THE DRAPE SHAPE : INTERCULTURAL STYLE POLITICS pdf

1: Intercultural competence - Wikipedia

Mexican American Mojo [Anthony MacÃ-as, Ronald Radano and Josh Kun]. Stretching from the years during the Second World War when young couples jitterbugged across the dance floor at the Zenda Ballroom, through the early s when honking tenor saxopho.

After this class, students should be able to: The other is not really visual, but is a framework of concepts that can be applied to understand a communication episode. Defining Intercultural Communication People have defined intercultural communication in different ways. More and more, people see cultures not as nations but as groups of people that share a similar set of values, beliefs, etc. With that in mind, some have said that all communication is intercultural, even if you are communicating with the person next door who looks and sounds very much like you. Others have said that communication is only intercultural if we perceive it to be intercultural. But we believe that culture could be impacting our interactions to some degree, even if we are not aware of it. Models and approaches are very useful in helping us to understand communication in general. They serve several functions, including but not limited to: In this sense, a model can help us analyze our communication and make it better! At the same time, models have limitations. Models inherently turn a process into a single, two-dimensional image. All models focus on some aspect of something and, by necessity, must leave something else out! Keep in mind that whatever your model chooses to focus on may limitâ€"but at the same time, enhance in other waysâ€"your understanding of the topic of the model. As you read, think about how the approaches vary in what they include and what they leave out. Some other points about models and approaches: Models are not theories! Models vary in level of complexity, just like diagrams of the working of an engine should differ according to the audience to which you are trying to explain it. But, Are the Models Good? Evaluating Models It is important for us to be able to evaluate models, just as we need to be able to evaluate theories or research. Here are some brief thoughts on evaluating models: Models like theories can be evaluated with several tools. Does it accurately reflect what it is trying to describe best learned when you try to apply the whole model to a single instance or even to different instances. But bewareâ€"if you try to apply each aspect of the model to a different situation, then the model will always work. You should apply the whole model to a situation. If it fits well especially with repeated situations , this is a strength. Can it be simplified without losing any strength of explanation? Is it so simple that it does not explain a lot? Could you add to it and have it explain better, or take away from it and have it explain just as well? Are the definitions or terms of the model clear? Are they mutually exclusive, and if they are not, are relationships between aspects of the model shown correctly for example, a classic model of communication often treats communication as a one-way process of a sender sending a message to a receiver, which neglects the dynamic, two-way aspect of communication. How does the model compare and contrast to competing explanations? Do they offer something the model in question does not? Does it do some things better than other explanations? Some Specific Models and Approaches: The main points of the model are that any communication episode has three potential components, with each ranging from low to high see the references to see where this model comes from and how it compares to earlier models. This dimension relates to the degree to which we communicate with people based on our personal understanding of them. For example, Miller and Steinberg said that we first make demographic predictions about someone how they might communicate, say, as a woman or man , then sociological predictions they are Republican, Jewish, or over 30 , and finally, as we get to to know them, personal predictions. I think I have these rightâ€"I just pulled them from memory! If we are strangersâ€"or if you are an office worker that I treat only in terms of a roleâ€"the interpersonal dimension might be very low. Lovers usually see each other high on this dimension. This relates to the degree to which we see people in terms of groups. Social identity theory which we will look at in a couple of weeks suggests that we see ourselves and others in terms of the groups to which we belong. When Jasmin first walks into class, I might see her as a Latina, as a woman, or as a student. The intergroup dimension is high. But the more I interact with her, the lower the intergroup dimension and the higher the intercultural. However, people in interracial or intercultural relationships might see the other both as group members and as individuals, so both

dimensions could be high! This dimension relates to real cultural differences, which can range from minimal to very great. This is clearly different from the intergroup dimension—on that dimension, I might perceive Jasmin to have cultural differences because she looks different or is from a different part of the country but be totally mistaken. We could, in fact, be culturally similar. So, perception of difference because of group belonging is 2nd dimension; but real differences are the 3rd dimension. A strength of this model is that it allows us to distinguish between group belonging including prejudice and stereotypes and real cultural differences. Two people could be high on all three dimensions or low on all three. Some combinations that might be problematic are if you and I are high on intergroup perception we think we are different but on the intercultural dimension, we are actually low. Others suggest that, in fact, we want some uncertainty or tension in our communication, or that one partner in an interaction might want more predictability and another more novelty. These people feel that prediction and novelty are opposite sides of a coin—both exist in tension with each other, always present, but also always contradicting or working against each other. Where the other two frameworks we look at in this unit are visual models, this is more of an approach that can be used to understand actual intercultural communication and intercultural research. Hegel and Marx were early writers to use the dialectical perspective. Bakhtin applied the view to relationships and communication, and writers in relationships e. The dialectic is a tension between two opposites that contradict each other and, yet, must both be present at any given time, as complements of each other. Rather, the dialectical approach explains how one partner in a relationship wants a particular balance for example of independence and autonomy, while the other partner might want a different balance. In sum, then, the tension comes to explain a view where, rather than placing items in a dichotomy, we see them in an ongoing, ever-changing tension with each other, with both likely present at any time. The first set of dialectics pp. Be able to define and tell the difference between different tensions Figure 1. I will provide examples here—you can see the chapter for the definitions: As I interact with Shyla, our interaction will reflect some balance of personal identities and personalities, but also some balance of cultural influence. The exact balance will change from person to person in the interaction and from time to time for example, if we are following scripts, culture may influence our behavior more. As we get to know each other better, we may make more predictions based on personal aspects of the other, though culture will still play more or less of a role at any given time. Since Shyla is a student and I am the prof, our behavior will also have a role-based component. Each of us will behave, in part, in line with social role or context expectations i. Again, this will change over time and from situation to situation. Our communication will have cultural differences, but we should not overemphasize these. We will also have cultural similarities. Where others suggest that some cultures strive for change and others maintain stability, the dialectical approach holds that change and stability mark all cultures including organizational and religious cultures —within any culture, forces will work both for change and for stability, with change being more important to some members at some times, and stability at other times or to other members. The same can be said of the drive towards the future or striving towards the past. If we look back to time-capsule exercise, we do see change in American culture, but also a deep-abiding tradition. Notably, however, some cultures may have a preference for change or future, even though stability and past-focus are still present. Also, these last two dimensions refer more to a single culture than to interaction between individuals. Here we see the critical roots of some of the authors coming out: According to the authors, all interactions, especially intercultural interactions, have power relationships, where some individuals have more socially inscribed social, economic, political than others. But it is a tension—both people in an interaction might have power, but the relations are more complex than assuming that just because a person is a White male tourist, that he has all the power in the interaction! This power dimension has been ignored by most traditional researchers. In sum, we see that this approach, rather than predicting intercultural communication outcomes, sees intercultural communication as more dynamic processual and contains a critical element as well. The second set of tensions pp. Understand the main tensions as represented in the bottom part of Figure 2. In brief, the dimensions are as follows: This deals with what causes human behavior. This deals, briefly, with whether there is an reality external to observers, or whether reality is essentially in the minds of the observers. But perhaps it is time to turn to a fuller explanation of these. These latter approaches are less important to our discussion this year!

Anxiety-Uncertainty Management class notes only One of the models of intercultural communication that I have found most helpful in its breakdown of communication issues and there are several models out there! A very brief description of his theory will help give context to the model. If one could control these, one would have better shared understanding which Gudykunst calls effectiveness and will be better able to adapt. You will be responsible for the terms of this theory only when we cover it more formally later in the semester. For now, it gives context to his model. In this model, there are two larger circles, each representing a communicator. Between the two individuals are lines of sending and receiving verbal and nonverbal messages. Gudykust and Kim argue that when we create or process messages, we use four different filters. The filters are as follows [all defs are my own informal defs!

2: Approaches to Intercultural Communication

The Drape Shape: Intercultural Style Politics 62 3. Boogie Woogie Breakthrough: The Rhythm and Blues Era 4. Come On, Let's Go: The Rock and Roll Era 5.

Networks and outgroup communication competence Intracultural versus intercultural networks Acculturation and adjustment[edit] Communication acculturation This theory attempts to portray "cross-cultural adaptation as a collaborative effort in which a stranger and the receiving environment are engaged in a joint effort. Assimilation , deviance , and alienation states Assimilation and adaption are not permanent outcomes of the adaption process; rather, they are temporary outcomes of the communication process between hosts and immigrants. Assimilation can be either forced or done voluntarily depending on situations and conditions. Regardless of the situation or the condition it is very rare to see a minority group replace and or even forget their previous cultural practices. Hajda, a representative theorist and researcher of social alienation says: A common past reduces misunderstanding. Definition, metaphor, feedforward, and Basic English are partial linguistic remedies for a lack of shared experience. Individuals sometimes view things similarly, but other times have very different views in which they see the world. The ways in which they view the world are shaped by the experiences they have and through the social group they identify themselves to be a part of. Genderlect theory â€" "Male-female conversation is cross-cultural communication. Masculine and feminine styles of discourse are best viewed as two distinct cultural dialects rather than as inferior or superior ways of speaking. Marxism â€" aims to explain class struggle and the basis of social relations through economics. History of assimilation[edit] Forced assimilation was very common in the European colonial empires the 18th, 19th, and 20th centuries. Colonial policies regarding religion conversion, the removal of children, the division of community property, and the shifting of gender roles primarily impacted North and South America, Australia, Africa, and Asia. Voluntary assimilation has also been a part of history dating back to the Spanish Inquisition of the late 14th and 15th centuries, when many Muslims and Jews voluntarily converted to Roman Catholicism as a response to religious prosecution while secretly continuing their original practices. Another example is when the Europeans moved to the United States. Intercultural communication thus needs to bridge the dichotomy between appropriateness and effectiveness: Valued rules, norms, and expectations of the relationship are not violated significantly. Valued goals or rewards relative to costs and alternatives are accomplished. Competent communication is an interaction that is seen as effective in achieving certain rewarding objectives in a way that is also related to the context in which the situation occurs. As well as goal attainment is also a focus within intercultural competence and it involves the communicator to convey a sense of communication appropriateness and effectiveness in diverse cultural contexts. The capacity to avoid ethnocentrism is the foundation of intercultural communication competence. People must be aware that to engage and fix intercultural communication there is no easy solution and there is not only one way to do so. Listed below are some of the components of intercultural competence. A judgment that a person is competent is made in both a relational and situational context. This means that competence is not defined as a single attribute, meaning someone could be very strong in one section and only moderately good in another. Situationally speaking competence can be defined differently for different cultures. For example, eye contact shows competence in western cultures whereas, Asian cultures find too much eye contact disrespectful. The behaviours that lead to the desired outcome being achieved. This has to do with emotional associations as they communicate interculturally. These two things play a part in motivation. Terms people use to explain themselves and their perception of the world. Behaving in ways that shows one understands the point of view of others Task role behaviour: Tolerance for unknown and ambiguity: The ability to react to new situations with little discomfort. Responding to others in descriptive, non-judgmental ways.

3: Leadership style â€" how does culture influence leaders? | Romania Insider

The "drape" method follows the natural bone structure to create a very done, very made-up look. And in , what's old is new again. In other words, statement blush is back.

Personal use only; commercial use is strictly prohibited for details see Privacy Policy and Legal Notice. It combines both language and nonverbal cues and is the meta-message that dictates how listeners receive and interpret verbal messages. Of the theoretical perspectives proposed to understand cultural variations in communication styles, the most widely cited one is the differentiation between high-context and low-context communication by Edward Hall, in Low-context communication is used predominantly in individualistic cultures and reflects an analytical thinking style, where most of the attention is given to specific, focal objects independent of the surrounding environment; high-context communication is used predominantly in collectivistic cultures and reflects a holistic thinking style, where the larger context is taken into consideration when evaluating an action or event. In low-context communication, most of the meaning is conveyed in the explicit verbal code, whereas in high-context communication, most of the information is either in the physical context or internalized in the person, with very little information given in the coded, explicit, transmitted part of the message. These stylistic differences can be attributed to the different language structures and compositional styles in different cultures, as many studies supporting the Sapir-Whorf hypothesis have shown. These stylistic differences can become, in turn, a major source of misunderstanding, distrust, and conflict in intercultural communication. Understanding differences in communication styles and where these differences come from allows us to revise the interpretive frameworks we tend to use to evaluate culturally different others and is a crucial step toward gaining a greater understanding of ourselves and others. The communication styles of an individual, which combine both verbal and nonverbal elements, are shaped and reshaped by shared cultural values, worldviews, norms, and thinking styles of the cultural group to which they belong. Needless to say, understanding the fundamental patterns of communication styles as well as the underlying systems of thought that give rise to them will help to reduce cultural barriers that hinder intercultural relationships and collaborations. This article begins by introducing major theoretical frameworks that have been used to describe culture. Next, fundamental patterns of communication styles will be introduced, along with a discussion of the relationship between culture and language. Finally, implications of cultural differences in communication styles will be discussed. Cultural Frameworks Culture has been defined in many ways. Some commonly applied definitions view culture as patterned ways of thinking, feeling, and reacting, common to a particular group of people and that are acquired and transmitted through the use of symbols. Others view culture as a function of interrelated systems that include the ecology e. It is fair to say that culture includes both objective and subjective elements. These interrelated systems do not dictate culture; rather, we can use them as a general framework to understand culture and its relation to individual and collective actions. A number of approaches have been used to describe and explain cultural differences. This article focuses on two approaches that are most widely accepted and relevant to our understanding of cultural variations in communication styles: Value can be defined as an enduring belief that a specific mode of conduct is socially preferable to an opposite or converse mode of conduct. Values form the basis for judging the desirability of some means or end of action. Dimensions of Cultural Values Based on a study of 88, IBM employees in 72 countries, between and , Hofstede identified four dimensions of cultural values: Later, Hofstede and Bond added a fifth dimension, dynamic Confucianism, with long-term orientation refers to future-oriented values such as persistence and thrift, whereas short-term orientation refers to past- and present-oriented values, such as respect for tradition and fulfilling social obligations. The individualism-collectivism dimension alone has inspired thousands of empirical studies examining cultural differences. More specifically, people in individualistic societies, such as the United States, Australia, New Zealand, South Africa, and most of the northern and western European countries, tend to emphasize individual rights, such as freedom, privacy, and autonomy. They tend to view themselves as unique and special, and are free to express their individual thoughts, opinions, and emotions. Individualists also value equality; they do

not differentiate between ingroups and outgroups, applying the same standards universally, also known as universalism. In comparison, people in collectivistic societies, such as most of Latin American, African, and Asian countries, and the Middle East, tend to view themselves as part of an interconnected social network. They emphasize the obligations they have toward their ingroup members, and are willing to sacrifice their individual needs and desires for the benefits of the group. They care about their relationships with ingroups, often by treating them differently than strangers or outgroup members, which is also known as particularism. In high power distance societies, such as many Latin American countries, most of African and Asian counties, and most counties in the Mediterranean area, people generally accept power as an integral part of the society. Hierarchy and power inequality are considered appropriate and beneficial. The superiors are expected to take care of the subordinates, and in exchange for that, the subordinates owe obedience, loyalty, and deference to them, much like the culture in the military. It is quite common in these cultures that the seniors or the superiors take precedence in seating, eating, walking, and speaking, whereas the juniors or the subordinates must wait and follow them to show proper respect. Similarly, the juniors and subordinates refrain from freely expressing their thoughts, opinions, and emotions, particularly negative ones, such as disagreements, doubts, anger, and so on. It is not surprising that, except for a couple of exceptions, such as France, most high power distance societies are also collectivistic societies. In contrast, in low power distance cultures, most of which are individualistic societies, people value equality and seek to minimize or eliminate various kinds of social and class inequalities. They value democracy, and juniors and subordinates are free to question or challenge authority. People from high uncertainty avoidance cultures, such as many Latin American cultures, Mediterranean cultures, and some European e. Deviation from these rules and standards is considered disruptive and undesirable. They also tend to avoid conflict, seek consensus, and take fewer risks. On the other hand, in low uncertainty avoidance cultures people are more comfortable with unstructured situations. Uncertainty and ambiguity are considered natural and necessary. They value creativity and individual choice, and are free to take risks. In masculine cultures, such as Mexico, Italy, Japan, and Australia, tough values, such as achievements, ambition, power, and assertiveness, are preferred over tender values, such as quality of life and compassion for the weak. In addition, gender roles are generally distinct and complementary, which means that men and women place separate roles in the society and are expected to differ in embracing these values. For example, men are expected to be assertive, tough, and focus on material success, whereas women are expected to be modest and tender, and to focus on improving the quality of life for the family. On the other hand, in feminine cultures, such as most of Scandinavian cultures, genders roles are fluid and flexible: Men and women do not necessarily have separate roles, and they can switch their jobs while taking care of the family. Not only do feminine societies care more about quality of life, service, and nurturance, but such tender values are embraced by both men and women in the society. Societies with a long-term orientation, such as most East Asian societies, embrace future-oriented virtues such as thrift, persistence, and perseverance, ordering relationships by status, and cultivating a sense of shame for falling short of collective expectations. In contrast, societies with a short-term orientation foster more present- or past-oriented virtues such as personal steadiness and stability, respect for tradition, and reciprocation of greetings, favors, and gifts. The Geography of Thought The cognitive approach views culture as a complex knowledge system. From this perspective, the key to understanding culture is to know the rules and scripts that guide action—how do people make sense of their communication environment, and how does this influence patterned action? By comparing the ecologies, economies, social structures, metaphysics, and epistemologies in ancient China and ancient Greece, Nisbett proposed a Geography of Thought theory to explain how Easterners and Westerners think differently and why. According to Nisbett, the ecology of ancient China consisted of primarily fertile plains, low mountains, and navigable rivers, which favored agriculture and made centralized control of society relatively easy. As agriculture required people to stay in the geographical region and collaborate with each other on tasks such as building an irrigation system that could not be achieved individually, complex social systems were needed to manage resources and coordinate efforts. The ecology of ancient Greece, however, consisted mostly of mountains descending to the sea, which favored hunting, herding, and fishing. These occupations required relatively little cooperation with others. Nor did they require living in the same stable community. Therefore,

Ancient Greeks were able to act on their own to a greater extent than ancient Chinese. In addition, the maritime location of ancient Greece made trading a lucrative occupation. The city-state also made it possible for intellectual rebels to leave a location and go to another one, maintaining the condition of a relatively free inquiry. As a result, ancient Greeks were in the habit of arguing with one another in the marketplace and debating one another in the political assembly. As less emphasis was placed on maintaining harmonious social relationships, the Greeks had the luxury of attending to objects and people without being overly constrained by their relations with other people. Over time, they developed a view of causality based on the properties of the object, rather than based on the larger environment. Hence, ancient Greeks were considered logical and analytical thinkers. Analytical thinking is field-independent. Analytical thinkers attend more to focal objects and specific details; what is going on in the environment is less important. They also tend to place focal elements into a cause-effect, linear, or sequential frame, assuming that there is a clearly definable cause leading to the observed effects. On the other hand, holistic thinking is field-dependent. Holistic thinkers tend to perceive events holistically or within a large context. They assume that there is a coherent whole and individual parts cannot be fully understood unless they are placed within the interdependent relationships. Metaphorically, whereas analytical thinkers view the world as a line, holistic thinkers view the world as a circle. To provide support for his theory, Nisbett and colleagues conducted a series of experiments to assess whether East Asians would differ from Americans in their attentional patterns. For example, in one of the experiments, they presented animated underwater scenes to two groups of participants, from the United States and Japan, respectively, with a mixture of active objects e. They found that a Japanese participants made more statements about contextual information and relationships than Americans did, and b Japanese participants recognized previously seen objects more accurately when they saw them in their original settings rather than in the novel settings, whereas this manipulation had relatively little effect on Americans. These findings provided substantial support for cognitive differences between Easterners and Westerners. Analytical thinkers also tend to be logical or polarized thinkers. They prefer logical arguments that apply the law of non-contradiction, which excludes the middle between being and non-being—something either exists or does not exist. A proposition can be weakened or falsified by demonstrating that it leads to a contradiction. In contrast, holistic thinkers tend to be dialectical thinkers. They prefer dialectical arguments that apply the principles of holism, which assumes that the world consists of opposing entities and forces that are connected in time and space as a whole. Since everything is connected, one entity cannot be fully understood unless we take into account how it affects and is affected by everything else. Unlike polarized or logical thinking that excludes the middle state, dialectical thinking seeks to reconcile opposing views by finding a middle ground. Dialectical thinkers accept grey areas, assuming that things constantly change. For example, Peng and Nisbett conducted a series of experiments and found that a dialectical thinking is reflected in Chinese folk wisdom, in that dialectical proverbs are more preferred by Chinese than by Americans; b in response to a conflict situation, a significantly greater percentage of Chinese participants prefer a dialectical resolution than Americans; and c when two apparently contradictory propositions were presented, Americans polarized their views, whereas Chinese accepted both propositions. High-Context and Low-Context Communication Cultures A communication style is the way people communicate with others verbally and nonverbally. Scholars have proposed different typologies for describing communication styles. Of the theoretical perspectives proposed to understand cultural variations in communication styles, the most widely cited is the differentiation between high-context and low-context communication by Edward Hall Bernstein hypothesizes that our speech patterns are conditioned by our social context. Restricted codes involve transmission of messages through verbal words and nonverbal intonation, facial features, gestures channels. They rely heavily on the hidden, implicit cues of the social context, such as interpersonal relationships, the physical and psychological environments, and other contextual cues. Code words used by doctors, engineers, prisoners, street gangs, or between family members and close friends are highly implicit in meaning and are known primarily to the members of such groups. Elaborated codes, on the other hand, involve the use of verbal amplifications, or rich and expressive language, in transmitting meaning, placing relatively little reliance on nonverbal and other contextual cues. The verbal channel is the dominant source of information for transmitting elaborated codes; context is not critical in

understanding elaborated codes. Although restricted and elaborated codes are universal styles of communication, according to Hall , cultures differ in the importance they place on words, and one communication style tends to be more predominant in one culture than another. Hall differentiated between high-context and low-context communication cultures and argued that low-context communication is used predominantly in individualistic cultures, whereas high-context communication is used predominantly in collectivistic cultures.

The GrÃ¨s legacy of drape and shape. Living body "The way we have been draping on a live body, as opposed to a mannequin, is a totally different way of working â€" much more sophisticated, and.

Cultural competence in healthcare The provision of culturally tailored health care can improve patient outcomes. In , California passed Assembly Bill that requires patient-related continuing medical education courses in California medical school to incorporate cultural and linguistic competence training in order to qualify for certification credits. It is impossible to refer to "a Hispanic-American perspective" or to "a single Latino culture". Although these American citizens have Latin American roots, the term "Latino" to characterize them is more correct since it is more inclusive of non-Spanish-speaking Latinos. However, the term "Latino" does not include individuals from Spanish-speaking countries outside of Latin America e. There is also a lack of adequate research into how race and ethnicity affects members of a group. Race has been used to explain the absence of research. Racial classifications are based on outmoded concepts and dubious assumptions regarding genetic differences. In fact, outside of skin color, race is poorly correlated with biological or cultural phenomena, which sharply diminishes its validity in biomedical or social research. Yet, unlike race or national origin, ethnicity is a sociological construct highly correlated with behavioral and cultural phenomena, particularly language, dress, adornment, food preference, religion, social interaction, marriage and family customs. Further research is needed to determine whether race and ethnicity among Latinos are rather driven by mechanisms of discrimination and macrosocial factors or social status. Fortunately, not too long ago, the National Institutes of Health took an important step by insisting that any NIH- supported clinical investigation include, where appropriate, minority populations, women and the aged. This aggregate will never produce a proper sample. Rigorous attention to sample size, composition and sampling strategies is required to research basic psychosocial processes and clinical responses of minority populations. Accordingly, the heterogeneity of the Hispanic community has to be taken into account. Cross-cultural competence Cross-cultural competence 3C has generated confusing and contradictory definitions because it has been studied by a wide variety of academic approaches and professional fields. One author identified eleven different terms that have some equivalence to 3C: Poor results have often been obtained due to a lack of rigorous study of 3C and a reliance on " common sense " approaches. One theoretical construct posits that 3C, language proficiency , and regional knowledge are distinct skills that are inextricably linked, but to varying degrees depending on the context in which they are employed. But, as one approaches the internalizing and evaluation levels, the overlapping areas approach totality. When interacting with people from other cultures, the individual experiences certain obstacles that are caused by differences in cultural understanding between two people from different cultures. Such experiences may motivate the individual to acquire skills that can help him to communicate his point of view to an audience belonging to a different cultural ethnicity and background. Immigrants and international students[edit] A salient issue, especially for people living in countries other than their native country, is the issue of which culture they should follow: International students also face this issue: The students who decide to hold on to their native culture are those who experience the most problems in their university life and who encounter frequent culture shocks. But international students who adapt themselves to the culture surrounding them and who interact more with domestic students will increase their knowledge of the domestic culture, which may help them to "blend in" more. In the article it stated, "Segmented assimilation theorists argue that students from less affluent and racial and ethnic minority immigrant families face a number of educational hurdles and barriers that often stem from racial, ethnic, and gender biases and discrimination embedded within the U. Ethnocentrism Another issue that stands out in intercultural communication is the attitude stemming from Ethnocentrism. With ethnocentric attitudes, those incapable to expand their view of different cultures could create conflict between groups. Ignorance to diversity and cultural groups contributes to prevention of peaceful interaction in a fast-paced globalizing world. The counterpart of ethnocentrism is ethnorelativism: Geert Hofstede Cultural characteristics can be measured along several dimensions that were defined by Geert Hofstede in his studies of

cultural differences. The ability to perceive them and to cope with them is fundamental for intercultural competence. Individualism versus Collectivism[edit] Decisions are based on the benefits of the group rather than the individual; Strong loyalty to the group as the main social unit; The group is expected to take care of each individual; Collectivist cultures include Pakistan, India, Japan, and Guatemala. Masculinity versus Femininity[edit] Value behaviors that indicate assertiveness and wealth; Judge people based on the degree of ambition and achievement; General behaviors are associated with male behavior; Sex roles are clearly defined and sexual inequality is acceptable; Masculine cultures include Austria, Italy, Japan, and Mexico. Value behaviors that promote the quality of life such as caring for others and nurturing; Gender roles overlap and sexual equality is preferred as the norm; Nurturing behaviors are acceptable for both women and men; Feminine cultures are Chile, Portugal, Sweden, and Thailand. Uncertainty avoidance [4] [22] [edit] Reflects the extent to which members of a society attempt to cope with anxiety by minimizing uncertainty; Uncertainty avoidance dimension expresses the degree to which a person in society feels comfortable with a sense of uncertainty and ambiguity. High uncertainty avoidance cultures [4] [22] Countries exhibiting high Uncertainty Avoidance Index or UAI maintain rigid codes of belief and behavior and are intolerant of unorthodox behavior and ideas; Members of society expect consensus about national and societal goals; Society ensures security by setting extensive rules and keeping more structure; High uncertainty avoidance cultures are Greece, Guatemala, Portugal, and Uruguay. Low uncertainty avoidance cultures [4] [22] Low UAI societies maintain a more relaxed attitude in which practice counts more than principles; Low uncertainty avoidance cultures accept and feel comfortable in unstructured situations or changeable environments and try to have as few rules as possible; People in these cultures are more tolerant of change and accept risks; Low uncertainty avoidance cultures are Denmark, Jamaica, Ireland, and Singapore. Power distance [4] [22] [edit] Refers to the degree in which cultures accept unequal distribution of power and challenge the decisions of power holders; Depending on the culture, some people may be considered superior to others because of a large number of factors such as wealth, age, occupation, gender, personal achievements, family history, etc. High power distance cultures [4] [22] Believe that social and class hierarchy and inequalities are beneficial, that authority should not be challenged, and that people with higher social status have the right to use power; Cultures with high power distance are Arab countries, Guatemala, Malaysia, and the Philippines. Low power distance cultures [4] [22] Believe in reducing inequalities, challenging authority, minimizing hierarchical structures, and using power just when necessary; Low power distance countries are Austria, Denmark, Israel, and New Zealand. Long-term or Polychronic Orientation [2] [4] [22] Cultures value persistence, thriftiness,and humility; People sacrifice immediate gratification for long-term commitments; Cultures believe that past results do not guarantee for the future and are aware of change; Polychronic cultures are China, Japan, Brazil, and India. Assessment[edit] The assessment of cross-cultural competence is another field that is rife with controversy. One survey identified 86 assessment instruments for 3C. Quantitative assessment instruments[edit].

5: Intercultural communication - Wikipedia

globalization, informatization, and intercultural communication It should be evident by now that the trends of globalization and informatization have important implications at the foundational level for intercultural communication theory, namely, our very understanding of culture, society, and communication.

Reciprocal influences have resulted in some of the most dynamic apparel visualizations ever created in popular culture. Some exist as memorable creations for the stage and music video ; others become long-lasting fashion trends, which settle in the culture to become noteworthy, referential, and lasting. One is when fashion designers and entertainment celebrities engineer fashion to fit a declared project. Another collaboration occurs when youth subcultures articulate themselves through fashion. The third is when the fashion industry interprets a musicled theme or trend. Music celebrities and designer collaborations have altered the course of fashion, though good examples of this relationship are few. The affects of these unions have been very significant. Both Madonna and Grace Jones acted as muses for creative designers; their musical representations became reference points for widespread interpretations. The images produced by these collaborations were decisive, especially in the way they altered conceptions of traditional beauty and gestures. The outcome of many associations of the performer and the designer or stylist is usually a confirmation of the extant youth subcultural fashion. Rather new perspectives, new methods, and new resonances of fashion are made when fashion and music are linked to subcultural expression. This article non-chronologically highlights the main collaborations since the inception of popular music. Nevertheless, it does demonstrate how innovative music and fashion expression are rooted. In the s, American teenage girls known as bobby-soxers, became famous not only for their fashions, but for their fanatical adulation of male crooners such as Frank Sinatra. Bobby-soxers were rare in music fashion cultures because males usually led most innovations. The idea of intra- and inter-group identification was also important to the Mods, who formed in Britain around and had a resonant influence on fashion and menswear. They sited themselves in an urban backdrop of espresso bars, Vespa scooters, the mini motorcar, and an image backdrop of Perry Como and the French look, which was influenced by the movie Shoot the Pianist They wore American army parkas over imported American shirts and their suits were tailored. A small number of Mods altered off-the-peg suits or tailored their own suits. Much of the allure of Mod was that fashion designers such as Mary Quant and Pierre Cardin had the term applied to their work. Graphics symbols such as targets, Union Jacks, horizontal color stripes, and cycling images were appealing to the Mods, fashion designers, and artists. Although Mods were a fusion of teenage groups that had different interests, they were sound sophisticates who had rejected the wooliness and unhewn skiffle and trad music for the poise of modern jazz, and later rhythm and blues, blues, and bluebeat. Mods were fanatical stylist who understood that nodes of change already existed and if they connected them they would become distinct from the rest of society. In the s, the new wave band the Jam illustrated the divergence of old and new Mod. The music became trashy and aggressive while the look drew on the stereotypical apparel items that already had been diluted by other Mod bands. During the s and s the legacy of Mod continued in bands such as the Style Council, Blur, and Oasis though the fashion trend had begun to assume cross-cultural references. The new guise, Acid Jazz, became synonymous with the urban modern menswear that included formal and sportswear items. Retro-Futurism and Neoclassicism The German band Kraftwerk had underwritten the creative disposition for a number of British bands and the musical styles of Electro, Techno, and Rave. Kraftwerk were influenced by Stockhausen and Italian futurism. Their music encapsulated a metronomic electronic minimalism. During the early s Gianni Versace , Thierry Mugler, and Claude Montana used motifs that included asymmetry, stark bicoloration, and monochromatic uniformity. Fashion shops such as PX and Plaza in London were good examples of how fashion synchronizes with music. Price clearly referenced the Retro-Futuristic trend. From outside, neon signage was juxtaposed onto a stark white store-front, and a waist-up view of two android-like shop dummies standing behind the shop window. These were references to Retro-Futurism and Neoclassicism that were the zeitgeists of that period. Techno became a cornerstone of British Rave in the late s. Rave, a loose symbiosis of Chicago House, Electro, and

Balearic Beat, started as Acid House in Manchester during , which became known as the second "summer of love. Known for impromptu "happenings" at motorway service stations and on farmland, raves were notorious for the popularization of the drug Ecstasy, which became the essential accompaniment to the movement. Despite an indefinable constituency, Rave began to define itself as a fashion expression. Girls wore tight leather or denim pants, waistcoats, fitted T-shirts, and long-sleeved jerkins. Accessories included large silver rings often worn on the thumb and index finger, masses of silver bracelets, and friendship bracelets and leather wristbands like those that hippies wore. Long, lank hair became de rigueur. Boys were less definable, though many wore fashions by leading designers such as C. Their clothes consisted of Polo shirts, T-shirts, jeans, anoraks, and reflected the current mood of menswear. Certainly, the "clubwear" designer label came of age between and However, these labels tended to be cheap, poorly made clothes, although they were perfect for Rave followers who were accustomed to wearing different clothes to "party" in each weekend. Rave personalities, such as Keith of the band Prodigy, communicated a visual sensibility that the second phase mids onward of Rave in Europe, America, and Britain continued. Hip-hop and Rastafarians Occasionally fashion draws directly on music culture for inspiration. Rastafarian music has provided popular culture with an aesthetic that is applicable in a number of forms. Fashion companies like Complice, Jean Paul Gaultier, and Rifat Ozbek have used the Rastafarian iconography such as the red, gold and green symbolism of Rastafarianism, dredlocked hair, and khaki uniforms, in what the fashion press had called "international ethno-chic. The summer advertisements by the Italian fashion label "Versace Jeans Couture," show white models wearing multiple heavy, gold neck chains, a male model wearing a stocking hat, a gold tooth, and low-slung jeans. Here the grittiness of hip-hop fashion is reconstituted, sanitized, and made accessible for the mainstream. Youth subcultures tend to be motivated by class conflict and evolve fashions to counteract their position; the New Romantics lacked those anxieties. They were "Posers" who did not accept the limited propensity of glamour offered by the Punk movement. They developed a series of looks based on romantic themes; in fact, almost any theme was possible if the wearer made the appropriate changes to create an outlandish and weird look. Dressing themes included Russian constructivism, Incroyables, Bonny Prince Charlie, Pirates, s Berlin cabaret, and Hollywood starlet, puritans, and clowns, all heavily and inventively made-up. There were no references for this type of dressing, and no magazines except for i-D, The Face, and Blitz, which featured a review of what people wore in the clubs three months ago. The subculture became the catalyst for a number of new bands. In two new bands emerged, looking distinctly less weird than many diehard New Romantics. Spandau Ballet and Duran Duran commercially crossed and became accepted by the radio stations, newspapers, and television as the palatable faces and sounds of New Romanticism. African American youth were the first to wear zoot suits and to adopt a number of bodily gestures appropriate to the wearing of a suit, which took five yards of cloth to make. The idea of the revolt into style in youth culture is well founded Melly West Indian migrants to Britain were mainly young people who were influenced by American movies, music, and fashion. They wore clothes that were more vivid in shape and color than anything the British had been accustomed to. Fashion and music melded together in attempts to disengage its participants from the procession of tradition. A small number of Savile Row tailors had reintroduced the Edwardian look in ; it became popular with young upper-class men Londoners called Guardees. They copied the style of the Guardees by wearing long jackets that were cut in a drape shape with velvet collars and cuffs, bright ankle socks, slim ties, and drainpipe trousers that were similar to those worn at the time of Edward VII â€" The clothes of early American rock stars such as Bill Haley, Gene Vincent, Little Richard , and Elvis Presley drew from and exaggerated the prevailing fashion aesthetic of black America, the drape silhouette. It served as a pivotal catalyst for the way people in the s think, create, and comment on fashion, music, and design. Punk started in London during the s and almost simultaneously became a musical genre, a fashion expression, and a way of life. Although bands such as the Slits, the Dammed, the Clash, and the Banshees were important, the Sex Pistols became the preeminent band of the genre. Maclaren and his partner, Vivienne Westwood , sold clothing that was dislocated from the accepted idea of what fashion should be. The spectacle of the punk was attained by using forthright images out of context, thereby creating a distortion. Consequently, punk fashions shocked and intimidated. All of the punk bands wore similar clothes with images

that were taboo; this included torn clothes, fetish clothes, and even clothes with simulated bloodstains. Hippies Punk was a reaction against the hippie culture, which became accepted as the pinnacle of youth rebellion. The hippies were a s folk- and rock-led movement that propagated an alternative perspective for living. In other words, whatever was cheap and availableâ€¦" New York Sun: During the s and the s, mainstream fashion design and rock music youth cultures adopted the hippie look. In the s, the Italian designer Romeo Gigli used rich Indian embroideries and delicate prints and handwork to create soft and romantic themes that are seen in hippie dress. Marni, another Italian design company, has used the hippie theme exclusively in a brand that is elite and expensive and is therefore the antithesis of hippie ideology. Fashion Catalysts Music offers fashion more than a theme or a movement. Occasionally, a performer possesses fashion awareness that directly influences fashion. The menswear collection feature oversized shirts and sweaters adorned with marxist slogans. Porter, As catalysts of fashion change â€"s , David Bowie and Bryan Ferry experimented with new themes, beliefs, and values. He also dressed as an Army G. In many ways, s disco provided exception of a music-led movement that comprehensively affected fashion. Existing at the same time as glam rock, disco had spread through much of the West. Fashion and music proficiently and often independently create similar themes, yet the dynamic interaction between them motivates reactions that might not have otherwise occurred. The mistlike phenomenon of sub-cultural fashion holds apparel and popular music in totemic significance, creating fantastic fashion objects and moments from these restless forms. Formalized fashion is bound by an emphatic trepidation and terror. Its praxis and natural impulse is to conduct the activity of objectifying popular music, youth subcultures, and other "sexy" forms. This is why developments away from orthodox or formalized fashion customs can only be made when the agenda is no longer centered on the commerce of fashion, but is concerned with the irreverence and irrationality of making fashion images.

6: Zoot Suit | Kathy Peiss

The leadership style is yet another area where cultural intelligence is required and where local cultures play an important role. The sort of leadership valued in the Netherlands is, for example.

Both nostrils pierced with tiny silver pins, hair swept up in a messy-sleek bun on her head, Khandwala, 42, could pass off as an art college student. Here she talks about how colour, proportion, texture and shape can influence how we look. Edited excerpts from an interview. You argue for proportion as a key tool to achieve a distinct style. How should we choose our garments? My sense of proportion, an integral part of my design process, comes from my training in art theory, the study of the human body and composition. How everything in design is relative and to achieve balance and symmetry, attention to proportions is key. For example, how much red can sit alongside a blue before your eye will read it as a purple; how neutrals can help offset colour; how the shoulder-to-waist measurement, in relation to your waist to hem, can lengthen your frame. Deciding where to concentrate volume on a garment can create an illusion of shape, slim or full. In my opinion, layering, colour-blocking, draping, pleating, comes together better when proportions are kept in mind. How does geometry inspire silhouettes? I used to really enjoy geometry as a child in school as it involved two things I love—drawing and logic. Also, working with my daughter on simple shapes brought back the nostalgia of a classroom, the smell of an eraser and the sound of the metal Camlin geometry box. I thought this would be a great beginning for a collection. So I converted simple two-dimensional shapes into something sculptural, more three-dimensional—a dress, a skirt, a tunic. I relied on drape, seams, slitting fabric for armholes and necklines. Often large, flat shapes of fabrics, triangles, parallelograms, squares and even circles got incorporated in the design in a way that once they were sewn together, it was impossible to identify the origin of the original shape as it floated around the body. What do you think about the dominance of the palazzo among Indian women? Does it work for everyone? A well-fitted pair of palazzos is a favourite for good reason. It has a relaxed shape which is forgiving for all-sized bottoms. Indian women with pear-shaped bodies and palazzos are a match made in heaven. But nothing can ruin this marriage faster than bad construction. A short fork length with insufficient room for an ample rear will attract attention to the crotch and interrupt the drape of an inseam. Very lightweight jerseys can ruin the fall of a palazzo, cling to the body and rest on the bumps we would rather conceal. Pick a palazzo in a medium-weight fabric, with good construction and an easy fork length that sits at actual or low waist. An oil on canvas by Khandwala and a garment derived from it How do you explain the almost audacious use, and combinations, of colour in your brand statement? My earliest memories were of watching my mother and my grandmother paint, so mixing colour is in my genes. I have a degree in fine arts and painted for a decade professionally before starting this label, so my preoccupation with colour crosses over into my clothes effortlessly. Reading colour is intangible, but it can evoke such emotion in the viewer. Or in the case of clothing, in the wearer. Colour allows me to play. It keeps me connected, albeit not in an obvious way, to the part of my life that lives in my box of paints. It is great to integrate what global fashion offers; it gives us a wider audience and keep us relevant. Having said that, we must retain what is a part of our identity, which is our willingness to play with colour. We must not feel the need to be validated by the West. I think in the race to be current, Indian designers are losing their voice. It is a pity because all we will be left with is homogenous design. We must wear colour proudly but wisely. Given the befuddling Indian shade card, how does one figure out what shade of green, blue, yellow or red or any hue works for us? Colour theory teaches you how different colours can work together, how the eye reads it or the brain computes colour. Proportions can help cheat the desired effect, much like impressionists Claude Monet and abstract expressionists like Mark Rothko and Ad Reinhardt did. But I keep customer personalities in mind. Some are reticent, some less experimental, so in addition to our signature jewel colours, I incorporate a palette which is less intense. Thu, Sep 22

important to intercultural communication because our current context of globalization is shaped by the historical events of the last years. important because events in the past shape current migration patterns and global relationships of power.

In lieu of an abstract, here is a brief excerpt of the content: Gigi Peterson The Power of the Zoot: University of California Press, Luis Alvarez adds an important comparative dimension to the growing body of works on Mexican-descent youth in s Los Angeles, works which discuss the so-called Zoot Suits Riots and the Sleepy Lagoon case. In The Power of the Zoot, he argues that through counter-cultural forms of "zoot" and jazz culture the two intersect , minority youth asserted their dignity in the face of segregation and other white-dominated norms of propriety and power. Alvarez offers a broader exploration of "zoot culture" as "multiracial, gendered, and transregional" p. He integrates other ethnic strands Asian American, Euro-American into discussions of youth cultures and also provides national context, including discussion of race riots across the United States in the summer of His greatest innovation, in terms of the historiography, lies in uniting the two scenes and in adding interview excerpts and readings of primary sources that "place the youth themselves as central figures" p. The work is admirably wide and deep, though essentially US-focused others have treated the inter-American dimensions of wartime antidiscrimination struggles. His study is bicoastal without disorder, alternating successfully between Los Angeles and New York thanks to thematic organization and solid transitions. Part 1 explains histories of discrimination that shaped communities and the lives within, including through labor markets, residential and other modes of segregation, law enforcement, and ideas of deviant minority youth. Part 2 provides a richly textured discussion of jazz-zoot culture, including commonalities and differences between its New York and Los Angeles variants. Part 3 details the riots in Los Angeles and offers a fine synthesis of those that [End Page] followed in cities across the nation. A thoughtful epilogue discusses "the interethnic and internationalist dimensions of youth culture" that developed after World War II, underscoring the long-range historical significance of s countercultures. The study is enriched by multiple voices of those who lived these developments. Explaining or recalling youthful days, they articulate the sense of self derived from living "the politics of cool. As Alvarez notes, in constructing and asserting alternative masculinities in the face of a dominant cultural ideal of "white" manhood , some zooters questioned the masculinity of white servicemen and "denigrated the dignity of young African American and Mexican American women, gays, and lesbians" p. Through lines such as this one, The Power of the Zoot suggests some interesting avenues for future research. The work is well grounded, with a bibliography that includes a substantial array of secondary works, including studies of youth and subaltern cultures far removed from U. Notably, Alvarez thus reminds readers how global reading and comparative angles can aid analysis. Indeed, he explains that his "understanding of dignity [a key concept in his study] is deeply influenced by the Zapatistas in Chiapas, Mexico" p. In noting intellectual debts, particularly British culture and subaltern theorists, he is meticulous in the text as well as citations, a practice to be applauded. You are not currently authenticated. View freely available titles:

A communication style is the way people communicate with others, verbally and nonverbally. It combines both language and nonverbal cues and is the meta-message that dictates how listeners receive and interpret verbal messages.

We made sense of how Zoot-Suits and Anarchist styles are more than just an image or bold fashion statement and understood how the clothing works to symbolize a deeper political struggle. In embracing, rather than restructuring ones natural hair, Mercer argues that men and women more specially those within the African American community used their hair to fight back against the dominant social hierarchy. Through Afros and dreadlocks, the Black community, for example, used hairstyles that emphasized and celebrated their natural hair, turning these ethnic markers into physical traits to be proud of. However, just like many other striking political statements of the past, once picked up by the mainstream, the Afro, and its ethnical significance, became obsolete. As Mercer reminds us, the once politicized style was just that: In fact, she even reasons that the Afro was not representative of natural Black hair, as African American men and women consciously chose to style their hair in that way, knowingly or unknowingly playing into the social hierarchy. He visits beauty salons and hair-styling stores across the nation to discover the popular approaches to hairstyling among African-American women, observing techniques such as the usage of chemical relaxers to straighten the hair and the use of fake hair to create intricate weaves. Rock also conducts numerous interviews with black women and men to get their definition of good hair, as well as to better understand how certain hairstyles are perceived in the black community. Through these interviews, there is a clear divide between women who are proud of their natural hair and women who prefer to have their hair styled. The documentary questions whether relaxing ones hair or using a weave is conforming to European notions of beauty and holding Black women to unrealistic standards or if the hair styling can be viewed as empowering. Rather than imitation, he argues that these hairstyles were used in order to resonate with a particular moment in time. Nevertheless, both the film and the article both seem to agree that there are many ways in which African American men and women can wear their hair. The Smithsonian The Zoot-Suit is described as a garment with a long drape-shape suit jacket with outrageously padded shoulders and large buttons paired with matching baggy and pleated trousers, which were tapered at the ankle. Over time, popular culture has eroded away the significance and historical substance that the Zoot-Suit once represented. Located mainly in Los Angeles, these second-generation Mexican-American youths were known as Pachucos and became infamous for their zoot-suit uniform. In this way, the material expression of the Zoot-Suit corresponded to its ideological expression. The Zoot-Suit did not follow the mainstream codes of fashion and instead created a distinct and recognizable identity. This attitude became especially problematic during WWII. This conservative attitude was experienced on a cultural level but also in the literal manner of conserving resources and materials. Rationing laws and regulations were put into place, which effectively forbade the production of Zoot-Suits. Despite this, the demand for Zoot-Suits did not decline and a network of bootleg tailors continued to manufacture the garments. The Zoot-Suit revealed a polarization between two youth groups within wartime society: The clash between these two groups led to the Zoot-Suit Riots. The Zoot-suit quickly became associated with crime, violence, and anti-Americanism. In class, we discussed how the Zoot-Suit lost much of its meaning and historical relevance through the process of commodification. Then the Gap went on to further commodify the Zoot-Suit and mainstream it through its khaki swing commercial. At this point, the Gap is no longer making any reference to the actual Zoot-Suit and has erased all of its historical context. Thus, the message that one may be attempting to communicate in wearing or doing something radical may be interpreted and misconstrued entirely by the receiver of the message. Professor Portwood-Stacer, henceforth, addresses the two modes of self-presentation that anarchists use in order to convey these ideologies, describing both the benefits and detriments of each mode. Through oppositional dress, unconventional hygiene methodologies, discrete symbolism, and an overall resistance towards consumption, generic anarchists work to visibly instill their political beliefs and ideologies on mainstream culture. Professor Portwood-Stacer goes on to express how many anarchists view the adherence to these stylistic conventions as a reflection of political

values and ethics. Those who do not conform to typical anarchist fashion are often alienated even if they share the same political beliefs. Here we can see that in anarchist culture, there is a trade-off between maintaining the sub-cultures authenticity and expanding the cause to a wider audience. Other anarchists, namely women or people of color, opt out of this ritualistic uniform, preferring to dress instead in societally accepted clothing to avoid further discrimination and scrutiny. Still yet, some men and women simply believe that their anarchist values and beliefs are more impactful when discretely camouflaged into mainstream culture, hence rejecting this generic uniform entirely. Furthermore, appearing somewhat unremarkable allows these anarchists to be free from stigma. In class we questioned the ways in which Pachucos and Anarchists used their style to express a political message. We found that in both cases, the two groups used uniforms to signify their identity and their separation from mainstream culture. When we looked past these uniforms, we found many inherent differences between the two groups. Anarchists, for example, are incredibly politicized and more ideologically based. They feel that they are being oppressed by the state and so their style is just a mechanism to express their politics and to push forth a political agenda. Unlike Anarchist fashion, the Zoot-Suit was not an overt political identity. Linked to this idea is the fact that Anarchism is a chosen identity and can be an invisible belief if desired. The Pachucos, on the other hand, did not ask to be oppressed. They were already imbued with a minority status by virtue of the color of their skin, where their parents came from and their economic class. Manhattan Infidel We then looked at the bifurcation and commodification of anarchist identity. Because style is a cultural construct, it becomes easily appropriated. Once Anarchist styles and symbols are appropriated, a division is formed between those who are authentic anarchists and those who simply wear the symbols for aesthetic reasons. This becomes problematic because much of anarchist culture is stabilized through the uniformity of their style. Their symbols were meant to provoke political action and to unite fellow anarchists. The even bigger problem, however, is that Anarchist symbols no longer function as communicators. In order for their message to be understood, the onlooker must be able to connect that the symbol at hand is one linked to anarchist identity or style, which is then linked to an anarchist philosophy. Anarchist codes of communication, however, can be quickly immobilized when someone with symbolic power defines new meaning to their symbols. This leads to questions about whether the mainstream even understands the political intricacies of the anarchist movement or if they simply view anarchism as a refusal to adapt to popular styles.

9: Style Politics | Fashion & Power

Defining Intercultural Communication People have defined intercultural communication in different ways. More and more, people see cultures not as nations but as groups of people that share a similar set of values, beliefs, etc. -or the set of values, beliefs, etc. shared by the group of people.

Repeat these 4 rows. Back Piece worked bottom to top For back, you need to calculate how many decreases and increases including binding off and shaping armholes will create the shape you want for your top and still decrease from the number of stitches you cast on for the bottom edge to the number you need to fit at the shoulder. This is what I did: CO st on 4 needle, work back and forth in 5 rows of garter st, then switch to the Trellis Lace pattern on a 5 needle for 16 rows roughly two inches. Then switched to St st and knit straight to row On Row 28, roughly 3 inches , decrease 2 st. Continue to decrease 2 sts on these rows: Row 40 â€" dec 2 sts Row 50 â€" dec 2 sts Row 60 â€" dec 2 sts Row 68 â€" dec 2 sts Row 76 â€" dec 2 sts Row 84 â€" dec 2 sts Row 92 â€" dec 2 sts Row â€" dec 2 sts After rows, you should have sts left. Knit straight for 10 rows. Then on row , inc 2 sts. Knit straight for a total of rows. On next row, bind off for armhole each side at the beg of every row: I just needed to figure out how often to do the decrease on my edge so that the width of my front drape panel would gently decrease down the length of my top. Now, this is where the math comes in. First, I did these calculations â€" I took the number of stitches I needed for the width of one of my drape panels, in my case sts. I continued to add and subtract the number of stitches for the shaping of the back piece. Here are my calculations: Since I was planning to do 2 decs in each decrease row, I could divide the number of sts by 2. And I knew I had knitted rows for the back piece this is why I had counted my rows. So I divided by 62 and go roughly three. So I did my decrease row every third row. If I knitted this again, I might add about 5 sts to my original width measurement for the drape panel. That way, I would have a few sts left at the bottom for a bit more coverage at my hips. And since I was knitting a decrease row every third row, I needed to figure out how to do it on the RS and WS of my piece. I also wanted to bring some of the trellis lace pattern to the front drape. With the regular decreasing, this also created a staggering shift to the pattern which I liked. Regular non-decrease row garter edge On RS â€" Start: On WS â€" purl until last 4 sts: Pattern row always on RS Do decrease or 3 st garter edge depending on whether you are on a decrease row or a regular row , then: CO sts using backwards loop. Remember to add on sts for armhole and hip increases following back panel pattern above. Finished piece needs to match in rows and overall length. On WS â€" Start row with k, p2tog, k, p2tog, purl rest of row Regular row On RS with pattern â€" Knit to last 19 sts, knit pattern see below , then p1, k1, p1, k1. Blocking I blocked each of these pieces, gently shaping the curved edge of the front panels while pinning them. Then I seamed the pieces together. You might want to pin the drape panels at the shoulder and try it on to get the front coverage and the look you like. I actually pulled the pointy-end of each drape panel up about an inch and seamed them at the shoulders to bring the panels in and hug my body a bit more. You could also, of course, knit them separately and shape them however you choose. Picked up stitches using 5 dpns, putting a marker at the center of the underarm. Knitted 21 rows in the round. On rnd 22, increased 2 sts in the underarm. On rnd 24, knitted I rnd using Row 3 of Trellis Lace pattern see pattern at top On rnd 26, increased 2 sts in the underarm. On rnd 35, purl rnd. On rnd 37, purl rnd. On rnd 39, purl rnd. Rnd 40 â€" bind off. When the sleeves were completed, I laid the top down and blocked just the sleeves, pinning them and spraying them to block. Looking for more knitting ideas? Check out my other FREE knitting patterns and articles:

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