Required text: 

Week 1  
Mar 6, 8, 10  
M  Intro to course, speaking/listening exercise.  
W  Defining terms; Representations of Culture.  
F  Discuss Chap.1. Activities.  
Due: Response (W1)/Chap.1  
Read Chap.2

Week 2  
Mar 13, 15, 17  
M  Film: Voices of Sarafina  
W  Activities/ch.2, outside sources.  
F  SGP#1/disc.of film  
Due: Response (W2) to film/ch.2  
Read Chap.3

Week 3  
Mar 20, 22, 24  
M  Discussion/film, chap.2  
W  Film: Who’s Afraid/Yellow Schoolbus  
F  SGP#2/ch.3; Discuss film.  
Due: response (W3) to film/ch.3  
Read Chap.4

Week 4  
Mar 27, 29, 31  
M  Film: Where the Spirit Lives  
W  Film: "  
F  SGP#3, disc.film: Choose wg. project groups.  
Due: Response (W4) to film/chap.4.  
Read Chap.5

Week 5  
Apr 3, 5, 7  
M  Discussion: film/long project/presentation  
W  SGP#4/ch.5  
F  SGP#5/ch.5; mid-quarter eval.  
Due: Response (W5)/ch.5&6  
Read Chap.6

Week 6  
Apr 10, 12, 14  
W  Due: response (W5) ch.5&6  
F  Group Prep/long projects.  
Due: Response (W6) to film/chap.4.  
Read Chap.7

Week 7  
Apr 17, 19, 21  
M  Film: Kamala and Raji  
W  Discussion: film/ch7; Due: Response (W6)/film.  
F  no class: Easter break  
Read Chap.8

Week 8  
Apr 24, 26, 28  
M  group prep. for long projects  
W  LPP#1  
F  Discussion/projects. Due: Resp. (W7)/ch.7&8.  
Due: LPP report (1/group).  
Read Chap.9

Week 9  
May 1, 3, 5  
M  LPP#II  
W  LPP#III  
F  Discussion/Activities; Chap.9. Due: Response (W8) pres/chap.9  
Read Chap.10

Week 10  
May 8, 10, 12  
W  LPP#IV  
F  Due: Response (W9) to Chap.10.  
Due: LPP report (1/group).  
Due: discussion, project evals; course evaluations.

Grade: Your grade will be based on the following:
Attendance and participation: 30%
Short essays (8 responses) and 1st presentation: 40%
Long Group presentation and report: 30%
First Presentation [Short Group Pres/group # = SGP#(1)]: This will be a guided group activity that presents to the class a response to that week's readings and/or film. It is not designed to summarize material, but rather to provide a forum for discussion. As part of the presentation, the group presenting will formulate discussion questions and encourage some kind of class participation. The presentation should be no more than 10 minutes in length. Follow up discussion should take at least 10 minutes.

2. Analyze the overall effectiveness, the limitations and the benefits, of the First Presentations by comparing others with your own.

Second Presentation [Long Project Pres/group # = LPP#(1)]: This will be a presentation of the results of a quarter long research project which will have various parts including planning, collecting data, interviewing a subject or subjects who represent a culture different from those represented by the members of the group, collating and analyzing material read and viewed in class, as well as incorporating personal experience and other outside sources. Presentations may take a variety of forms, but should include outside speakers/guests, if possible, skits, class participation, etc. and be about 30 minutes in length. Class participation activities can be used as part of the presentation, or as part of the follow-up discussion period, which should last about 20 minutes. The members of the group will keep close track of steps followed, of each group member's role in data collecting and collating, of results, of conclusions and of suggestions for improving the project. One written report per group will be turned in at the end of the quarter for an additional grade ('Long group presentation report') and should be more than a simple transcript of the presentation itself. Thorough documentation of all sources is required.

Attendance and Participation: Active participation includes coming to the class prepared, with reading assignments for that day finished. A sign up sheet will be passed around at the beginning of the hour, please make sure that you sign it so that you will get credit for that day. We may find that we want to adjust our discussions about the text or other material to be longer or shorter than planned. Please have patience about the need to digress occasionally.

Essays will be guided or open responses to the readings, films, and to the oral presentations. Each should be dated, titled, fulfill a minimum page requirement (1-3 pages each), adequately support the thesis, have a strong summary and use proper documentation if reference to other sources of any kind is made. Essays will be typed, with standard margins and font. You must complete and turn in 8 of the possible 9 responses. A list of topics follow these represent ways you can think about your response to the readings and films. You need not address every question, but you may come back to earlier responses and topics as we explore issues in Intercultural Communications throughout the quarter. You may create your own questions, too.

#1: Response to text chapters:
This should not be a summary! Analyze what kind of information the author is presenting, how the info is presented, which parts were more difficult, why you found them so, and how the chapter relates to films we see, class discussion and/or experiences you have had with intercultural communications.

#2: Response to Voices of Sarafina!
This documentary was broadcast on PBS several times during the 1988 season as a prelude and introduction to the stageplay Sarafina!, which was enjoying a tremendously popular one year run in a number of U.S. cities, including New York (where the interviews were taped), Miami, Boston, Minneapolis, Chicago, St. Louis, and further west. The young players are all South African, recruited by the director for their stage presence, voices and general commitment to informing the world via theatre about the atrocities in the townships where they were trying to go to school. In 1976, there was a popular uprising by the schoolchildren against the repressive government policies that restricted what they were allowed to learn in the 'public' schools. You will hear the names of Steven Biko (a reporter arrested and violently killed by the white (Afrikaans) ruling class for his attempts to inform the rest of South Africa and the world about atrocities; Nelson Mandela, who had been imprisoned for years (and still was when this was made) for agitating for political equality and self rule for S. African blacks (and who was, after his release, elected president of S. Africa: Spring 1994); and Miriam Makeba (who appears near the end of this film) a S. African singer of world-wide renown who was exiled from S. Africa years ago because of the political nature of her lyrics, among other things.
Questions:
1. In films, plays and novels, the viewer/reader identifies with certain individuals or groups represented. How does a director or writer, or a particular presentation of a narrative, encourage identification across cultural lines?
2. What did you learn in grade school history lessons (no matter where you went to school) that you think, now, as an adult, was not accurate or appropriate or factual?
3. Discuss how theatre is being used here (in this South African play, played on U.S. stages) and how you think theatre (and movies) typically work to inform the viewer in the U.S. about various intercultural/political issues.
4. Discuss one aspect of message-making in film (lighting, camera angle, story line, character development, location, sound, etc.) and the relationship to, and the efficacy of, using this film (or film in general) to better understand intercultural communications.

3: Response to Who's Afraid of the Little Yellow Schoolbus:
1. Comment on themes and effects of isolation, alienation, mentoring/monitoring, volunteering, political activism, etc.
2. Discuss how the courage to be bi-cultural, politically active, at risk professionally or physically is articulated here.
3. When others are afraid of you, how do you react?
4. Comment on any roles you've played as diplomat or translator.
5. What is necessary for a multicultural group to function and evolve together?
6. Discuss touch, communications and trust. Think about first contacts (may be accidental, but still need to learn first what behaviors are the least dangerous).
7. Discuss technology differences/trade/intimidation/negotiation. Relate to differing political agenda.

4: Response to Where the Spirit Lives
Whether you are of Native American heritage or not:
1. What would you like the producers, writers or director of this film about how/why the film was made.
2. In order to become more familiar with Native American culture, what might you ask of those who spent some (greater or smaller) period of time in a residential school?
3. What do your reactions (emotional and/or intellectual) to the film tell you about yourself; about your preconceptions about Native peoples?

5: Response to text, chap. 566
6: Response to Kamala and Raji
1. Define what you consider a 'good' neighborhood.
2. Describe Raji's idea of a 'good' neighborhood. Compare it with your idea of the same.
3. As a group, what communication techniques do the SEWA women use that you wouldn't use in a business setting? Why wouldn't you? Why does it work for them?
4. How does Kamala encourage women to join SEWA? Why does she do this?
5. How is Raji's or Kamala's daily life/culture similar to yours? (or to your sister's or your mother's?)
6. Do your parents' attitudes about responsibility for their children resemble the attitudes portrayed in this documentary? Explain why and why not.

7: Response to text, chap. 768
8: Response to the presentations (short and long). What worked well, why, how did they add to our knowledge about Intercultural Communications? What do these kinds of presentations offer that a reading or a film does not?
9: Response to chap. 10.

Final Group Performance and self EVALUATION: (not optional)
Write an individual analysis of how the group projects went, of your own contribution to them, of problems and things you would do differently, and of things that worked well. Evaluate your co-presenters and give them a grade for the project. Now, grade yourself for the class as a whole and give a justification for that grade. You might want to read over the course requirements on the syllabus once more.