



ANTH/SOCI 498C, 2017

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Winter Semester, 2017
 03 credits
 January 12 – April 6, 2017
 Meeting days and times:
 Thursdays: 1:15pm–4:00pm
 Campus: SGW, H-629
 Course Website:
<https://culturalimperialism.wordpress.com/>

“The ideas of the ruling class are in every epoch the ruling ideas: i.e., the class which is the ruling material force of society is at the same time its ruling intellectual force”. ~ Karl Marx, *The German Ideology* (1845).

“Cultural imperialism rests on the power to universalize particularisms linked to a singular historical tradition by causing them to be misrecognized as such”. ~ Pierre Bourdieu & Lois Wacquant (1999, p. 41).

“What, after all, distinguishes an empire? It is a major actor in the international system based on the subordination of diverse national elites who—whether under compulsion or from shared convictions—accept the values of those who govern the dominant center or metropole. The inequality of power, resources, and influence is what distinguishes an empire from an alliance....Empires function by virtue of the prestige they radiate as well as by might, and indeed collapse if they rely on force alone. Artistic styles, the language of the rulers, and consumer preferences flow outward along with power and investment capital—sometimes diffused consciously by cultural diplomacy and student exchanges, sometimes just by popular taste for the intriguing products of the metropole, whether Coca Cola or Big Mac”. ~ Charles S. Maier, Harvard historian (2002, p. 28).

“For the United States, a central objective of an Information Age foreign policy must be to win the battle of the world’s information flows, dominating the airwaves as Great Britain once ruled the seas”. ~ David Rothkopf (1997, p. 39), US Department of Commerce, first administration of US President Bill Clinton.

“America stands supreme in the four decisive domains of global power....culturally...it enjoys an appeal that is unrivalled, especially among the world’s youth—all of which gives the United States a political clout that no other state comes close to matching. It is the combination of all four that makes America the only comprehensive global superpower”. ~ Zbigniew Brzezinski, National Security Adviser to US President Jimmy Carter, *The Grand Chessboard: American Primacy and its Geostrategic Imperatives* (1997, p. 14).

Introduction

Hamburgers, Coca-Cola, Hollywood, English, pop music, blue jeans, chewing gum, and the dollar. Harvard, Columbia, and Stanford. Rockefeller, Carnegie, Kellogg, and Fulbright. Bank of America, Sheraton Hotels, and AT&T. NBC, General Electric. NATO, neoliberalism. Add to these “McDomination,” “Coca-colonization,” and various ideas about the “Disneyization” of the world, or the “McDonaldization” of society, or “Wal-Martization,” and one begins to get a sense of the compass of critical theories of “cultural imperialism”. Such theories, once prevalent in the 1960s and 1970s, have received new life in the early 21st-century as it became clearer that “globalization” was not an amorphous, multidirectional free flow of culture between equals, but rather a new phase of dominance and inequality, of the production of a hierarchy of values on a global scale. But what does “imperialism” have to do with this?

As the opening quotes suggest, this course is about the combination of culture, knowledge, ideology and power, on a large international scale, as shaped by a powerful state in alliance with, or at the service of, a transnational capitalist class. We begin by focusing on a theoretical approach in the social sciences concerning what theorists call “cultural imperialism”—an approach that is arguably among social science’s most prominent and influential theories, internationally and especially in formerly colonized nations, and one that is still controversial. We shall thus consider the many limitations and criticisms of these theories, while ending the course with an examination of how cultural imperialism has been resuscitated in practice, if not vindicated in theory. While answers to the many questions raised by this course (see section 3 below for a sample) will often be fragmentary, inconclusive, and open to considerable debate, the real value of the course lies in developing the most productive questions about matters which are often removed from question about contemporary political and cultural problems and conflicts.

Theories of cultural imperialism, which came into view from the late 1960s and then especially the 1970s, often explained the phenomenon as one that involves the domination of other cultures by products of the US culture industries primarily, as these theories often focused their attention on the US as the leading producer and global distributor of movies, music, news, and commercial advertising. One of the leading theorists, Herbert I. Schiller, defined cultural imperialism more broadly as, “the sum of the processes by which a society is brought into the modern world system and how its dominating stratum is attracted, pressured, forced, and sometimes even bribed into shaping social institutions to correspond to, or even promote, the values and structures of the dominating ‘centre of the system’” (Schiller, 1976, p. 9). However, from the 1980s onward, cultural imperialism began to be used interchangeably with “media imperialism,” “ideological imperialism,” and “electronic colonialism”. Media imperialism focused on the dominance of US-originated media and media content, a dominance that grew from the end of World War II through the Cold War. The media were seen as functioning as systemic mechanisms to propagate capitalism through cultural homogenization. Studies of US-dominated media literacy, US media conventions, and US market domination in media, found the cultural imperialism thesis to still be useful, especially as Hollywood and “the seven majors” continue to dominate the audio-visual landscape of most countries. While acknowledging the significance of “media imperialism” as a phenomenon that is still important, critics within the field felt that it featured too prominently, and they began looking at other ways some cultures attempt to dominate others, i.e., through science, religion, the arts, education, language, and so forth. Indeed, some of the earliest references to “cultural imperialism” in academic journals date back to the 1930s, with reference to the role of Christian missionaries in China.

While heavily focused on the role of mass media and advertising of consumer products, cultural imperialism has commonly been associated with the cultural ways in which capitalism has been spread, and is often associated with the leading imperial power of the present times, the United States, such that this field often bleeds into an exposé and critique of cultural “Americanization”. However, even while acknowledging the key role played by the US, many newer critical theories of cultural imperialism link with studies of neoliberalism and structural adjustment policies that have paved the way for Western media, governance, education, arts, self-interpretation, etc. Thus the scope of study of cultural imperialism now factors in the role of liberalized markets, US-style politics, the influence of US elites on local oligarchies, and the formation of a global network of economic, political, and military leaders.

Critics of the theory of “cultural imperialism” argued that what the proponents of the theory were discussing was not actually imperialism; alternately, they demonstrated that there has been no homogenization of cultures; in the same vein, ethnographers showed active selection, not passive audiences that merely absorbed and internalized whatever came from abroad; while others balked at the slogan-like simplifications and accusations present in writings about cultural imperialism. Others note that the spread of Western cultural products requires that infrastructures, rules, and technical specialists be put in place, and that markets exist for such products, both of which are two very serious contradictions/limitations to cultural imperialism. In response, those defending the theory of cultural imperialism partially revised their work and responded to some of the criticisms: that we cannot isolate the production of meaning from its political economic context, and that coercion still happens; that selective diffusion/reception do happen means that the cultural imperialism thesis needs to be modified, but not necessarily rejected.

Unfortunately, often pushed into the background (if not further), are older anthropological theories of relevance, such as theories of nativism, revitalization, cargo cults, and creolization. This course also inserts anthropological work on “technological determinism,” as a long-neglected approach of relevance to cultural imperialism, understood in the deepest possible sense.

The main literature used for this course—both the course text, and many of the journal articles listed as optional reading—examine how political and economic forces shape the content and distribution of ideas, with the end result being ideological hegemony, or the “preponderant influence” of a particular way of thinking about self and the world. In other words, a large part of cultural imperialism has to do with the exertion of power in telling us *what to think* (e.g. media effects), what to think *about* (e.g. agenda setting), and even *how* to think (e.g. technological determinism), in order that we may *do* certain things (e.g. become loyal consumers and obedient citizens). Currently, cultural imperialism encompasses issues of consumption, governance, education, language, media ownership, media messaging, and the exporting of “culture” via the Western-dominated film industry. More recently, cultural imperialism has grown to include the practice of the US military-industrial complex in producing misinformation, which has led to renewed interest in cultural imperialism in contemporary debates about soft power, Hollywood’s collaboration with the US military, cultural diplomacy, and the dominance of cyberspace.

This course is designed to complement *Globalization & Transnationality* (ANTH 385), also offered by the course director, which focuses heavily on neoliberalism and cultural theories of globalization. It is also related to parts of other courses offered by the course director, most notably: *Media Ethnographies* (ANTH/SOCI 398G), in relation to “media effects,” “agenda setting,” and critiques of the “hypodermic needle” model of transmission; *Visual Anthropology* (ANTH 377), concerning “technological

determinism” and the impact of photography on Indigenous self-perceptions; *Indigenous Resurgence* (ANTH 303), with respect to acculturation, nativism, and revitalization; and *The New Imperialism* (ANTH/SOCI 498N), in connection with “soft power,” “militainment,” “information operations,” “winning hearts and minds,” and the globalization of counterinsurgency. For links to the websites for these courses, please see:

<http://openanthropology.org/za/?p=231>.

Some of the Course’s Central Questions

1. What is “cultural imperialism”? Who or what exerts it?
2. Is the study of “cultural imperialism” different from the study of “culture and empire,” or “imperial culture”? If so, in which way(s)?
3. Why did the theories of cultural imperialism emerge when they did?
4. Is the study of “cultural imperialism” different from studies of “acculturation,” “assimilation,” “syncretism,” “cargo cults,” and “creolization”? If so, in which ways do they differ?
5. Saying that “cultural imperialism is old,” or that it “dates back to Spanish and Portuguese conquests,” is an answer to a question. Then what is the question? Is the question an interesting and important one?
6. Does cultural imperialism differ from capitalism, neoliberalism, or globalization?
7. Can you find evidence of cultural imperialism actually existing and succeeding? If so, then why and how does cultural imperialism work?
8. If cultural imperialism successfully worked, then why has military force been used by the US to impose its aims on other nation-states?
9. Do the following examples disprove, or prove, cultural imperialism? Examples: a) South Asian professors in Western universities, writing in English; b) South Asian computer specialists working in Silicon Valley, California.
10. Does the existence of “reverse cultural flows” entail “reverse cultural imperialism”? Examples of such “reverse flows” could include the spread of Reggae to North America, the proliferation of sushi restaurants, and the adoption of Maori tattoo patterns.
11. If preserving “local cultural diversity” is the aim of critics of cultural imperialism, does this presume the existence of untouched, homogeneous cultures and locales that remain apart from the world capitalist system?
12. What makes “cultural imperialism” *cultural*? Is not imperialism always cultural?
13. What is “culture” for the theorists of cultural imperialism? In other words, with which assumptions about culture—with what culture concept—are these theories of cultural imperialism operating?
14. In criticizing theories of “cultural imperialism,” are anthropologists also abandoning their previously influential theories of assimilation, acculturation, cultural domination, nativism, and invention?
15. Do anthropologists tend to reject cultural imperialism as a suitable theory, while sociologists and members of other disciplines tend to have supported the theory? If so, why might that be the case?
16. How do politics and economics intertwine to shape institutions, ideologies, and social consciousness? What are the consequences, both expected and unintended, of such intertwining?
17. Do the media “capture” people? Is the “brainwashing” role of media not an extreme position to support? What assumptions about people do such positions entertain? On the other hand, what

assumptions operate in theories of agency, of the knowledgeable individual?

18. Can we discuss “imperialism” without naming the imperial power at the centre of imperialism? Why would we?
19. To the extent that some critiques of cultural imperialism are critical of “Americanization,” then who is “the American” in their theory? What does “American” mean in Americanization?
20. If cultural imperialism is not just about media, or not just about “Americanization,” then doesn’t cultural imperialism become too broadly defined to be workable as an analytical framework?
21. How is an image of US “goodness” perpetrated/perpetuated despite widely available contrary information? Where are the social sciences in all of this?
22. Are most governments “subservient” to the US, and if so, why?
23. Does acknowledging the singularity of US power, especially since the demise of the USSR, mean that one is buying into “American exceptionalism”? In other words, can theories of cultural imperialism become imperialist theories, or is the question a specious one?

Assignments and Participation

Graded Course Components

- **First Essay = 40%**
- **Second Essay = 30%**
- **Third Essay = 15%**
- **Participation = 15%**

Total = 100%

Schedule of Assignments

1. **Essay #1:** assigned on Wednesday, February 8, 2017. The first essay covers all materials from Sessions 1 through 5. It is due on Monday, February 27, 2017, at 6:00pm (18h00). The maximum word limit will not exceed 2,000 words. See submission details below.
2. **Essay #2:** assigned on Wednesday, March 15, 2017. The second essay covers all materials from Sessions 6 through 9. It is due on Monday, March 27, 2017, at 6:00pm (18h00). The maximum word limit will not exceed 1,500 words. See submission details below.
3. **Essay #3:** assigned on Wednesday, March 29, 2017. The third and final essay may involve a general question applicable to the whole course, or it may focus on materials covered from Sessions 10 through 11. It is due on Monday, April 10, 2017, at 6:00pm (18h00). The maximum word limit will not exceed 1,000 words. See submission details below.

Notifications of receipt of your assignments will usually be sent out within 3 hours after the passing of the deadline, but not before.

Overview

Lectures and assigned readings are the basis for assignments in this course. Please observe that *lecture notes* are *not* provided on the “slides” shown in class—those are simply headings used to organize the lecture, and the occasional quote. Also, the course director never supplies students with lecture notes should they miss class—it is the students’ full responsibility to acquire all course materials.

The **take-home essays** each consist of a single question. You will be notified by email when the assignment sheet has been uploaded. Papers are also submitted by email to:
maximilian.forte@concordia.ca

Please note that the only acceptable file formats for papers are either .doc, .docx., .odt, .rtf., or .txt
Do not send a link to or file from Google documents (i.e., .gdoc is not acceptable).
Do *not* send a PDF copy of your paper.

Please note that *late papers* are not accepted. See the course policies that follow. Sending a paper in the wrong format (see above), or neglecting to attach the paper, or the right paper to your email, could also constitute lateness.

For the take-home essays:

- Use assigned readings and lecture notes.
- Lecture notes do *not* need to be cited as such in your essay. Omit references to “class notes” and “lectures,” as well as discussions.
- When quoting material from assigned readings, simply end the sentence in which the material appears with a basic reference in parentheses, like this: (Smith, 1998, p. 92). That is the surname of the author, the year of the publication, and the page number where the material appears. *Be careful to note* that *editors* of collections with multiple authors, are not to be cited as if they were authors.
- *Only* if you decide, on your own initiative, to quote items that were not assigned, should you provide a formal list of References at the end of your essay. Please keep in mind that citing outside sources will not, in and of itself, warrant a boost in your grade. When preparing the list of References (if one is needed), follow the basic format shown in this syllabus.

Finally, **participation** in class discussions is a must. This course promotes *active* learning, which cannot happen by being withdrawn and without investment in shaping interpretations of the assigned materials. That also entails regular attendance as a prerequisite (though not sufficient by itself). Participants will have questions, comments, and opinions to share. However, if daunted by speaking spontaneously, or feeling that there is a competitive environment where a few voices dominate, participants should approach the course director concerning the option of presenting prepared summaries of assigned readings. In some instances, the course director will instead opt to assign verbal presentations of summaries of readings, for the purposes of review and discussion in the course.

Academic Integrity and Avoiding Plagiarism

First, students are required to read and follow Concordia University’s policies on Academic Integrity.
See:

<https://www.concordia.ca/students/academic-integrity.html>

On plagiarism, you must read:

<http://www.concordia.ca/students/academic-integrity/plagiarism.html>

How (Not) to Succeed in this Course

- Students will receive a failing grade for this course if they choose to treat it as a “distance education” or “correspondence course,” in other words, by missing most or all classes.
- All assigned readings are mandatory, and represent a minimum amount of reading needed to succeed in this course. In each of your written assignments, you are required to apply what is learned in class from lectures and assigned readings, and to show evidence of having covered these materials by using your judgment in selectively applying them where they are most appropriate.
- As with any course, the rule of thumb is that at a *minimum* one should be doing three hours of work for each hour spent in class, each week. One should thus budget for between seven and nine hours of study for this course, each week, beyond class time.
- It is usually not advisable to avoid taking notes, assuming you will remember everything, or that all that is needed is what is on the lecture slides (which are *not* lecture notes). You should also be asking questions in class any time that material presented or assigned as reading is not clear to you.

Required Readings

Readings for this course consist mostly of journal articles and book extracts. All of these are available to you for download via links provided on the [Schedule page of the course website](#).

Course Policies, Student Resources

Extensions and Incompletes

Extensions are not taken by students, under any circumstances. An extension can only be granted by the course coordinator, in advance of the due date for an assignment, and only under either extreme or special circumstances. Extreme circumstances only include severe illness that occurred for most of the duration of the assignment period itself, pending the provision of documentation, or a death in the immediate family (parents or siblings). Since no exams are written in class, students with documented learning disabilities will not receive extensions for their work—student services may be able to assist with developing your time management skills for work done separate from class time.

Incomplete grades are not granted in this course, and no student should expect to receive an INC notation.

There is one major exception to these policies: *in the event of a major public health crisis, or events beyond the University’s control, alternative course requirements and grading policies will be developed and used.*

Please do not call the Department’s main office for course-related inquiries.

How work is graded

For all work done in this course you will receive a numerical grade which will be converted to a letter grade when final grades are processed. To translate numbers into letter grades, please consult the following chart, copied directly from a faculty handbook in the Department of Sociology and Anthropology. It is vital that you understand that the characterizations below (i.e., “excellent”) are central in guiding the instructor’s evaluation of the quality of a paper.

Work that covers all of the basics, in a reasonably competent fashion, without major flaws, is deemed “satisfactory.” Work that has few flaws, and shows an advanced understanding, writing and research ability is deemed “very good.” Work that leaves little room for improvement (within the context of expectations of a 400 level course), demonstrating that the student has taken considerable initiative, showing sophisticated understanding and ability, is deemed “excellent.”

A+	90-100	C	63- 66
A	85- 89	C-	60- 62
A-	80- 84	D+	57- 59
B+	77- 79	D	53- 56
B	73- 76	D-	50- 52
B-	70- 72	F or FNS	40 (30-49)
C+	67- 69	R	20 (0-29)

5. Other Policies and Resources for Students

Announcements, E-Mail Use

In the event of an unscheduled cancellation of a class, the appropriate notice is posted by the University on its website. See the “Class Cancellations” link on www.concordia.ca. In addition, digital billboards on campus will announce the cancellation. You will also be notified by email.

For the duration of this course, please check your email at least once each week, and look for any messages that begin with the course number.

Having said that, please ensure that you have the right email address entered in your MyConcordia student profile. That is the same email address to which course messages are sent.

Disclaimer

In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.

Improving Students' Academic Experience

The University offers many services that can help students. To improve students' ability to succeed in their courses, get the most out of the university experience, and ensure their success in completing their degree, it is strongly recommended that you make a note of the following list of services:

- *Writing Assistance:* <http://cdev.concordia.ca/our-services/learning-support/writing-assistance/>
- *Concordia Counseling and Development* offers career services, psychological services, student learning services, etc. <http://cdev.concordia.ca/>
- *Advocacy and Support Services:* <http://supportservices.concordia.ca/>
- *Student Transition Centre:* <http://www.concordia.ca/extended-learning/stc/>
- *New Student Program:* <http://cdev.concordia.ca/our-services/services-for-new-students/>
- *Access Centre for Students with Disabilities:* <http://supportservices.concordia.ca/disabilities/>
- *Student Success Centre:* <http://cdev.concordia.ca/our-services/resources-and-drop-in-centres/student-success-centre/>
- *The Academic Integrity Website:* <http://www.concordia.ca/programs-and-courses/academic-integrity/>
- *Financial Aid & Awards:* <http://faao.concordia.ca/main/>
- *Health Services:* <http://www-health.concordia.ca/>

Schedule of Lectures and Readings

Session Topics:

1. Introduction—Defining Cultural Imperialism
2. The First Debates about Cultural Imperialism
3. Histories of Cultural Imperialism
4. Theories of Cultural Imperialism, Part 1
5. Theories of Cultural Imperialism, Part 2
6. US Anthropology and “Culture Change,” Part 1
7. Anthropology and “Culture Change,” Part 2
8. Canadian Approaches to Empire and Communication
9. Canadian Anthropology and Technological Determinism
10. US Anthropological Critiques of Theories of Cultural Imperialism
11. Media Imperialism and the Revival of Studies of Cultural Imperialism
12. Academic and Scientific Imperialism

Session 1: Introduction—Defining Cultural Imperialism

Thursday, January 12, 2017

- Overview of the course
- Course requirements
- Lecture: *Defining Cultural Imperialism*

Readings:

- Please read the course syllabus by this date, in its entirety.

Session 2: The First Debates about Cultural Imperialism

Thursday, January 19, 2017

- Lecture: *Christian Missions in China and the “White Man’s Burden”*

Sunday, January 22, 2017

• Last day to add winter-term courses.

• Deadline for withdrawal with tuition refund from winter-term courses.

Readings:

- Latourette, Kenneth Scott. (1930). “Christianity in China”. *The Annals of the American Academy of Political and Social Science*, 152, November, 63–71.
- Harris, Paul W. (1991). “Cultural Imperialism and American Protestant Missionaries: Collaboration and Dependency in Mid-Nineteenth-Century China”. *Pacific Historical Review*, 60(3), 309–338.
- Sebring, Ellen. (2015). “Civilization & Barbarism: Cartoon Commentary & ‘The White Man’s Burden’ (1898–1902)”. *The Asia-Pacific Journal*, 13(2), 1–30.
- Kipling, Rudyard. (1899). “The White Man’s Burden”. *McClure’s Magazine*, 12(4), February, 290–291.

Session 3: Histories of Cultural Imperialism

Thursday, January 26, 2017

- Lecture: *Cultural Imperialism, the Last 100 Years*

Readings:

- Domosh, Mona. (2004). "Selling Civilization: Toward a Cultural Analysis of America's Economic Empire in the Late Nineteenth and Early Twentieth Centuries". *Transactions of the Institute of British Geographers*, 29(4), 453–467.
 - Niblo, Stephen R. (1983). "British Propaganda in Mexico during the Second World War: The Development of Cultural Imperialism". *Latin American Perspectives*, 10(4), 114–126.
 - Goldstein, Cora Sol. (2005). "Before the CIA: American Actions in the German Fine Arts (1946–1949)". *Diplomatic History*, 29(5), 747–778.
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Session 4: Theories of Cultural Imperialism, Part 1

Thursday, February 2, 2017

- Lecture: *Neo-Colonialism and a Structural Theory of Imperialism*

Readings:

- Nkrumah, Kwame. (1965). *Neocolonialism: The Last Stage of Imperialism*. New York: International Publishers.
 - Galtung, Johan. (1971). "A Structural Theory of Imperialism". *Journal of Peace Research*, 8(2), 81–117. [Please read the first 21 pages only, up to but not including section 8 on page 101]
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Session 5: Theories of Cultural Imperialism, Part 2

Thursday, February 9, 2017

- Lecture: *The Ideas of the Rulers, the Ruling Ideas*

Readings:

- Marx, Karl. (1932[1846]). *The German Ideology: Critique of Modern German Philosophy According to Its Representatives Feuerbach, B. Bauer and Stirner, and of German Socialism According to Its Various Prophets*. Marxists Internet Archive. [Please read the section titled "Ruling Class and Ruling Ideas"]
 - Dorfman, Ariel, & Mattelart, Armand. (1971). *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*. New York: I.G. Editions, Inc. (pp. 9–33 + 80–99)
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Session 6: US Anthropology and “Culture Change,” Part 1

Thursday, February 16, 2017

- Lecture: *Some Background on US Studies of “Culture Contact” and “Culture Change”*

Readings:

- Redfield, Robert; Linton, Ralph; & Herskovits, Melville J. (1936). “Memorandum for the Study of Acculturation”. *American Anthropologist*, 38(1), 149–152.
 - Herskovits, Melville J. (1937). “The Significance of the Study of Acculturation for Anthropology”. *American Anthropologist*, 39(2), 259–264.
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Monday, February 20, 2017

- Mid-term break begins.
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Session 7: Anthropology and “Culture Change,” Part 2

Thursday, March 2, 2017

- Lecture: *Nativism, Revitalization, and Cargo*

Readings:

- Linton, Ralph. (1943). “Nativistic Movements”. *American Anthropologist*, 45(2), 230–240.
 - Wallace, Anthony F.C. (1956). “Revitalization Movements”. *American Anthropologist*, 58(2), 264–281.
 - Burrige, K. (2001). “Cargo Cults”. *International Encyclopedia of the Social & Behavioral Sciences*, 1481–1484.
 - Jarvie, I.C. (1966). “On the Explanation of Cargo Cults”. *European Journal of Sociology*, 7(2), 299–312.
 - Smollett, E. (1993). “America the Beautiful: Made in Bulgaria”. *Anthropology Today*, 9(2), 9–13.
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Session 8: Canadian Approaches to Empire and Communication

Thursday, March 9, 2017

- Lecture: *Imperial Communication Technologies*

Readings:

- Christian, William. (2009). “Harold Innis”. *The Canadian Encyclopedia*.
- Innis, Harold A. (1950). *Empire and Communications*. Oxford: Clarendon Press. [Read Introduction, pp. 1–13]
- Zingrone, Frank D. (2012). “Marshall McLuhan”. *The Canadian Encyclopedia*.

- McLuhan, Marshall. (n.d.). "Two Selections by Marshall McLuhan: The Galaxy Reconfigured, The Medium Is the Message" (From: *The New Media Reader*)
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Session 9: Canadian Anthropology and Technological Determinism

Thursday, March 16, 2017

- Film showing and discussion of the film & assigned readings

Film: *Oh, what a blow that phantom gave me!* [videorecording]: Edmund Carpenter / Media Generation; a film by John Bishop, Harald Prins, 2003. [54 minutes]

Readings:

- Prins, Harald E. L., & Bishop, John. (2001). "Edmund Carpenter: Explorations in Media & Anthropology". *Visual Anthropology Review*, 17(2): 110–140.

Optional Readings:

- Transcript of "Oh, What a Blow that Phantom Gave Me!"
 - Carpenter, Edmund. (1972). *Oh, What a Blow That Phantom Gave Me!* New York: Holt, Rinehart and Winston.
-

Session 10: US Anthropological Critiques of Theories of Cultural Imperialism

Thursday, March 23, 2017

- Lecture: *American Anthropology and Cultural Imperialism*

Readings:

- Sprague, Stephen F. (1978). "Yoruba Photography: How the Yoruba See Themselves". *African Arts*, 12(1), 52–59+107.
 - Kulick, Don, & Willson, Margaret. (1994). "Rambo's Wife Saves the Day: Subjugating the Gaze and Subverting the Narrative in a Papua New Guinean Swamp". *Visual Anthropology Review*, 10(2): 1–13.
 - McBride, Anne E. (2005). "Have Your Coke and Eat It Too: What Cooking with Coca-Cola Says about Cultural Imperialism". *Gastronomica*, 5(1), 80–87.
-

Session 11: Media Imperialism and the Revival of Studies of Cultural Imperialism

Thursday, March 30, 2017

- Lecture: *Media Imperialism and Soft Power*

Readings:

- Boyd-Barrett, Oliver. (2015). *Media Imperialism*. Thousand Oaks, CA: Sage. [Ch.1: Redefining the Field]
 - Rothkopf, David. (1997). "In Praise of Cultural Imperialism?" *Foreign Policy*, 107 (Summer), 38–53.
 - Nye, Joseph S., Jr. (2004). "Soft Power and American Foreign Policy". *Political Science Quarterly*, 119(2), 255–270.
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Session 12: Academic and Scientific Imperialism

Thursday, April 6, 2017

- Lecture: *Imperialism and Academic Knowledge Production*

Readings:

- Bourdieu, Pierre, & Wacquant, Loic. (1999). "On the Cunning of Imperialist Reason". *Theory, Culture & Society*, 16(1), 41–58.
 - Bishop, Alan J. (1990). "Western Mathematics: The Secret Weapon of Cultural Imperialism". *Race & Class*, 32(2), 51–65.
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Session 13: Thursday, April 13, 2017

Class is cancelled for this date.

