



## **CIEE Prague, Czech Republic**

<b>Course Name:</b>	Intercultural Communication and Leadership
<b>Course Number:</b>	COMM 3301 PRAG
<b>Programs offering course:</b>	CES, CNMJ, GAD
<b>Language of instruction:</b>	English
<b>U.S. Semester Credits:</b>	3
<b>Contact Hours:</b>	45
<b>Term:</b>	Fall 2018

### **Course Description**

In this class, you will develop skills, knowledge, and understanding that will help you communicate and engage more appropriately and effectively in Prague as well as in other intercultural contexts. We will explore various topics in intercultural communication in the context of your experience abroad, and will practice intercultural learning processes that you can apply when working in a wide variety of contexts. You will increase your own cultural self-awareness and develop personal leadership skills to help you become more effective in an interdependent world.

### **Learning Objectives**

By participating in this course, you will:

- Increase your own self-awareness, particularly your cultural self-awareness.
- Develop a deeper understanding of the field of intercultural communication and intercultural concepts/theories and their relevance to your own experience in Czech culture.
- Increase your ability to recognize and bridge cultural gaps.
- Develop an intercultural leadership practice that helps you translate your culture-specific and culture-general knowledge into moment-to-moment competence.

### **Course Prerequisites**

None, apart from an open mind and a sincere interest in exploring intercultural topics, which will involve a deep level of self-reflection.

### **Methods of Instruction**

Learning will involve in-class exercises, active reflection, discussion, readings, field reports, short lectures, and out-of-class activities that help you engage in the local culture on a deeper level.



### **Assessment and Final Grade**

Grading will be based on the following:

- |  |     |
|--|-----|
| 1. Journal (6 entries):                      | 20% |
| 2. Mid-semester cultural comparison project: | 20% |
| 3. Homework & Cultural Partner activities:   | 20% |
| 4. Final Digital Storytelling project:       | 20% |
| 5. Class participation:                      | 20% |

### **Course Requirements**

#### **Journal Entries**

##### **COLLECT JOURNAL ENTRIES 1 and 2.**

You will be asked to complete six different reflective journal entries over the course of the semester. You are free to write about whatever is on your mind at the moment *as long as it is relevant to the course*; you will be provided with ideas and suggestions for possible topics to address throughout the course of the semester. The goal of the journal entries is to give you a chance to reflect on your intercultural experience in a personally-relevant way.

As outlined in the schedule, two entries each are due at three different points throughout the semester.

Your journal entries should be typed and no longer than two double-spaced pages. They will be graded on the depth of reflection and application of course concepts to your personal experience.

#### **Mid-Semester Cultural Comparison Project**

The mid-semester Cultural Comparison Project involves writing a paper and doing a short in-class presentation.

For this project, you are asked to examine a theme within the local host culture in comparison to your home culture(s) (as defined by you). Themes may be any topic that is of interest to you and relevant both in the local context and in your home culture, and should be relatively specific rather than sweepingly general. Examples of possible themes include: food and eating habits; attitudes and practices around alcohol consumption; displaying affection; parenting; inequality and difference (based on religion, sexuality, race, etc.); expectations in higher education; exercise or sport; news consumption; advertising; etc. The topic/theme you choose should be something you have experienced or had close contact with in both your host and home cultures.

Please discuss the similarities and differences between your home and host cultures with regards to your topic of choice, particularly with respect to two or three of the cultural value patterns



discussed in class. You should aim to integrate personal experience with concepts learned in class.

The paper should be typed, double-spaced, and between 4-5 pages. It may be written in the first person. You should cite at least three academic sources (from the course readings or other). It is also highly recommended you consult with at least two locals (such as your Cultural Partners) about this topic and incorporate any useful insight they offer into your paper (although be careful not to present anyone's opinions as fact).

You should address the following:

- What similarities and differences have you noticed and/or experienced between (as well as within) your host culture and home culture(s) with regards to your chosen theme?
- How and to what extent do cultural value patterns help you understand these similarities and differences?

In addition to the paper, you should be prepared to present to the class on your topic in class 14. The presentation may take any form you like and creativity is encouraged.

### **Homework & Cultural Partner Activities**

Homework will include assigned readings and activities to complete outside of class. You are responsible for completing the homework outlined in the syllabus and asking for clarification when needed. You should bring copies of any readings due that day to each class with you, as we may need the readings in class.

As part of this course, you are required to identify a Cultural Partner—someone who has been a resident of the host culture for many years—with whom you will need to complete several activities throughout the semester. More information about choosing a Cultural Partner will be provided in class.

### **Final Digital Storytelling Project**

As a final project for this course, you will be creating a Digital Story. Digital Storytelling involves short (three- to five-minute) first-person stories combined with still images (and often music). Through this means, you will share your own personal story of the study abroad experience. More information will be provided soon. You will need access to iMovie (for Macs) or Windows Movie Maker (for PCs), both available to download for free.

### **CIEE Prague Attendance Policy**



Regular class attendance is required throughout the program, and **all absences are treated equally regardless of reason** for any affected CIEE course. Attendance policies also apply to any required co-curricular class excursions or events, as well as Internship.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

**Missing classes** will lead to the following penalties:

***90-minute semester classes:***

<i>Number of 90-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
<b>one to two</b> 90-minute classes	up to 10%	no penalty
<b>three</b> 90-minute classes	10.1–15%	reduction of the final grade by 3%
<b>four</b> 90-minute classes	15.1–17%	reduction of the final grade by 5%; <b>written warning</b>
<b>five</b> 90-minute classes	17.1–20%	reduction of the final grade by 7%; <b>written warning</b>
<b>six and more</b> 90-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

***180-minute semester classes:***

<i>Number of 180-minute classes</i>	<i>Equivalent percentage of the total course hours missed</i>	<i>Minimum penalty</i>
<b>one</b> 180-minute class	up to 10%	no penalty
<b>two</b> 180-minute classes	10.1–20%	reduction of the final grade by 5%; <b>written warning</b>
<b>three and more</b> 180-minute classes	more than 20%	automatic <b>course failure</b> and possible expulsion

Persistent absenteeism (students approaching 20% of the total course hours missed, or violating the attendance policy in more than one class) will result in a written warning, a notification to the student’s home school, and possibly a dismissal from the program.

**Missing more than 20% of the total class hours** will lead to a **course failure**, and **potential program dismissal**. This is a CIEE rule that applies to all CIEE courses and is in line with the Participant Contract that each CIEE student signs before arriving on-site.



**Late arrival to class** will be considered a partial (up to 15 minutes late) or full (15 or more minutes late) absence. **Three partial absences due to late arrivals will be regarded as one full class absence.**

**Students must notify their professor and Program Coordinators (PC) beforehand if they are going to miss class for any reason** and are responsible for any material covered in class in their absence.

If missing a class during which a test, exam, the student's presentation or other graded class assignments are administered, **make-up assignment will only be allowed in approved circumstances**, such as serious medical issues. In this case, the student must submit a local doctor's note within 24 hours of his/her absence to the PC, who will decide whether the student qualifies for a make-up assignment. Doctor's notes may be submitted via e-mail or phone (a scan or a photograph are acceptable), however **the student must ensure that the note is delivered to the PC.**

Should a truly **extraordinary situation** arise, the student must contact the PC immediately concerning permission for a make-up assignment. Make-up assignments are not granted automatically! The PC decides the course of action for all absence cases that are not straightforward. **Always contact the PC with any inquiry about potential absence(s) and the nature thereof.**

**Personal travel (including flight delays and cancelled flights), handling passport and other document replacements, interviews, volunteering and other similar situations are not considered justifiable reasons for missing class or getting permission for make-up assignments.**

**For class conflicts** (irregularities in the class schedule, including field trips, make-up classes and other instances), **always contact the Academic Assistant** to decide the appropriate course of action.

Course attendance is recorded on individual Canvas Course Sites. **Students are responsible for checking their attendance regularly to ensure the correctness of the records.** In case of discrepancies, students are required to contact the Academic Assistant **within one week of the discrepancy date** to have it corrected. Later claims **will not** be considered.

CIEE staff does not directly manage absences at FAMU and ECES, but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

### **CIEE Academic Honesty Policy**

CIEE subscribes to standard U.S. norms requiring that students exhibit the highest standards regarding academic honesty. Cheating and plagiarism in any course assignment or exam will not



be tolerated and may result in a student failing the course or being expelled from the program. Standards of honesty and norms governing originality of work differ significantly from country to country. We expect students to adhere to both the American norms and the local norms, and in the case of conflict between the two, the more stringent of the two will preside. Three important principles are considered when defining and demanding academic honesty. These are related to the fundamental tenet that one should not present the work of another person as one’s own.

**The first principle** is that final examinations, quizzes and other tests must be done without assistance from another person, without looking at or otherwise consulting the work of another person, and without access to notes, books, or other pertinent information (unless the professor has explicitly announced that a particular test is to be taken on an “open book” basis).

**The second principle** applies specifically to course work: the same written paper may not be submitted in two classes. Nor may a paper for which you have already received credit at your home institution be submitted to satisfy a paper requirement while studying overseas.

**The third principle** is that any use of the work of another person must be documented in any written papers, oral presentations, or other assignments carried out in connection with a course. This usually is done when quoting directly from another’s work or including information told to you by another person. The general rule is that if you have to look something up, or if you learned it recently either by reading or hearing something, you have to document it.

The penalty ranges from an F grade on the assignment, failure in the course to dismissal from the program. The Academic Director is consulted and involved in decision making in every case of a possible violation of academic honesty.

**Weekly Schedule**

Following is the course schedule for the semester, subject to change. OUT classes and IN-classes will be specified.

Class	Topic	Assignment/Reading Due
<b>Week 1: Introduction</b>		
Class 1	What is this class about? IN-class	• Complete Intercultural Development Inventory (IDI)
Class 2	Perception and Suspending Judgment IN-class	• Bennett, ‘Intercultural communication: A current perspective’ (pp. 1-34)



### **Week 2: Who am I in the context of this experience?**

- |         |                                 |  |
|---------|---------------------------------|--|
| Class 3 | How do I learn?                 | <ul style="list-style-type: none"><li>• Name Game with Cultural Partner</li></ul>      |
| Class 4 | Identity in Context<br>IN-class | <ul style="list-style-type: none"><li>• Yep</li><li>• Hammad</li><li>• Paige</li></ul> |

### **Week 3: Cultural Value Patterns**

- |         |  |  |
|---------|--|--|
| Class 5 | Introduction to Cultural Value Patterns and Discussion of Digital Storytelling Project<br>IN-class | <ul style="list-style-type: none"><li>• Ting-Toomey &amp; Chung, 'What is intercultural communication flexibility?' and 'What are the essential cultural value patterns?' (pp. 22-37 &amp; 38-63)</li><li>• Porter</li></ul> |
| Class 6 | Cultural Engagement Activity I   |  |

### **Week 4: Introduction to Intercultural Communication: How do we interact?**

- |         |                             |   |
|---------|-----------------------------|---|
| Class 7 | Host Culture Value Patterns | <ul style="list-style-type: none"><li>• I am...' activity with CP</li><li>• Hofstede et al., 'The rules of the social game' (pp. 3-26)</li><li>• Hofstede et al., one additional chapter TBD</li></ul>                          |
| Class 8 | Culture & Communication     | <ul style="list-style-type: none"><li>• Ting-Toomey &amp; Chung, 'What is the connection between verbal communication and culture?' (pp. 110-129)</li><li>• Deutscher</li><li>• Topic for Cultural Comparison Project</li></ul> |

### **Week 5: Stereotypes**

- |          |                                  |  |
|----------|----------------------------------|--|
| Class 9  | How do we interact non-verbally? | <ul style="list-style-type: none"><li>• Ting-Toomey &amp; Chung, 'What are the different ways to communicate nonverbally across cultures?' (pp. 130-153)</li><li>• Journal entries 1 &amp; 2</li><li>•</li></ul> |
| Class 10 | Stereotypes                      | <ul style="list-style-type: none"><li>• Plous</li></ul>  |

### **Week 6: Engagement in the Host Culture**

- |          |                   |   |
|----------|-------------------|---|
| Class 11 | Perceptions of Us | <ul style="list-style-type: none"><li>• Zemach-Bersin</li></ul> |
|----------|-------------------|---|



- Class 12 Culture Shock and Intercultural Adjustment • Ting-Toomey & Chung, 'What is culture shock?' (pp. 91-109)

### **Week 7: Examining Our Personal Values**

Class 13 What do I value?

- Class 14 Cultural Comparison Project Presentations • Cultural Comparison Projects!

### **Week 8: Practicing Intercultural Competence**

- Class 15 Intercultural Competence • Trompenaars & Hampden-Turner, 'Relationships and rules' and 'Reconciling cultural dilemmas' (pp. 29-50 & 200-217)  
• Hammer

- Class 16 Cultural Detective • Journal entries 3 & 4  
• Personal Values activity with CP

### **Week 9: Practicing Personal Leadership**

- Class 17 Introduction to Personal Leadership • Schaetti et al., Parts I & II (pp. xxi-118)

- Class 18 Aligning with Vision • Recognizing Something's Up activity

### **Week 10: Digital Storytelling and Cultural Engagement**

- Class 19 Digital Storytelling: Story Circles • Draft of script for final project

Class 20 Cultural Engagement Activity II

### **Week 11: Practicing Personal Leadership: The Critical Moment Dialogue**

- Class 21 Practicing with the Critical Moment Dialogue • Schaetti, et al., Part III (pp. 119-151)  
• Come to class having identified a Something's Up you wish to discuss

- Class 22 Practicing with the Critical Moment Dialogue (continued) • Solo Challenge activity

### **Week 12: Practicing Cultural Detective and Personal Leadership Together**



Class 23 Personal Leadership + Cultural Detective = EPIC • Long-form personal CMD

Class 24 Partner Work outside of class (no official class meeting)

### Week 13: Debriefing this Experience

Class 25 Debrief EPIC application • EPIC Flow

Class 26 How can we articulate and use what we've learned? • Journal entries 5 & 6  
• Booz Allen Hamilton  
• Matherly

### Week 14: Re-Entry and Wrap-Up

Class 27 Re-Entry • Storti

Class 28 Digital Storytelling Viewing Party • Digital Stories!

## Course Materials

### **Readings**

#### **Copyright and Fair Use Statement:**

Copyright laws and fair use policies protect the rights of authors. Copyrighted materials may be used in this class, including articles, music, art work, etc. These materials are provided for private study, scholarship, or research and adhere to the copyright law of the U.S. (Title 17, U.S. Code). You may copy or download from the course website one copy of the materials on any single computer for non-commercial, personal, or educational purposes only, provided that you do not modify it and use it only for the duration of this course. Beyond this use, no material from the course or website may be copied, reproduced, re-published, uploaded, posted, transmitted, or distributed in any way without the permission of the original copyright holder. Neither the instructor nor CIEE assumes any responsibility for individuals who improperly use copyrighted material.

#### **Week 1:**

Bennett, M.J. (1998). Intercultural communication: A current perspective. In M.J. Bennett (Ed.), *Basic concepts of intercultural communication: Selected readings* (pp. 1-34). Boston, MA: Intercultural Press.



### **Week 2:**

Yep, G.A. (1998). My three cultures: Navigating the multicultural identity landscape. In J.N. Martin, T.K. Nakayama & L.A. Flores (Eds.), *Readings in cultural contexts* (pp. 79-85). Mountain View, CA: Mayfield Publishing.

Hammad, H.B. (2007). Identity's Shifting Sands (NAFSA 2007 student diplomat essay competition winner). Available online at:

[https://www.nafsa.org/Explore\\_International\\_Education/Advocacy\\_And\\_Public\\_Policy/Study\\_Abroad/Student\\_Diplomat/2007\\_Student\\_Diplomat\\_Competition\\_Winner/](https://www.nafsa.org/Explore_International_Education/Advocacy_And_Public_Policy/Study_Abroad/Student_Diplomat/2007_Student_Diplomat_Competition_Winner/).

Paige, R.M. (1993). On the nature of intercultural experiences and intercultural education. In Paige, R.M. (Ed.), *Education for the intercultural experience* (pp. 1-13 only). Yarmouth, ME: Intercultural Press.

### **Week 3:**

Ting-Toomey, S. & Chung, L.C. (2012). 'What is intercultural communication flexibility?' and 'What are the essential cultural value patterns?' In S. Ting-Toomey & L.C. Chung, *Understanding intercultural communication* (pp. 22-63). New York: Oxford University Press.

Porter, B. (n.d.) The art of Digital Storytelling: Becoming 21<sup>st</sup>-century storykeepers. *The Creative Educator*. Available online at:

<http://digitales.us/sites/default/files/Tech4Learning%20DigiTales%20StoryKeepers.pdf>.

Hofstede, G., Hofstede, G.J. & Minkov, M. (2010). The rules of the social game. In G. Hofstede, G.J. Hofstede, & M. Minkov, *Cultures and organizations: Software of the mind: Intercultural cooperation and its importance for survival*, 3<sup>rd</sup> ed. (pp. 3-26). New York: McGraw-Hill.

One reading will be chosen from:

Hofstede, G., Hofstede, G.J. & Minkov, M. (2010). More equal than others. In G. Hofstede, G.J. Hofstede, & M. Minkov, *Cultures and organizations: Software of the mind: Intercultural cooperation and its importance for survival*, 3<sup>rd</sup> ed. (pp. 53-88). New York: McGraw-Hill. **(Power Distance)**

Hofstede, G., Hofstede, G.J. & Minkov, M. (2010). I, we, and they. In G. Hofstede, G.J. Hofstede, & M. Minkov, *Cultures and organizations: Software of the mind: Intercultural cooperation and its importance for survival*, 3<sup>rd</sup> ed. (pp. 89-134). New York: McGraw-Hill. **(Individualism/Collectivism)**

Hofstede, G., Hofstede, G.J. & Minkov, M. (2010). He, she, and (s)he. In G. Hofstede, G.J. Hofstede, & M. Minkov, *Cultures and organizations: Software of the mind:*



*Intercultural cooperation and its importance for survival*, 3<sup>rd</sup> ed. (pp. 135-185). New York: McGraw-Hill. (Masculinity/Femininity or Achievement/Nurturance)

Hofstede, G., Hofstede, G.J. & Minkov, M. (2010). What is different is dangerous. In G. Hofstede, G.J. Hofstede, & M. Minkov, *Cultures and organizations: Software of the mind: Intercultural cooperation and its importance for survival*, 3<sup>rd</sup> ed. (pp. 187-234). New York: McGraw-Hill. (Uncertainty Avoidance)

Hofstede, G., Hofstede, G.J. & Minkov, M. (2010). Yesterday, now, or later? In G. Hofstede, G.J. Hofstede, & M. Minkov, *Cultures and organizations: Software of the mind: Intercultural cooperation and its importance for survival*, 3<sup>rd</sup> ed. (pp. 235-276). New York: McGraw-Hill. (Long-Term Orientation)

#### **Week 4:**

Ting-Toomey, S. & Chung, L.C. (2012). What is the connection between verbal communication and culture? In S. Ting-Toomey & L.C. Chung, *Understanding intercultural communication* (pp. 110-129). New York: Oxford University Press.

Deutscher, G. (2010). Does language shape how you think? *The New York Times* (August 26). Available online at: <http://www.nytimes.com/2010/08/29/magazine/29language-t.html?pagewanted=all&r=1&#>.

Ting-Toomey, S. & Chung, L.C. (2012). What are the different ways to communicate non-verbally across cultures? In S. Ting-Toomey & L.C. Chung, *Understanding intercultural communication* (pp. 130-153). New York: Oxford University Press.

#### **Week 5:**

Plous, S. (2003). The psychology of prejudice, stereotyping, and discrimination: An overview. In S. Plous (Ed.), *Understanding prejudice and discrimination* (pp. 3-48). New York: McGraw-Hill. Available online at: <http://www.understandingprejudice.org/apa/english/>.

Zemach-Bersin, T. (2008). American students abroad can't be 'global citizens.' *Chronicle of Higher Education*, 54(26), A34. Available online at: [www.yale.edu/yalecollege/international/predeparture/pdf/GlobalCitizens.pdf](http://www.yale.edu/yalecollege/international/predeparture/pdf/GlobalCitizens.pdf).

#### **Week 6:**

Ting-Toomey, S. & Chung, L.C. (2012). What is culture shock? In S. Ting-Toomey & L.C. Chung, *Understanding intercultural communication* (pp.91-109). New York: Oxford University Press.



**Week 8:**

Trompenaars, F. & Hampden-Turner, C. (1998). 'Relationships and rules' and 'Reconciling cultural dilemmas.' In F. Trompenaars & C. Hampden-Turner, *Riding the waves of culture: Understanding diversity in global business*, 2<sup>nd</sup> ed. (pp.29-50 & 200-217). New York: McGraw-Hill.

Hammer, M.R. (2008). The Intercultural Development Inventory: An approach for assessing and building intercultural competence. In Moodian, M.A., *Contemporary leadership and intercultural competence: Exploring the cross-cultural dynamics within organizations* (pp. 203-217). Thousand Oaks, CA: Sage Publications.

**Week 9:**

Schaetti, B.F., Ramsey, S.J., & Watanabe, G.C. (2008). *Personal Leadership: Making a world of difference: A methodology of two principles and six practices*. Seattle, WA: FlyingKite Publications. Introduction, Parts I & II (pp. xxi-118).

**Week 11:**

Schaetti, B.F., Ramsey, S.J., & Watanabe, G.C. (2008). *Personal Leadership: Making a world of difference: A methodology of two principles and six practices*. Seattle, WA: FlyingKite Publications. Part III (pp. 119-151).

**Week 13:**

British Council, Ipsos Public Affairs, & Booz Allen Hamilton (2013). *Culture at work: The value of intercultural skills in the workplace*. Available online at <http://www.britishcouncil.org/sites/britishcouncil.uk2/files/culture-at-work-report.pdf>.

Matherly, C. (n.d.) Effective marketing of international experiences to employers. Available online at [http://www.aifsbroad.com/advisors/pdf/Impact\\_of\\_Education\\_Abroadl.pdf](http://www.aifsbroad.com/advisors/pdf/Impact_of_Education_Abroadl.pdf) (pages 9-10).

**Week 14:**

Storti, C. (2003). Introduction; The stages of reentry. In C. Storti, *The art of coming home* (pp. xii-xxi & 45-65). Boston, MA: Intercultural Press.