

Brief Course Outline

Course Title: Introduction to Global Culture

Course Number and Section:

CGS

1021G 550

Instructor Name(s): Larissa Costa Duarte

Instructor Email(s): lcostadu@uwo.ca

Disclaimer: Information in the brief course outline is subject to change. The syllabus posted on OWL is the official and authoritative source of information for the course.

Course Description:

In Introduction to Global Culture, the student will be introduced to past and contemporary debates over what it means to be a part of an interconnected and globalized world. We will explore complex matters such as global v. local tensions and relationships; neoliberalism and neocolonialism; cultural productions and their impact; North-South connections; and a variety of fundamental topics such as arts, sports, economics, entertainment, and more.

Learning Outcomes:

gain insight into the power imbalances behind the globalization structure.

entice students and broaden their interests by exposing them to a wide array of authors, artists, and cultural productions outside a West-centered axis.

to improve their writing and communication skills, media literacy, creativity, and autonomy.

recognize and articulate the North-South connections that shape our globalized world, fostering a comprehensive understanding of the multifaceted aspects of global culture.

Textbooks and Course Materials:

Readings:

Pieterse, Jan Nederveen. 2020. "Chapter 4: Globalization and Culture: Three Paradigms." In *Globalization and Culture: Global Melange*, 59-80. New York: Rowman & Littlefield.

Smith, K. E. I. (2018). What Is Globalization?. In *Sociology of Globalization* (pp. 3-10). Routledge

Carrithers, M. (1990). Why humans have cultures. SELECTED PARTS

Heersmink, R. (2021). Materialised identities: Cultural identity, collective memory, and artifacts. *Review of Philosophy and Psychology*, 1-17.

Williams, L. (1999). *Hard Core: Power, Pleasure, and the "frenzy of the Visible"*. Univ of California Press. SELECTED PARTS

Nixon, Rob. 2011. "Introduction." In *Slow Violence*, 1-14. Cambridge, MA: Harvard University Press

Rothe, D., & Friedrichs, D. (2014). *Crimes of globalization*. Routledge. SELECTED PARTS

Klein, Naomi. *No Logo*. Picador USA, 1999. SELECTED PARTS

Horkheimer, Max and Theodor Adorno. (2002). "The Culture Industry: Enlightenment as Mass Deception." SELECTED PARTS

Sirota, David. (2011) 25 years later, how 'Top Gun' made America love war

Jenner, M. (2018). *Netflix and the Re-invention of Television*. Springer. SELECTED PARTS

Lulkowska, A. (2020). *Parasite: at last the Oscars jumps the 'one-inch' subtitles barrier*. The Conversation UK.

Leigh Brownhill & Terisa E. Turner (2020) *Ecofeminist Ways, Ecosocialist Means: Life in the Post-capitalist Future*.

Ramon, P. (2023, June). A "women-only" village? The truth is much more complex—and fascinating.

Troubled Treasures by Andrew Curry. 2023. *National Geographic Magazine*.

Murrell, D. (2000). African influences in modern art. Heilbrunn Timeline of Art History. The Metropolitan Museum of Art.

Movies and videos:

Globalization: Winners and losers in world trade

Baraka

Exposing Muybridge

Globalization: Profits over people

No Logo

How Hollywood Sells Us War

The Hunger Games

Podcast:

Hallyu: How the Korean Wave Is Sweeping Global Culture

Methods Of Evaluation:

Assignment	Due Date mm/dd/yy	Weight - %
Participation	ongoing	15
Labs	Week 1-3	10
Group Project	03/01/2024	15
Quiz 1	01/31/2024	5
Quiz 2	02/28/2024	5
Quiz 3	03/27/2024	5
Midterm Exam	02/12/2024	15

Assignment	Due Date mm/dd/yy	Weight - %
Final Essay	04/03/2024	30

In solidarity with the Anishinaabe, Haudenosaunee, Lūnaapéewak, and Chonnonton peoples on whose traditional treaty and unceded territories this course is shared.

Monday, December 11, 2023