Session 10, US Anthropological Critiques of Theories of Cultural Imperialism, Reading Questions:

  
  a) What are the primary conventions of Yoruba photography?
  b) How does the author know that the conventions are Yoruba ones?
  c) How is Yoruba photography linked to Yoruba sculpture?
  d) What matters more in the formulation of Yoruba portrait photography: structure or agency?
  e) What do the following mean: *jijora*, *odo*, *ifarahon*, *ibeji*?
  f) What does the comparison between the Yoruba and Hausa teach you, that you could use to assess the merits of technological determinism?
  g) Which theoretical perspective appears to be directly refuted by this article: is it the theory of cultural imperialism, or specifically technological determinism?

  
  a) What has been the dominant approach in film and communications theory which the authors criticize? How does that dominant approach relate to theorizing cultural imperialism?
  b) What are “deficiency analyses”?
  c) How is information “contextualized” among the Gapun?
  d) What is a *story*?
  e) Are Gapun villagers passive viewers of films?
  f) How do villagers make sense of what they see on television?
  g) Which theoretical perspective appears to be directly refuted by this article: is it the theory of cultural imperialism, or specifically technological determinism?

  
  a) How has Coca-Cola been used in arguments about cultural imperialism?
  b) Is Coca-Cola standardized? Why might the answer to this question be significant?
  c) Is Coca-Cola passively received?
  d) Does McBride have good examples of how Coca-Cola is adapted to local culinary traditions in countries that were not heavily influenced or dominated by the US?
  e) How does Coca-Cola benefit from non-standardization in uses of its product? Does such a benefit deny the validity of theses of cultural imperialism?
  f) Does the fact the local cooks are “active collaborators” with the Coca-Cola company, in producing new recipes, prove that cultural imperialism does not apply?
  g) Does McBride prove that “hybridization” is a better explanation than “cultural imperialism”?
  h) Is seeing Coca-Cola widely used as something that is problematic reflective of Westerners’ own romantic primitivist desires for cultural authenticity? Does answering yes to this deny the validity of theories of cultural imperialism?
  i) Is there a *class* argument that can be made against critiques of cultural imperialism? Does answering in the affirmative mean that theories of cultural imperialism are wrong?