regarding sexism, racism, stereotyping, etc.
- Are the arguments of Disney’s distortion of gender roles legitimate or valid? Have the student support their answer.
- Do all the students agree? If not, why not?
- Discuss how different races, ethnicities or cultures are presented. Are there racist undercurrents in Disney films? Have students support their answers.
- Ask students to imagine if they were part of an ethnic group or race that was misrepresented in a cartoon, would it change their reaction/opinion?
- Ask students to imagine you were a mother or a father, would you want your daughter to “grow up” watching Disney movies? Would it be futile to resist because Disney is so prevalent in our society?
- Discuss the how the spread of Disney products worldwide may or may not contribute to cultural imperialism.

Discuss intercultural relationships and the benefits and challenges of the relationship.

- Benefits: “1) acquiring knowledge about the world, 2) breaking stereotypes, and 3) acquiring new skills” (Martin and Nakayama, 2010, p. 383).
  - Challenges: 1) dissimilarities, 2) navigating negative stereotypes, 3) anxiety of negative consequences associated with the relationship, 4) require more “care and feeling” or work to make them work. (Martin and Nakayama, 2010, p. 384).
- 

### Summary

- “We learn about other cultures through popular culture” (Martin and Nakayama, 2010, p. 376).
  - Popular culture may present a distorted perspective of culture and may play into stereotypes.
  - Individuals can “seek out or resist popular culture” (Martin and Nakayama, 2010, p. 376).
  - Intercultural relationships have many benefits despite their challenges.
  - Assign the final project with students and review expectations.
- 

### Assignments

- Reflective Journal entry of lesson and/or class discussion (1 page minimum)
  - Read Chapter 11
  - Watch the movie *Crash* and write a 1 page Reflective Journal entry on an example of conflict and communication.
  - Final project assigned.
- 

### Follow-Up

- Grade Chapter 9 & 10 Quick Quiz

## Week 10: Culture, Communication, and Conflict

### Lesson Objectives

Chapter 11 (by Martin and Nakayama)

- Identify two orientations to conflict.
- Understand a dialectical approach to these orientations.
- Be able to discuss three approaches—social science, interpretive, and critical—to studying conflict.
- Be able to identify five types of interpersonal conflict.
- Explain the role of gender, ethnicity, values, and conflict styles in interpersonal conflict.
- Be able to discuss some of the contexts that contribute to social conflict.
- Explain some strategies for dealing with conflict.
- Be able to distinguish productive from destructive conflict.

### Class Preparation, Activities & Strategies

#### In Advance

- Prepare copies of Chapter 11 Quick Quiz.

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#### Discussion, Activities & Strategies

Begin class with Quick Quiz on Chapter 1.

Define conflict, identify and discuss the two orientations to conflict.

- Conflict is described as “the interference between two or more interdependent individuals or groups of people who perceive incompatible goals, values, or expectations in attaining those ends” (Martin & Nakayama, 2010, p. 431).
- The conflict as opportunity orientation is based on four assumptions:
  1. Conflict is normal, useful process
  2. All issues are subject to change through negotiation.
  3. Direct confrontation and conciliation are valued.

4. Conflict is necessary renegotiation of an implied contract—a redistribution of opportunity, release of tensions, and renewal of relationships (Martin and Nakayama, 2010, pp 431, 432).

- The conflict as destructive orientation is based on four assumptions:
  1. Conflict is a destructive disturbance of the peace.
  2. The social system should not be adjusted to meet the needs of members; rather, members should adapt to established values.
  3. Confrontations are destructive and ineffective.
  4. Disputants should be disciplined. (Martin and Nakayama, 2010, p 433).

Review the dialectical perspective to conflict.

The social science approach emphasizes understanding cultural differences in conflict and recognizes five different types of conflict. Review the different types. 1) Affective conflict, 2) A conflict of interest, 3) Value conflict, 4) Cognitive conflict, and 5) Goal conflict (Martin and Nakayama, 2010, p. 437)

Have students open their textbooks to pages 438 and 439 and review the styles of managing conflict: 1) dominating, 2) integrating, 3) compromising, 4) obliging, 5) avoiding. Have students discuss style of managing conflict they are most familiar with.

The interpretive and critical approaches to social conflict emphasizes “the social and cultural aspects of conflict” (Martin and Nakayama, 2010, p. 443). Have students discuss the causes of social conflict.

Begin discussion of the movie *Crash*.

- What types of conflict occurred?
- What were the circumstances and/or causes?
- What types of intercultural communication breakdowns occurred?
- Ask students to identify historical or political roots that may have contributed to the conflict.
- Is it easier to review the movie through the social science approach or the interpretive and critical approach?
- What are the ways in which the conflict could have been reduced?
- In the movie many of the characters had developed prejudices and racism from prior experiences. What behaviors feed racism?

Review the strategies to deal with conflict:

1. Stay centered and do not polarize.
2. Maintain conflict.

3. Recognize the existence of different styles.
  4. Identify your preferred style.
  5. Be creative and expand your style repertoire.
  6. Recognize the importance of conflict context.
  7. Be willing to forgive. (Martin and Nakayama, 2010, p. 450)
- 

### **Summary**

- Conflict is not always negative. Though it is a difficult process, people can work through the conflict and experience many benefits including: stronger and healthier relationships, increased knowledge.
  - There are different ways in which we can view conflict and many ways in which we can reduce conflict.
  - The social science approach emphasizes understanding cultural difference in conflict. The interpretive and critical approaches also emphasize contexts of conflict (Martin and Nakayama, 2010, p. 461).
  - “Strategies for conflict resolution include staying centered, maintaining conflict, recognizing the existence of different conflict management styles, identifying a preferred style, being creative and expanding one’s conflict style repertoire, recognizing the importance of conflict context, and be willing to forgive” (Martin and Nakayama, 2010, p. 461).
- 

### **Assignments**

- Reflective Journal entry of lesson and/or class discussion (1 page minimum)
  - Read Chapter 12
  - Finish final projects.
- 

### **Follow-Up**

- Grade Chapter 11 Quick Quiz

## Week 11: Striving for Engaged and Effective Intercultural Communication Activities & Strategies and Objectives

Chapter 12 (by Martin and Nakayama)

- Identify and describe four individual components of competence.
- Explain how various contexts influence individual intercultural competence.
- Describe the importance of applying knowledge about intercultural communication.
- Describe the various ways one can enter into intercultural dialogue.
- Identify strategies for building coalitions across cultures.
- Understand the relationship between social justice and intercultural competence.
- Identify and describe specific strategies for working for social justice.
- Explain the role of forgiveness in intercultural communication.
- Identify several challenges for future intercultural communication.

### Class Preparation, Activities & Strategies

#### In Advance

- Prepare copies of Chapter 12 Quick Quiz.

#### Discussion, Activities & Strategies

Begin class with Chapter 12 Quick Quiz.

Discuss the components to intercultural communication competence.

1. Motivation: What are some motivations to learning about different cultures?
2. Knowledge: What are the two types of knowledge (self-knowledge and other-knowledge)? Why is self-knowledge so important?
3. Attitudes: Why is it important to have a tolerance for ambiguity?
4. Empathy: Why is it important to empathize? What is transpection and how is it different than traditional empathy.
5. Behaviors and Skills (Martin & Nakayama, 2010, pp. 465- 475)

Over the course students have been learning about the complex relationship between communication and culture. While it is impossible to know every aspect to diversity and cultural diversity, individuals can strive to build their awareness of cultural variations by applying what they have learning in this course. Have students share ways in which they can build their intercultural communication competencies.

Ask students to share ways in which individuals can help to raise awareness of different cultures and become advocates to intercultural awareness.

Over the course we have learned of many cases in which intercultural communication and misunderstandings have led to conflict. Discuss forgiveness and its benefits. Are there limitations to forgiveness?

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### **Assignments**

- Reflective journal entry of lesson and/or class discussion (1 page minimum)
- 

### **Follow-Up**

- Grade Chapter 12 Quick Quiz

## Week 12: Course Reflection and Conclusion

### Lesson Objectives

- Discuss intercultural communication concepts, theories, and practices.
- Explain the benefits of intercultural communication.

### Class Preparation, Activities & Strategies

#### In Advance

- No advance preparation required.
- 

#### Discussion, Activities & Strategies

Have each student give a short synopsis of what their final project was.

- Who did they profile?
- Why they selected the specific person?
- How did their awareness of intercultural communication aid them in their interview?

Have students reflect on what they have learned over the course and explore how their knowledge of intercultural communication is beneficial to them and their future career goals.

Ensure students have enough time to write one final Reflective Journal entry examining what was the most valuable piece of knowledge they gained through the course. Students must turn in Reflective Journals before they leave.

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#### No Assignments – End of Semester

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#### Follow-Up

- Grade Final Oral History Projects
- Grade Reflective Journals
- Calculate Final Grades and Submit

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## Instructional Resources

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## Intercultural Communication Student Information Form

\_\_\_\_\_

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_

Focus of Study or Major: \_\_\_\_\_

Have you taken any communication courses:  YES  NO

If YES, please list other communication courses you have taken:

\_\_\_\_\_  
\_\_\_\_\_

In this course we will explore and value diversity in cultures including variables of citizenship, race, ethnicity, culture and religion as they have a profound impact on communication. Please complete the following statements:

When asked about my nationality, I explain that I am \_\_\_\_\_.

In filling out official forms about race, I define myself as \_\_\_\_\_.

I can trace my ancestry back to \_\_\_\_\_.

My cultural background is \_\_\_\_\_.

When asked about religion, I explain that I \_\_\_\_\_.

Have you ever LIVED in a country other than the United States:  YES  NO

If YES, please list the country and the number of years:

\_\_\_\_\_  
\_\_\_\_\_

Please identify languages you speak other than English, and your ability in the language by the Foreign Service Institute Scale [5=Native Speaker; 4=complete comprehension of a news broadcast; 3=fairly competent in getting around and can give a public speech in the language; 2=can do business; 1=can cover only basics (ask for bus station, where is bathroom)]

\_\_\_\_\_  
\_\_\_\_\_

**Intercultural Communication****Unit 1: Chapter 1 & 2 Quick Quiz (10 pts)**

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1. In Chapter 1, the textbook explores six imperatives for studying intercultural communication. List three of the six: (3 pts)

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2. What term is used to describe a tendency to think that our own culture is superior to other cultures? (2 pts)

- A. Anglocentrism                      C. Ethnocentrism  
B. Heterogeneous                    D. None of the Above

3. What term was coined by Marshal McLuhan in the 1960s that refers to a world in which communication technology unites people in remote parts of the world? (2 pts)

- A. Multiphrenia                      C. Melting Pot  
B. Global Village                    D. None of the Above

4. Name two other fields of study that have contributed to the study of intercultural communication. (2 pts)

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5. The \_\_\_\_\_ approach to intercultural communication aims to understand and describe human behavior within specific cultural groups based on the assumptions that (1) human experience is subjective, (2) human behavior is creative rather than determined or easily predicted, and (3) culture is created and maintained through communication. The \_\_\_\_\_ approach to intercultural communication integrates three approaches—functionalist, interpretive, and critical—in understanding culture and communication. (2 pts)

6. Extra Credit: If I have a question about a grade I received and would like to address it with the instructor, I must first \_\_\_\_\_. (1 pt)

**Intercultural Communication**  
**Unit 1: Chapter 3 Quick Quiz (10 pts)**

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1. \_\_\_\_\_ is a term used to describe the worldview of a cultural group and its deeply held beliefs. (2 pts)

2. Power distance is a cultural variability dimension that concerns the extent to which people accept an unequal distribution of \_\_\_\_\_. (2 pts)

3. Name three of the four building blocks to understanding intercultural communication. (4 pts)

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. (Extra Credit +1 pt) \_\_\_\_\_

4. Which is NOT a way in which culture can be viewed ? (1 pt)

A. Contextual symbolic patterns of meaning, involving emotions.

B. A symbolic process whereby reality is produced, maintained, repaired, and transformed.

C. Heterogeneous, dynamic, and a site of contestation.

D. Learned patterns of group—related perceptions.

5. Which of the following is not the name of a Native American tribe? (1pt)

A. Seminole

B. Apache

C. Arapaho

D. Illini

**Intercultural Communication**  
**Oral History No. 1**  
**Cultural Self-Awareness Interview & Reflection**

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**Instructions:** Students can choose to collect an oral history from the oldest member of their family with whom they can contact or a survivor of political oppression, natural disaster or war in which race/cultural oppression played a predominant role.

Remember that there are two goals of the interview: 1) collect an oral history, and 2) explore and examine the key intercultural communication concepts. Interviews may begin with scripted questions; however, students are encouraged to allow the interview to flow organically.

Upon completion of the interview, students must review and reflect upon the interview (taking notes in their student journal), citing apparent intercultural concepts (see key words on page 41 and page 79 of the Martin and Nakayama text). Students must then select an intercultural concept that surfaced in the interview and expound on it in the form of a 2 - 3 page reflection essay (APA Format). The interview recording and the 2 - 3 page reflection essay are due for assignment completion.

**Physical Label of Recordings:** Student Name, Interview with *INSERT INTERVIEWEE NAME*, *INSERT DATE OF INTERVIEW*.

**Recorded Identification Label Script:** State your name, Student of Intercultural Communication. Today's date is *INSERT DATE*. I am interviewing *INSERT INTERVIEWEE NAME* (can be abbreviated to first name if interviewee deems necessary).

**Note that students must provide full name and contact information for interviewee to the instructor if asked for or they will receive and incomplete for the assignment.**

**Intercultural Communication  
Oral History Assessment Rubric**

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Criteria	Points 1 to 5
<b>Thesis &amp; Content:</b> The essay has a well-chosen and appropriate thesis that connects with intercultural communication concepts, theories, or practices.	
<b>Organization:</b> The essay is organized and well structured (beginning, a body, and conclusion) with a clear strategy for persuasion and pattern of development.	
<b>Paragraphs:</b> Paragraphs are organized, unified and coherent with a topic sentence. Paragraph topics support thesis development.	
<b>Style:</b> Sentences are well crafted and written in a style and tone appropriate to the audience, topic, and purpose.	
<b>Grammar/Spelling/Punctuation:</b> Student uses proper grammar without errors in spelling and punctuation.	
<b>Mechanics/Formatting:</b> Student followed APA Format and Style	
<b>Instruction:</b> Student followed instructions providing an oral history recording; labeled the recording properly; and submitted contact information for the interviewee.	
<b>TOTAL</b>	

Rubric adapted from: <http://staff.kings.edu/jmwallac/writing/Grading%20Rubric.htm>

## Intercultural Communication

### Unit1: Chapter 4 Quick Quiz (10 pts)

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1. What term is used to describe written histories that focus on everyday life experiences of various groups of the past? (2 pts)

- A. Political Histories
- B. Social Histories
- C. Family Histories
- D. None of the Above

2. \_\_\_\_\_ is a term used to describe a unified history and view of humankind which, at one time, dominated how people thought of the past, present, and future. (2 pts)

3. A massive migration, often caused by war, famine, or persecution that results in the dispersal of a unified group is called diaspora. Name two ethnic groups that the authors of the textbook cited as experiencing diaspora. (2 pts)

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_

3. \_\_\_\_\_ is the notion that better communication between groups is facilitated simply by putting people together in the same place and allowing them to interact. (2 pt).

4. Which is NOT an element of personal history that people bring to intercultural interactions? (1 pt)

- A. Historical Myths
- B. Language competence
- C. Memories of recent political events
- D. Childhood experience
- E. All of the above
- D. None of the above

5. Multiple histories are important for empowering different \_\_\_\_\_ identities. (1pt)

## Intercultural Communication

### Unit II: Chapter 5 Quick Quiz (10 pts)

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1. Fill in the blank by matching the perspective on identity and communication with their definition. (3 pts)

A. Social Science Perspective    B. Critical Perspective    C. Interpretive Perspective

\_\_\_\_\_ is identity formed through communication with others.

\_\_\_\_\_ is identity created by self (by relating to groups).

\_\_\_\_\_ is identity shaped through social, historical forces.

2. Identity is expressed through \_\_\_\_\_ and labels. (2 pts)

3. There are multiple identities with which people identify including gender and race. List two others:

1. \_\_\_\_\_ 2. \_\_\_\_\_

4. This term is used to describe an attitude (usually negative) toward a cultural group based on little or no evidence. (1pt)

A. Racism                      B. Prejudice                      C. Stereotype                      D. None of the listed

5. The \_\_\_\_\_ is an analogy used to recognize everyday privileges of being white in the United States including, unearned assets like road maps, codes, and blank checks that one is not supposed to notice. (2 pts)

6. Which is NOT an identity development stage of the Majority? (2pt)

A. Acceptance                      B. Resistance                      C. Conformity                      D. Integration

7. Extra Credit: \_\_\_\_\_ it an identity development stage that is shared by both the minority and the majority (1pt)

**Intercultural Communication  
Oral History No. 2  
History & Ethnic Diversity Interview & Reflection**

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**Instructions:** Students can choose to collect an oral history from a mature American who had lived through and experienced segregation and/or the Civil Rights era; or a distinct American culture group for example a Native American; or a Japanese American.

Remember that there are two goals of the interview: 1) collect an oral history, and 2) explore and examine the key intercultural communication concepts. Interviews may begin with scripted questions; however, students are encouraged to allow the interview to flow organically.

Upon completion of the interview, students must review and reflect upon the interview (taking notes in their student journal), citing apparent intercultural concepts (see key words on page 156 and 213 of the Martin and Nakayama text). Students must then select an intercultural concept that surfaced in the interview and expound on it in the form of a 2 - 3 page reflection essay (APA Format). The interview recording and the 2 – 3 page reflection essay are due for assignment completion.

**Physical Label of Recordings:** Student Name, Interview with *INSERT INTERVIEWEE NAME*, *INSERT DATE OF INTERVIEW*.

**Recorded Identification Label Script:** State your name, Student of Intercultural Communication. Today's date is *INSERT DATE*. I am interviewing *INSERT INTERVIEWEE NAME* (can be abbreviated to first name if interviewee deems necessary).

**Note that students must provide full name and contact information for interviewee to the instructor if asked for or they will receive and incomplete for the assignment.**

## Intercultural Communication

### Unit II: Chapter 5 Identity Worksheet

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Identity or *the concept of who we are* dramatically influences our communication interaction. Learn more about your identity by answering the following questions and completing the statements. Note that there are no wrong answers. This assignment will not be viewed by the instructor or fellow classmates, but class participation will be graded.

1. What is your individualized identity (independent and/or self reliant) \_\_\_\_\_
2. I have a strong sense of connection with my family?  YES  NO
3. What is your spiritual identity? \_\_\_\_\_
4. I consider myself a minority.  YES  NO If yes, why? \_\_\_\_\_
5. I consider myself a majority.  YES  NO If yes, why? \_\_\_\_\_
6. I am  Male  Female
7. I am  Heterosexual  Homosexual  Bisexual
8. My age is \_\_\_\_\_. I consider myself part of the \_\_\_\_\_ generation.
9. When asked to define my race, I explain that I am \_\_\_\_\_.
10. When asked about my ethnicity, I say that \_\_\_\_\_  
\_\_\_\_\_.
11. I define my religious identity differently than my spiritual identity. I am a \_\_\_\_\_.
12. I have experienced the following socio-economic classes:  
 Poverty  Working Class  Middle Class  Upper Class
13. I am a/an \_\_\_\_\_ citizen.
14. I have lived in the following regions of the United States \_\_\_\_\_  
\_\_\_\_\_.
15. If I were asked to describe myself, I would say:  
\_\_\_\_\_  
\_\_\_\_\_

## Intercultural Communication

### Unit II: Chapter 6 & *Bridges* Quick Quiz (10 pts)

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1. *Bridges Out of Poverty* defines eight resources that may or may not be available to a person in poverty, including financial and coping strategies. Name two other resources. (3 pts):

1. \_\_\_\_\_

2. \_\_\_\_\_

2. *Bridges Out of Poverty* identifies five registers of language: Frozen, Formal, Consultative, \_\_\_\_\_, and intimate. Fill in the blank of the missing language register. (2 pts)

3. Match the following terms with their definitions by filling in the blank: A. Translation or B. Interpretation (2 pts)

\_\_\_\_\_ the process of verbally expressing what is said or written in another language.

\_\_\_\_\_ the process of producing a written text that refers to something said or written in another language.

4. Which is NOT one of the four components of language? (1 pt)

A. Phonetics

B. Syntactics

C. Proxemics

D. Semantics

5. High-context Low-context (circle one): is a style of communication in which much of the information is conveyed in words rather than in nonverbal cues and contexts. (1pt)

6. People can be bilingual or multilingual, and they may engage in \_\_\_\_\_ or changing languages in different situations, depending on the contexts. (1 pt)

7. Extra credit. In the Martin and Nakayama text Detective Ron Bayne was stumped by a Spanish phrase "Me llevaron a tocar el piano" [They took me to play the piano]. What did the suspect mean when he said this phrase (Hint: Slang). (1 pt) \_\_\_\_\_

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**Intercultural Communication**  
**Oral History No. 3**  
**Social Class or International Experience Diversity Interview & Reflection**

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**Instructions:** Students can choose to collect an oral history from a person of a different social class (high, middle, working class, or poverty); or a member or veteran of the armed services about intercultural experiences overseas.

Remember that there are two goals of the interview: 1) collect an oral history, and 2) explore and examine the key intercultural communication concepts. Interviews may begin with scripted questions; however, students are encouraged to allow the interview to flow organically.

Upon completion of the interview, students must review and reflect upon the interview (taking notes in their student journal), citing apparent intercultural concepts (see key words on page 262 and 300 of the Martin and Nakayama text). Students must then select an intercultural concept that surfaced in the interview and expound on it in the form of a 2 - 3 page reflection essay (APA Format). The interview recording and the 2 – 3 page reflection essay are due for assignment completion.

**Physical Label of Recordings:** Student Name, Interview with *INSERT INTERVIEWEE NAME*, *INSERT DATE OF INTERVIEW*.

**Recorded Identification Label Script:** State your name, Student of Intercultural Communication. Today's date is *INSERT DATE*. I am interviewing *INSERT INTERVIEWEE NAME* (can be abbreviated to first name if interviewee deems necessary).

**Note that students must provide full name and contact information for interviewee to the instructor if asked for or they will receive and incomplete for the assignment.**

## Intercultural Communication

### Unit II: Chapter 7 & Bridges Quick Quiz (10 pts)

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1. The authors of *Bridges Out of Poverty* learned that \_\_\_\_\_ is suited to the poverty culture for its entertainment value and because of how it builds relationships, helps with developing cognitive structures, and the storing of memory. (3 pts.)

2. *Bridges Out of Poverty* describes \_\_\_\_\_ as a mutually beneficial and well-defined relationship entered into by two or more organizations to achieve common goals. The relationship includes a commitment to 1) a shared vision and mutual goals; 2) a jointly developed structure, shared responsibility, and agreed-upon methods of communication; 3) mutual authority and accountability for success; and 4) sharing of resources and rewards. (2 pts)

3. This term is used to describe the analysis of the nature of and relationship between signs. (1 pt)

- A. Signifiers
- B. Semiosis
- C. Semiotics
- D. Chronemics

4. List two nonverbal codes. (4 pts)

1. \_\_\_\_\_
2. \_\_\_\_\_

5. There are two ways of changing culture spaces, travel and \_\_\_\_\_? (1pt)

- A. Immigration
- B. Migration
- C. Integration
- D. None of the above

6. Extra Credit: In Martin and Nakayama's a student voice describes a gift given from Nishehs to Joe. Joe was offended when he received the gift and became angry. What was the gift \_\_\_\_\_? (1 pt)

***Innocent gestures can translate poorly, traveler warns a cultural minefield awaits the untutored globe-trotter.***

**By William Ecenbarger**

**Special to The Los Angeles Times**

**April 17, 2008**

In Sydney, Australia, I simply hailed a taxi, opened the door and jumped in the back seat. The driver narrowed his eyes. "Where to, mate?" he asked in a voice that could chill a refrigerator.

In Marrakech, Morocco, I crossed my legs during an interview with a government official. Immediately, a hush fell over the room.

In a restaurant in Mumbai, India, all I did was reach for the nan. A diner at the next table shot me a look that stuck 2 inches out my back.

It took years before I realized what I'd done.

It turns out that in each case I had, unwittingly, committed a faux pas. To varying degrees, I had offended my hosts. My only comfort is my ignorance. I take solace in Oscar Wilde's observation that a gentleman is someone who never gives offense -- unintentionally.

And after nearly 25 years of travel on six continents, I have learned the hard way that getting through customs is a lot more difficult than just filling out a declaration form. It means navigating a series of cultural booby traps. It means understanding that although people everywhere are the same biologically, they can be worlds apart in their habits and traditions.

Here's my advice for anyone visiting another country: Eat, drink -- and be wary.

My Australian taxi driver was offended because I sat in the back seat rather than up front next to him. His attitude is not uncommon, according to "Kiss, Bow or Shake Hands," a book on business behavior, and stems from Australians' disdain of class distinctions.

My interview with the Moroccan bureaucrat was cut short because in crossing my legs I had showed him the sole of one of my shoes, a grave affront to Muslims, who see the foot as unclean.

Reaching for the bread in Mumbai? There's nothing wrong with this per se, but I did it with my left hand. Indians eat with their hands, in particular their right; their left hands are reserved for other matters, including after-toilet cleansing, and are therefore unacceptable for use at the dining table.

When I curled my thumb and index finger into a circle and pointed the other three fingers upward, my intention was to tell the Brazilian hotel clerk that everything had been "OK." That would have worked fine at home in the U.S., but in Brazil it's considered vulgar.

The OK sign is not OK in many other places too, including most of the rest of Latin America, plus Germany, Malta, Tunisia, Greece, Turkey, Russia and the Middle East.

There are many hand gestures that don't travel well.

The "V" for victory sign was immortalized by Winston Churchill in the early, dark days of World War II, and the proper form is with the palm facing outward. A simple twist of the wrist puts you in dangerous cultural waters. Throughout much of Her Majesty's realm, the palm-in V sign is the equivalent of the more infamous middle-digit salute.

During the Middle Ages, it was thought that French soldiers would permanently disarm English bowmen by cutting off their middle and index fingers, the ones they used to draw the bowstring. Consequently, the English were said to celebrate battlefield victories and taunt the French by displaying these two digits intact.

Even though the "thumbs up" (meaning everything is fine) has worldwide acceptance among many pilots, it can get you in big trouble outside the cockpit.

If you're hitchhiking in Nigeria, for example, your upraised thumb may be interpreted as a take-this-and-shove-it insult to passing motorists. The rule of thumb there is, don't do it.

Sometimes I think the solution is to tie my hands behind my back, but there are countless other ways to offend while traveling. The entire area of food and drink is a cultural minefield.

In Asia, for example, you would never leave your chopsticks upright in your food. As Chin-ning Chu, author of "The Asian Mind Game," advises, "In the ceremony to honor the dead, many Asians offer food to their deceased ancestors by placing incense in the bowl and burning it as a way to carry the food to the other world.

"It is a common Asian superstition that to place your chopsticks in such a way is bad luck and means that this meal is for the dead rather than the living."

When drinking with others in Prague, Czech Republic, before the first sip, the Czechs deem it important to look your companions in the eye and lightly clink glasses. But less than 300 miles away in Budapest, Hungary, however, that identical gesture can get you deep in goulash. The clink is considered unpatriotic because it was once the signal for a coup.

If you show up with flowers at Asian homes, you'll probably be welcomed warmly. Unless, of course, you take white chrysanthemums (they're used only for funerals) or you offer an odd number (considered unlucky in some cultures).

Travel won't broaden you unless your mind is broad to begin with. After all, a foreign country isn't designed to make the traveler comfortable; it's designed to make its own people comfortable.

**-Article Ends-**

**Intercultural Communication**  
**Unit III: Chapter 8 Quick Quiz (10 pts)**

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1. Match the following definitions to their description (5 pts):

- |                              |                     |
|------------------------------|---------------------|
| <i>A. Migrant</i>            | <i>D. Immigrant</i> |
| <i>B. Long-term Refugee</i>  | <i>E. Sojourner</i> |
| <i>C. Short-term Refugee</i> |                     |

\_\_\_\_\_ : People who move into a new cultural context for a limited period of time and for a specific purpose, such as study or business.

\_\_\_\_\_ : An individual who is forced to relocate permanently because of war, famine, and oppression.

\_\_\_\_\_ : An individual who leaves the primary cultural context in which he or she was raised and moves to a new cultural context.

\_\_\_\_\_ : An individual who comes to a new country, region, or environment to settle more or less permanently.

\_\_\_\_\_ : An individual who is forced for a short time to move from their region or country.

2. \_\_\_\_\_ : is a type of cultural adaptation in which an individual gives up his or her own cultural heritage and adopts the mainstream cultural identity. (2pts)

3. \_\_\_\_\_ : is a type of cultural adaptation in which individuals maintain both their original culture and their daily interactions with other groups. (2 pts)

4. There are four stages to the U-curve theory of cultural adaptation. Fill in the blank. (1 pt)

1. Excitement/Anticipation 2. \_\_\_\_\_ 3. Adjustment

5. Extra Credit: Fill in the blank. Those who live “\_\_\_\_\_” often develop multicultural identities. (1pt)

**Intercultural Communication**  
**Oral History No. 4**  
**Social Class or International Experience Diversity Interview & Reflection**

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**Instructions:** Students can choose to collect oral history from an immigrant; a migrant worker; a political refugee; a faith-based mission volunteer; or a current/former member of the Peace Corps.

Remember that there are two goals of the interview: 1) collect an oral history, and 2) explore and examine the key intercultural communication concepts. Interviews may begin with scripted questions; however, students are encouraged to allow the interview to flow organically.

Upon completion of the interview, students must review and reflect upon the interview (taking notes in their student journal), citing apparent intercultural concepts from Chapter 8 (see key words on page 344 of the Martin and Nakayama text). Students must then select an intercultural concept that surfaced in the interview and expound on it in the form of a 2 - 3 page reflection essay (APA Format). The interview recording and the 2 - 3 page reflection essay are due for assignment completion.

**Physical Label of Recordings:** Student Name, Interview with *INSERT INTERVIEWEE NAME*, *INSERT DATE OF INTERVIEW*.

**Recorded Identification Label Script:** State your name, Student of Intercultural Communication. Today's date is *INSERT DATE*. I am interviewing *INSERT INTERVIEWEE NAME* (can be abbreviated to first name if interviewee deems necessary).

**Note that students must provide full name and contact information for interviewee to the instructor if asked for or they will receive and incomplete for the assignment.**

**Intercultural Communication**  
**Unit III: Chapter 9 & 10 Quick Quiz (20 pts)**

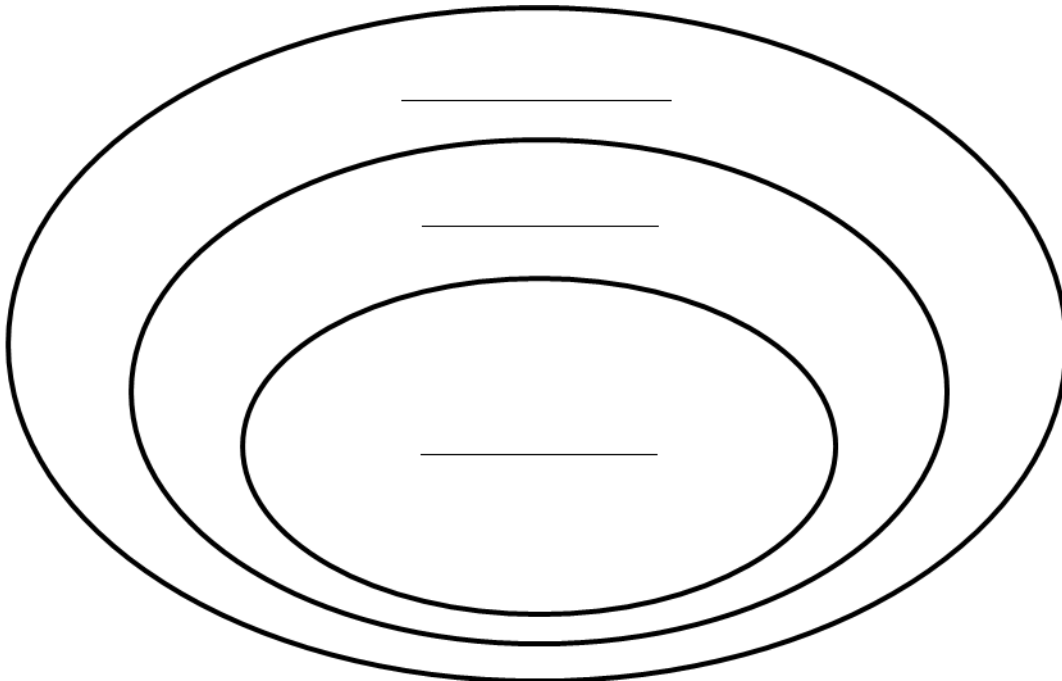
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1. \_\_\_\_\_: is the process of interpreting a message. (1pt)
  
2. Popular culture is a new name for \_\_\_\_\_ referring to those cultural products that most people share and know about, including television, music, videos, and popular magazines. (2 pts)
  
3. Popular culture has four significant characteristics. Which of the following is NOT a characteristic of popular culture? (1 pt)
  - A. it is everywhere
  - B. it is produced by culture industries
  - C. it fills a social function.
  - D. it is not financially driven
  
4. There are concerns about cultural \_\_\_\_\_ or the domination through the spread of popular culture. (2pts)
  
5. Because stereotypes are often negative, they have negative consequences for members of social groups. What cultural demographic is often profiled in school mascots, leading to racism? (2 pts) \_\_\_\_\_.
  
6. There are a number of ways in which people “consume” popular culture. List one. (1pt)
  1. \_\_\_\_\_
  
7. There are three benefits and three challenges to intercultural relationship. (2 pts) List one benefit and one challenge.
  1. \_\_\_\_\_
  2. \_\_\_\_\_
  
8. Six dialectics of intercultural relationships were listed in Chapter 10. Which is NOT a dialectic of an intercultural relationship. (1 pt)
  - A. history/past-present/future
  - C. cultural – individual
  - D. static – dynamic
  - E. submission – compromise

9. The \_\_\_\_\_ perspective emphasizes the role of institutions, politics, and history in intercultural relationships. (2pts)

10. Guanxi is a term used to describe relationships of social connection built on \_\_\_\_\_ (two words) such as native place, kinship or attending the same school. (2pts)

11. Lewin, a psychologist, proposed that the personal/private self can be modeled as three concentric circles representing three areas of information we share with others. Label the three circles. (4 pts)



12 . Extra Credit: What is the average price of admission to an Indian theater? (1 pt)  
\_\_\_\_\_.

**Intercultural Communication**  
**Final Project**  
**Building Community Awareness through Shared Knowledge**

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**Instructions:** Select one of your oral histories and design, develop, and present what you have learned in a community setting in order to build community awareness of diversity. Students may:

- Write a feature article for the local newspaper or web-based media that profiles a person and unique cultural tradition;
- Develop an awareness campaign (or feature article) of the struggles and challenges that immigrants face in the local community;
- Develop a fictional or nonfictional story and act as an animated storyteller at a local library, classroom, child care setting, or if appropriate in a long-term care facility;
- Write a short fictional or nonfictional children's book, complete with illustrations, to be read in the local library's children's hour;
- Develop and post a webpage or blog that profiles a cultural tradition or familial history;
- Visit the local historical society and discuss whether or not they would be interested in adding a presentation to their collection. Create an exhibit based on their needs.

## ***Disney's Dolls***

**By Kathi Maio**

**Downloaded from The New Internationalist [online version]**

**<http://www.newint.org/issue308/dolls.html>**

It is more than a little ironic that the Walt Disney Company's current animated feature, *Mulan*, retells an age-old legend about the Chinese successfully fighting off a foreign invasion. The American media giant chose to make this particular story into its 36th animated feature precisely because it was the perfect vehicle for a strategic incursion into the Chinese film market.

The legendary woman warrior, Hua Mu-Lan, who bravely fought off alien onslaughts has now herself become an agent of a US conglomerate's ambition to dominate the culture of Asia – and the entire globe.

It's a heavy burden for one young, doe-eyed heroine to bear. But so it is for all of the young women Disney has co-opted for the screen. They aren't simply cartoons. They are symbols of the times – and one company's measurement of how their target audiences want to see women.

Disney's first animated feature, *Snow White and the Seven Dwarfs* (1937), set a standard for full-length animation and established a pattern for later Disney heroines to follow. Snow White is young, virginal, pretty, sweet-natured and obedient. Domestic drudgery doesn't faze her since she is sure that a handsome owning-class chap will, someday soon, come and save her.

Meanwhile, when faced with danger she runs away on tiny high-heeled shoes and then falls in a weeping heap. She finds a shelter in a dusty and dishevelled cottage and immediately feels compelled to clean it from top to bottom (since the owners, a group of full-grown, if quite short, miners, obviously don't have a 'Mother' to clean for them).

Snow White's one adversary is her wicked and powerful stepmother, the Queen. Like most Disney crones, the Queen is eventually destroyed. But not before feeding her lovely step-daughter a poisoned apple that places her in a death-like coma. Snow White is lovingly waked by her housemates who place her on a bier. But she is awakened only when Prince Charming comes and plants one on her rosy lips. Back among the living Snow White rides away with her new boyfriend, with nary a second thought for her short friends.

It's prototypical Disney. Young women are natural-born happy homemakers who lie in a state of suspended animation until a man gives them a life. Older women are the enemy, especially if they seek power. And the working class (hardworking, but dirty and uncivilized) are there to serve the rich and privileged, never questioning their subordinate position.

Although the Disney team made use of different fairytales over the years, the basic formula for telling women's stories through animated features changed very little from Snow White to Cinderella (1950) to Sleeping Beauty (1959).

Then came the sixties: Uncle Walt died in 1966. And Disney's animation teams fell into years of disarray and second-rate work. Some felt the Disney studio would never again produce a 'classic'. They were wrong. Several years after management of the studio was assumed by Michael Eisner the company made an impressive comeback with *The Little Mermaid* (1989). With its vibrant animation and music *The Little Mermaid* proved that the Disney studio still knew how to make a first-rate cartoon feature. The movie also proved that old attitudes towards women die hard. Looking at the film you'd never know that the women's movement ever happened.

Disney's take on Hans Christian Andersen is the 'same old, same old'. Except, for the first time, there is a new nymphet quality to the virginal heroine. Above her green tail Disney's Ariel wears only a string bikini top made from a couple of sea shells. And as innocent, wide-eyed and flipper-tailed as she is, there is something distinctly sexy about her too. Her image may not be informed by feminism, but it has most certainly been informed by the eroticizing of the pubescent female, so common in Western advertising and popular culture.

Like Disney heroines before her, Ariel is looking for a romantic solution to the yearning in her heart. (Andersen's mermaid looks for human love only as a means of achieving her true desire: an immortal soul. Disney's mermaid sees a cute fella as her be-all and end-all.) Ariel will do anything to have the bland handsome Prince fall in love with her. She'll disobey her stern but loving father, King Triton. She'll even make a bargain with the devil – played by a corpulent, white-haired seawitch named Ursula. Again, the older, powerful woman (representing evil) must be annihilated. The young Prince, who embodies a healthier form of (inherited patriarchal) power, finishes the witch off. But not before she makes big trouble for our lovelorn heroine.

Ursula gives Ariel a set of shapely legs, but takes her voice in trade. Hence, in *The Little Mermaid*, we are given a female protagonist who is literally silenced by her desperate need for male approval. 'Shut up and be beautiful', the movie seems to tell young girls. (Books like *Reviving Ophelia* have argued that this is a message pre-teen girls constantly get from their society. Why not from their cartoons?)

Since *The Little Mermaid* is a Disney flick, Ariel gets her voice back and she gets the guy. But she is nevertheless forced to abandon completely her sea world (her family and friends) for the land-locked kingdom of her Prince. In the end, Ariel is a woman without a social support system, investing her entire life in a romance. Not a situation that I've ever found to have 'happily ever after' written all over it.

And many women agreed. Stung by the criticism, Disney promised to show more sensitivity towards gender issues in their next movie, a re-telling of *Beauty and the Beast* (1991). The company hired a woman, Linda Woolverton, as screenwriter. And they put their PR department into overdrive – promoting their new heroine, Belle, as ‘modern’, ‘active’ and even ‘feminist’.

It worked with most critics. But, as far as I could tell, the most feminist thing about Disney’s Belle was that she liked to read. Like the eighteenth-century folk-tale’s Beauty, this Belle remains a self-sacrificing daughter of a silly and cowardly father (switching places with her papa when the Beast takes him prisoner). Still, Disney’s idea of an ‘independent’ woman didn’t bother me half as much as their concept of a male romantic hero.

The original fairy-tale (and all the retellings I’ve ever read or seen, from Cocteau’s 1946 movie masterpiece to the cult late-1980’s American TV show) portrayed the ‘Beast’ of the story as a big teddy bear. He looked fierce and strange, but was really kind, tender – and hopelessly devoted. The moral: Don’t judge a book by its cover. An ugly exterior can hide a loving heart.

But Disney admitted that they went out of their way to create a hero with a ‘very serious problem’. Their Beast is, well, beastly. He terrorizes his household staff. And he intimidates his lovely prisoner, as well. Although he isn’t violent with Belle, that always seems a distinct possibility. It is her poise and exquisite beauty that tame his savagery.

The problem? Disney’s reworking of the old fable implies that women are responsible for controlling male anger and violence. If a woman is only pretty and sweet enough, she can transform an abusive man into a prince – forever. If only it were true. But this is a blame-the-victim scenario waiting to happen. In a realistic sequel, Belle would seek refuge at the village’s battered women’s shelter.

No matter its sexual politics, Disney’s *Beauty and the Beast* was an international hit, spawning an equally successful stage musical. Disney’s cartoon features were back in the groove and they proved it again with 1992’s *Aladdin*. It’s hardly worth mentioning the portrayal of women in this translation of an ‘Arabian Nights’ tale. The only significant female character is Princess Jasmine, who is nothing more than a comely pawn bandied back and forth between the hero Aladdin, the evil vizier and the sultan who just happens to be her foolish father.

More interesting is the obvious racism and ethnic stereotyping in the story. The dastardly characters (like Jafar, the vizier) are decidedly Arabic looking. While the hero, Aladdin, looks and sounds (‘Call me Al’) like a fresh-faced American. And then there were the song lyrics, the most insulting of which went like this: ‘I come from a land...where they cut off your ears, if they don’t like your face. It’s barbaric, but hey, it’s home.’

Obviously, Disney never means to offend anyone. That would be bad business. But even animators and songwriters internalize racism. And the ‘imagineers’ at Disney obviously look to reinforce cultural assumptions and push a few buttons in their audience members, if for no other reason than it’s the most efficient way to tell a story. Boyish Tom Cruise look = Good guy. Swarthy, hook-nosed Basil Rathbone look = Villain. Most audience members don’t even notice when this happens. It is simply the undertow of the ‘Disney Magic’.

Some of that same undertow can be felt in the most successful animated feature of all time, a Hamlet fable in fur called *The Lion King*. Here, despite the African locale, the young hero is voiced by All-American white actors (Jonathan Taylor Thomas, Matthew Broderick), while disloyal, vicious hyena baddies are given street-jive dialogue and voiced by actors like Whoopi Goldberg and Cheech Marin.

Women don’t fare well in this story either. Although Simba’s childhood playmate, Nala, can kick his butt in a mock fight, when Simba runs away Nala and the other lionesses are powerless to resist the oppressive rule of Scar (a crypto-homosexual villain, another Disney favorite).

With the tremendous success (over \$766 million in worldwide box office) of *The Lion King*, Disney plunged wholeheartedly into its own ‘Wonderful World of Multiculturalism’. The next animated feature, *Pocahontas*, blended their traditional all-for-love Princess tale with a true story from Native American history. And there lies the outrage: Pocahontas is not a fictional character to be casually re-interpreted. She was a real woman, who deserved better than the cartoon portrait Disney painted of her.

There’s no room in this article to list all the inaccuracies in this 1995 film. Suffice it to say that Disney’s buckskin Barbie bears little resemblance to the pre-pubescent girl who first met John Smith. Her real name was Matoaka and her ‘saving’ of Smith from ‘execution’ was probably nothing more than a tribal adoption ceremony. There was no romance between the two. She called him ‘father’ when she met him again, years later.

In an attempt to put a cheery spin on what amounts to genocide, Disney ends their film with peace achieved between the natives and colonists. No mention is made of the eventual decimation of the Powhatan nation. And neither in this movie, nor its 1998 straight-to-video hit sequel, *Pocahontas II: Journey to a New World*, is any mention made of the fact that Pocahontas was kidnapped, held hostage, forcibly ‘civilized’ and converted to Christianity, then married off to a colonist who viewed her origins as ‘accursed’.

Later, as a publicity gimmick for the Virginia colony, she was taken to England where she sickened and died. It’s hard to make two upbeat cartoon adventures out of such a tragic story. So

Disney didn't try. Instead, they drew a barefoot babe and gave her cute, comical animal sidekicks and a penchant for falling in love with hunky anglos. Sadly, millions of people around the world saw Pocahontas not only as a colorful cartoon but as a palatable history lesson.

In the newest animated film, *Mulan*, Disney has laid claim to a Chinese hero who, although real, lived so long ago that her story has passed into myth. The basic legend tells of a young woman who – to protect her disabled veteran father – enters the imperial army, fighting bravely for many years. As you'd expect, Disney has declared its good intentions and its sincere respect for this Chinese national hero. In fact the distortion level in Disney's *Mulan* equals that of *Pocahontas*.

In Disney's version the woman warrior is discovered after she is injured in battle and sentenced to die. But her handsome commanding officer, Shang (a Disney invention), cannot kill her. Instead, he expels her from the army. In the legend, Hua Mu-Lan isn't discovered until after the war when her comrades visit and find her in women's attire. In the Disney version, Shang (Mulan's would-be executioner) shows up after the war to court his former buddy – to the delight of her family and her. The real *Mulan* had no interest in romance.

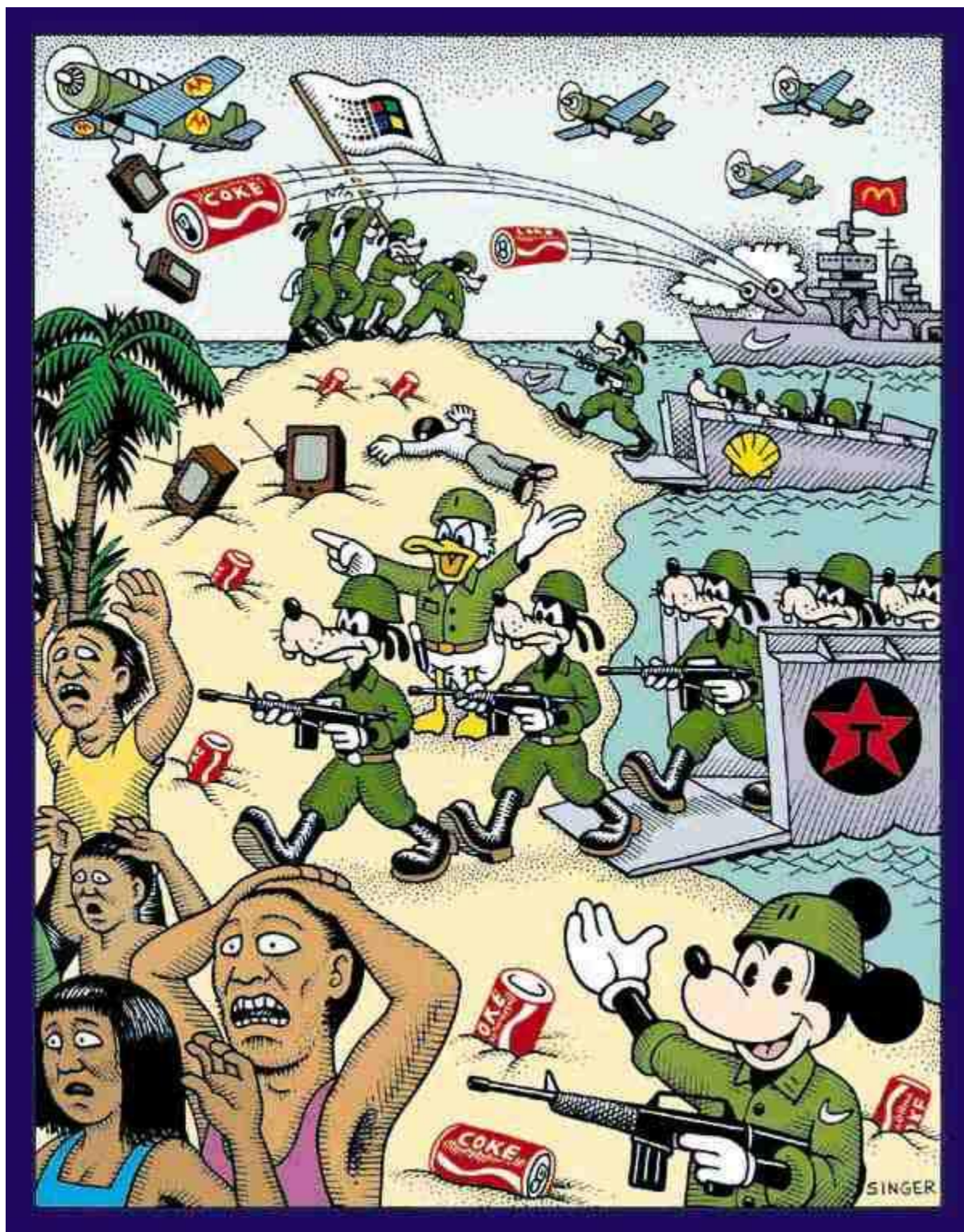
So, even though *Mulan* is a brave, strong hero, her motivation for entering the army has nothing to do with her own ambitions and everything to do with serving patriarchy (represented by her father and her emperor). Disney makes it clear that men still command *Mulan* and they always retain the power of life-and-death over her. But not to worry, all they really want to do is marry her and turn her into a Disney happy homemaker.

By looks alone, kick-boxing *Mulan* would seem to have little in common with dainty *Snow White*. But looks are deceiving. Disney has changed only the trappings and in recent cases the skin color of its heroines. At heart, they all still identify with male authority instead of seeking their own empowerment. And in the end a good-looking boyfriend remains the truest measure of feminine happiness and success.

As I write this, the Chinese Government has still not given its permission for a mainland theatrical release for *Mulan* (although the film is already a hit in Taiwan, Hong Kong and other Asian markets). Chinese officials are engaged, as the *Sunday Telegraph* put it, in a 'wider struggle to suppress foreign-backed interpretations of the country's literary heritage'.

More power to their struggle. But there may just be no stopping the cultural tsunami called the Walt Disney Company.

**Article Ends - Kathi Maio lives in Boston. She is the film editor of *Sojourner: The Women's Forum* and is the author of two books of film essays, *Feminist in the Dark* and *Popcorn & Sexual Politics*.**



*D-Day A light hearted look at cultural hegemony.* By Alan Singer  
 Downloaded from The New Internationalist <http://www.newint.org/issue308/ddav.html>

**Intercultural Communication****Unit III: Chapter 11 Quick Quiz (10 pts)**

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1. Describe two ways in which conflict serves as an opportunity (5 pts):

2. There are at least five specific styles of managing conflict including: dominating, integrating, compromising, obliging, and avoiding. What style to you use to manage conflict? Explain. (5 pts).

**Intercultural Communication****Unit III: Chapter 12 Quick Quiz (10 pts)**

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1. What was the most surprising thing you learned over the course in regards to intercultural communication? Explain (5 pts)

2. What do you feel was the most beneficial thing that you learned in your study of intercultural communication? (5 pts)