LONDON SOUTH BANK UNIVERSITY

Global Cultures [Level 3]

[Click and replace with the unit reference number (compulsory)]

Faculty of Arts and Human Sciences

2006 – 07, Semester 2

become what you want to be

1.   UNIT DETAILS

Unit Title:	Global Cultures
Unit Level:	3
Unit Reference Number:	
Credit Value:	15
Student Study Hours:	150
Contact Hours:	36
Private Study Hours:	114
Pre-requisite Learning (If applicable):	Core Media Theory at Levels 1 & 2
Course(s):	Media Field, Combined Honours
	BA(Hons) Media & Society
	BA(Hons) Sonic Media
Year and Semester	2006-07, Semester 2
Unit Coordinator:	Dr Hillegonda Rietveld
UC Contact Details (Tel, Email, Room)	Ext 5778, rietvehc@lsbu.ac.uk, B402
Subject Area:	Arts, Media & English
Summary of Assessment Method:	3000-word Essay; Pass mark 40%

2.   SHORT DESCRIPTION

Global cultures will address questions of citizenship and identity, as well as democracy and history in relation to debates about globalisation, localisation, conflict, humanitarian aid, tourism and the nature of urban experience. In addition to these areas, the unit will draw on and develop your understanding of theoretical concepts such as multiculturalism, citizenship, Westernisation, cultural migration, otherness, displacement, acceleration and mediated conflict.

3. AIMS OF THE UNIT

The unit aims to

1. Develop your critical understanding of the debates concerning citizenship and identity, democracy and history by focusing on historical and cultural developments in a selection of culture and media industries in a diverse range of countries, including Britain.

2. Offer you an opportunity to develop and use your creative and analytical faculties in work that is independently managed.

4. LEARNING OUTCOMES

4.1   Knowledge and Understanding

By the end of the unit you will be able to demonstrate:

1. A critical understanding of the concepts of globalisation, the local, place/space, the global city, the global village, trans-cultural media, multi-culturalism, Westernisation, otherness, home, displacement, the public sphere and citizenship.

2. An understanding of the place and role of the media in relation to these concepts.

4.2   Intellectual Skills

By the end of the unit you will be able to demonstrate the ability to apply these theoretical concepts to contemporary/past instances of media text, context or practice.

4.3   Practical Skills

By the end of the unit you will be able to demonstrate an ability to express ideas fluently and coherently in the form of a course work assignment.

4.4   Transferable Skills

You will have an opportunity to develop:

1. Group work through seminar activity

2. Oral communication skills through seminar discussions

3. Written communication skills appropriate to academic study

5. ASSESSMENT OF THE UNIT

A 3000 word set essay (pass mark: 40%). In your essay you should be able to demonstrate the Learning Outcomes of this unit (above) through clear references to relevant academic work addressed during this unit, summarising the main arguments in your own words.

Deadline: Monday 14 May, 2007

6.   FEEDBACK

Feedback is normally provided to students 15 working days after the submission of an assignment. However, for this unit, feedback will be possible at earlier stages:

- Weeks 2 – 9: Group discussions provide ongoing feedback to your summaries of key texts.
- Week 10: Special Essay Workshop to discuss your completed draft.
- Week 11: Essay Tutorial with a tutor to gain feedback towards the final editing stage of your essay.

7.   INTRODUCTION TO STUDYING THE UNIT

7.1   Overview of the Main Content

Weeks 1 – 5 Dimensions of Culture	Weeks 6 – 9 Conflict Journalism	Weeks 10 - 13 Completing
- Models of Globalization - Global City - Diasporic Music - Global Information Society	- New World Disorder - Journalism, Conflict & Humanitarian Aid - Media War on Terrorism	- Finalising Assignment - Essay Tutorials - Futures & Career
Interpretations of the local, the global, hybrid identities, mediascapes, reporting conflict		

7.2   Overview of Types of Classes

The unit will be taught through a mixture of lectures, group discussions, student-managed presentations, an assignment focussed workshop and essay tutorials.

7.3   Importance of Student Self-Managed Learning Time

For each Unit (equiv. 15 credits) you are expected to spend seven hours per week on independent reading, research, further study and producing your assignment. This means you must plan your time carefully so you can juggle your studies with your job and leisure. For further advice on how to manage your study time, see:

Noel R Williams (2004) *How To Get a 2:1 in Media, Communication and Cultural Studies*, London: Sage.

7.4   Employability

By addressing the relationships between local experiences and global communications, this unit prepares you for some of the real world contexts in which media and culture are produced and understood.

Additionally, in Week 12, there will be a special Careers Event, which will address future employability based on your potential and academic achievements.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

8.1 (Week 1) Introduction to the Unit: Theories of Globalization

In this lecture, you will be introduced to the main themes of this Unit and to various perspectives and theories that can be used to understand the idea of global culture/s. During the unit we will be exploring the nature of globalised conditions, how global influences affect people's everyday lives, and the relationship of these to various media practices. We will also examine the relationship of globalization to ideas about the public sphere and civil society.

> **Study activity:** In preparation for this unit, you are required to <u>read the following key text</u> (see Appendix to this Unit Guide):
> Anthony Giddens (2002) *Runaway World: How Globalisation is Reshaping our Lives*. London: Profile. (Extract provided from Introduction)

8.2 (Week 2) Global Contexts: Mediascapes and Cultural Power

This lecture will continue to discuss models of how to understand the processes of globalization as they relate to the media and culture. How would you characterise cultural globalization? Is there a one-way process of homogenisation at work, or does globalisation end up in a heterogeneous range of forms and messages? In smaller groups, we will discuss which of Crane's four models of globalization you would find most persuasive.

> **Study activity:** In preparation for the assessment of this unit, you are required to <u>study the following key text</u> (see Appendix to this Unit Guide):
> Diana Crane (2002), 'Theoretical Models and Emerging Trends', in: Diana Crane, Noboko Kawashima, Ken'ichi Kawasaki (Eds), *Global Culture: Media, Arts, Policy and Globalisation*, New York: Routledge.

8.3 (Week 3) The Global City

In this lecture we will explore how he notion of 'The Global City' has been conceptualised by various theorists, such as Sassen and Soja. We will compare this to another familiar concept in academic discourses on globalisation, McLuhan's notion of a 'global village'. And we will explore a case study of a global city in terms of its heterogeneous mediascape(s) as well as in terms of how its inhabitants negotiate a sense of cultural space.

Study activity: In preparation for the assessment of this unit, collect from the library at least 3 recommended texts that are relevant to both your interests and the learning outcomes for this unit. Browse and read their introductions. Which chapters could be helpful? Produce a summary from one of the chapters in one of the books you have collected.

8.4 (Week 4) Diasporic Imaginations

In a chaotic and permeable global world, the idea of local cultures makes less sense. We will address ways in which to understand a global world filled with pockets of diasporic and migrant communities, as well as globally dispersed subcultures. How do 'communities' within 'nations' use media to make sense of themselves? And how are globalised subcultures (re)produced in the context of hegemonic cultural configurations? We will explore such themes further with a case study in the diasporic music culture(s) of what Gilroy calls The Black Atlantic.

Study activity: In preparation for the assessment of this unit, find at least 3 publications in the library that will be relevant to your chosen essay title. Check the introduction, the content table and the index. Are they useful to the question? How will they provide you with a theoretical framework? Would they be useful in your development of a valid case study?

8.5 (Week 5) Speed: Technocultural Subjectivities

The lecture will focus on the argument, first proposed by Daniel Bell and further popularised by Toffler's *The Third Wave*, that we are living in an 'Information Society'. We will examine the characteristics of its post-industrial economic model and its cultural dimensions, such as time-space compression, acceleration and our increased dependence on information technological communications. We will further explore these concepts in terms of cultural articulation of resultant subjectivities through a case study in electronic underground cultures.

Study activity: Develop your work towards your essay further by creating summaries of several relevant chapters from the sources you have collected for this unit. Establish what sources in turn they refer to and which you may wish to pursue for further exploration.

8.6 (Week 6) Global Activism: The renewal of civil society?

One of the grander claims made of global media is that it can renew and transform the public sphere. In this lecture, we will explore the arguments for and against this claim. We will examine how electronic forms of media (especially the Internet) are being used to imagine and construct

post-national identities – what Martin Irvine calls 'local globalisation', or 'glocalisation'. We will consider specific examples of the new 'global civil' society, with a case study. In smaller groups, we will discuss how global social movements have made use of electronic media and whether you are convinced by the claims concerning civil renewal made by global activists.

> **Study activity:** Continue your studies for your essay through the creation of summaries. Make a list of the main issues you wish to discuss in order to address your chosen essay title and the Learning Outcomes for this unit. Establish what additional sources will you need and make time in order to obtain these sources.

8.7   (Week 7) From Cold War to Hot Wars:
Reporting 'Ethnic' Conflict

This lecture considers how the media have responded to the changing nature of conflict since 1989. It critically examines arguments that recent wars are the result of nationalism and ethnicity, and includes comparative case studies of the coverage of the conflicts in Rwanda and the former Yugoslavia. During a group discussion, we will consider what is meant by a 'New World Order' and why 'ethnicity' seems a popular news frame for journalists seeking to explain conflicts.

> **Study activity:** Draw up a tentative structure for your essay: what key concepts will you address? Which ideas are essential to your argument? What case study (or case studies) will you use to clarify your points? Establish what additional research will be required to achieve your main objectives?

8.8   (Week 8) Media Controversies in the War on Terrorism

From the spectacular destruction of 9/11 to the toppling of Saddam's statue, the media have been central to the 'war on terrorism'. This lecture critically examines some of the key contemporary controversies about how the media cover war and terrorism. In smaller groups, you will discuss ways in which new media technologies may have changed the reporting of war and terrorism, as well as the issue of how journalists could avoid providing 'the oxygen or publicity' to terrorists or by acting as mouthpieces for propaganda.

> **Study activity:** Start drafting distinct paragraphs, which will become part of your essay. Study the sources you have collected and go through the summaries you have already made, highlighting the main points you wish to use.

8.9 (Week 9) Human Rights Reporting and Advocacy Journalism

This lecture looks at the changing nature of war reporting, examining notions of 'objectivity' and 'attachment', in the context of recent interventions undertaken in the name of humanitarianism or human rights. It includes case studies of the United Nations operation in Somalia and the 1999 Kosovo conflict. In smaller groups, we will discuss the role of journalists be in humanitarian crises and a possible trend toward a 'journalism of attachment'.

Study activity: <u>Draft your essay</u> - <u>Plan your essay work</u> for this week and the next three weeks in terms of additional reading, critical analysis of a relevant case study and writing up a final draft of your essay, ready for discussion on your return after the Easter break. Tip: Do not write your Introduction until you've produced the main body of your essay.

EASTER

 (3 week break from usual lecture programme)

8.10 (Week 10) Essay Drafts Workshop

A discussion of your drafted essay in study groups. For this purpose, bring in all your study notes; your summaries in preparation for the assignment; your essay plan; and your draft essay.

Study activity: <u>Finalise you essay</u> - What needs to added or omitted? Is all of the content of relevance to the title? Will you be able to draw a satisfying conclusion? What are its strengths and weaknesses? What remains to be addressed?

8.11 (Week 11) Essay Tutorials

Make an appointment with your tutor to discuss the final draft of your essay. For this purpose, make a <u>summary of your essay</u>, listing main keywords per paragraph. In addition, bring in a full <u>list of references.</u>

Study activity: <u>Sub-edit you essay</u> - Is the grammar correct? Are all words spelled properly? In case there are choices in spelling for a particular word, look this up in a dictionary and decide on the correct spelling. Are all references in place and formatted according to the Harvard system, inside your text as well as in your list of references? Are all page numbers for your quotes in place?

8.12 (Week 12) Careers Session: Planning your Future

Here we will pause to take stock of the skills you have acquired so far during the experience of your degree course and how you can utilise these in your future career. Visiting speakers will be invited to allow you to ask questions about the world of media work that you've always wanted to ask but never had the opportunity to do so. Some of these will be ex-students who gained a degree with us in the past and who are now successfully developing their media careers.

Make the most of this, as you will find that most media workers are usually too busy to be available for a reflective and helpful conversation.

8.13 (Week 13) Final Assessment Deadline

The **final deadline** for handing in your essay is **Monday 14 May 2007**.
However, feel free to hand in your work at an earlier date.

9.   LEARNING RESOURCES

The sources in this unit guide are meant as a framework for further research. Check the references of your reading and check similar titles to indicated books that are found nearby on both library and bookshop shelves.

9.1   Core Materials

John Beynon and David Dunkerley (Eds) (2000) *Globalization: The Reader*. London: the Athlone Press.

Diana Crane, Noboko Kawashima, Ken'ichi Kawasaki (Eds) (2002), *Global Culture: Media, Arts, Policy and Globalisation*. New York: Routledge.

Anthony Giddens (2002) *Runaway World: How Globalisation is Reshaping our Lives*. London: Profile.

Hugh Mackay and Tim O'Sullivan (Eds) (1999) *The Media Reader: Continuity and Transformation*. London: Sage.

Terhi Rantanen (Ed) (2005) *The Media and Globalization*, London, Sage.

9.2   Optional Materials

James Anderson, Chris Brook and Allan Cochrane (Eds) (1995) *A Global World? Re-ordering political space*. Oxford: Oxford UP.

Marc Augé (1995) *Non-Places: Introduction to an Anthropology of Supermodernity*, London: Verso.

Matthew Baum (2003) *Soft News Goes to War: Public Opinion and American Foreign Policy in the New Media Age*. Princeton, NJ: Princeton University Press.

Zygmunt Bauman (2005) *Liquid Life*. Cambridge : Polity.

Zygmunt Bauman (1998) *Globalization: The Human Consequences*, Cambridge: Polity.

Chris Barker (1999), *Television, Globalisation and Cultural Identities*, Buckingham: Open University.

Jean Baudrillard (1995) *The Gulf War did not take place*. translated and with an introduction by Paul Patton. Sydney : Power Publications.

Michael Bull (2000) *Sounding Out the City: Personal Stereos and the Management of Everyday Life*, Oxford, New York: Berg.

Alan Carling (2006) *Globalisation and Identity: development and integration in a changing world*. London: I. B. Tauris.

Noam Chomsky (2000) *Rogue States: the Rule of Force on World Affairs*. London: Pluto Press.

John Connell and Chris Gibson (2003) *Sound tracks: popular music, identity and place*. London : Routledge.

Cedric Cullingford and Stan Gunn (eds.) (2004) *Globalisation: education and culture shock*. Aldershot: Ashgate,.

John Downey and Jim McGuigan (Eds)(1999) *Technocities*. London: SAGE.

John Eade (1997) (Ed) *Living the Global City: Globalisation as Local Process*. London, Routledge

Mohammed El-Nawawy and Adel Iskander (2003) *Al Jazeera*. Cambridge, MA: Westview Press.

Kodwo Eshun (1998) *More Brilliant Than The Sun: Adventures in Sonic Fiction*, London: Quartet Books.

Paul Gilroy (1993), *The Black Atlantic: Modernity and Double Consciousness*, London: Verso.

Karl Taro Greenfeld (1994) *Speed Tribes: children of the Japanese bubble*. London : Boxtree.

Mike Featherstone (Ed) (1990) *Global Culture: Nationalisation, Globalisation and Modernity*, London: Sage.

Stuart Hall (Ed) (1997) *Representation: cultural representations and signifying practices*. London: Sage.

Stuart Hall and Paul Du Gay (Eds) (1996) *Questions of Cultural Identity*. London: Sage Publications,

Philip Hammond (2003) 'The Media War on Terrorism', *Journal for Crime, Conflict and the Media*, Vol.1, No.1 [www.jc2m.co.uk/Issue1/Hammond.pdf].

Philip Hammond (2002) 'Moral Combat: Advocacy Journalists and the New Humanitarianism', in David Chandler (ed.) *Rethinking Human Rights: Critical Approaches to International Politics*. Basingstoke: Palgrave.

Philip Hammond (2000) 'Reporting "Humanitarian" Warfare: Propaganda, Moralism and Nato's Kosovo War', *Journalism Studies*, Vol. 1, No. 3, July.

Philip Hammond and Edward S. Herman, (Eds) (2000) *Degraded Capability: The Media and the Kosovo Crisis*. London: Pluto Press.

David Harvey (2006) *Spaces of Global Capitalism: A Theory of Uneven Geographical Development*. London: Verso.

David Harvey (1989) *The Condition of Postmodernity: an enquiry into the origins of cultural change*. Oxford: Basil Blackwell.

Mick Hume (1997) *Whose War is it Anyway? The Dangers of the Journalism of Attachment*. London: Informinc.

Charles Jencks (Ed) (1999), *The Post-modern Reader*, London: Academy Editions.

Anthony D. King (1990*) Global Cities: Post-Imperialism and the Internationalisation of London*, London, Routledge.

Anthony D. King (Ed) (1991) *Culture, Globalization and the World-System*. London: Macmillan.

Rahul Mahajan (2002) *The New Crusade: America's War on Terrorism*. New York: Monthly Review Press.

Marshall McLuhan and Bruce R. Powers (1989) *The Global Village: transformations in world life and media in the 21st century*. Oxford: Oxford University Press.

Jeremy Millar and Michiel Schwarz (1998) *Speed: visions of an accelerated age*. London: The Photographers' Gallery and the Trustees of the Whitechapel Art Gallery.

Tony Mitchell (2001) Global Noise: Rap and Hip-Hop Outside the USA, Wesleyan UP.

David Morley and Kevin Robins (1995), *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries*, London: Routledge.

Krishan Kumar (1995), *From Post-Industrial to Post-Modern Society: New Theories of the Contemporary World,* London: Blackwell.

John Pilger (2002) *The New Rulers of The World*. London: Verso.

Mark Poster (1996), *The Mode of Information: Poststructralism and Social Context*, Cambridge: Polity Press.

Hillegonda C. Rietveld (2004), 'Ephemeral Spirit: Sacrificial Cyborg and Soulful Community', Graham St John (Ed) *Rave and Religion*. London and New York: Routledge.

Hillegonda C. Rietveld (2002) 'Looking for the Broken Beat', Seb Chan: *Cyclic Defrost*, Sydney: http://www.cyclicdefrost.com/article.php?article=48

Hillegonda Rietveld (2000) 'Online dancing with UK Dance'. *UK Dance*. http://www.ukdance.org/faq/onlinedancing.htm

Hillegonda Rietveld (1999) Spinnin': Dance Culture on the WWW. Jane Stokes and Anna Reading (Eds.) *The Media in Britain*. London: Macmillan Press.

Hillegonda Rietveld (1998) *This Is Our House: House Music, Technologies and Cultural Spaces*, Ashgate.

George Robertson et al (Eds)(1994), *Travellers' Tales: Narratives of Home and Displacement*, London: Routledge.

Kevin Robins and Frank Webster (1999) *Times of the Technoculture*. Routledge.

Chris Rojek and John Urry (Eds)(1997) *Touring Cultures,* London: Routledge.

Tricia Rose (1994) *Black Noise: Rap Music and Black Culture in Contemporary America*, Hanover and London: Wesleyan University Press .

Saskia Sassen (2001) *The Global City: New York, London,Tokyo*. Princeton, N.J. and Oxford: Princeton University Press.

Peter Shapiro (Ed)(2000) *Modulations: A History of Electronic Music*, New York: Caipirinha Productions.

Martin Shaw (1996) *Civil Society and Media in Global Crisis: Representing Distant Violence*. London: Verso.

M. Shiel and Tony Fitzmaurice (Eds) (2001) *Cinema and the City: Film and Urban Societies in a Global Context*. Oxford, Blackwells.

Alvin Toffler (1980) *The Third Wave*. London: Pan/Collins.

John Tomlinson (1999) *Globalization and Culture*. Cambridge: Polity.

John Tomlinson (1991) *Cultural Imperialism: A Critical Introduction*. Baltimore: John Hopkins University Press.

David Toop (1995) *Ocean of Sound: Aether Talk, Ambient Sound, and Imaginary Worlds*, London: Serpent's Tail.
John Urry (2003) *Global Complexity*. Cambridge: Polity.

Paul Virilio (2002) *Ground Zero*. translated by Chris Turner. London & New York: Verso.

Frank Webster (1995), *Theories of the Information Society*, London: Routledge.

Alexander G. Weheliye (2005) Phonographies: Grooves in Sonic Afro-Modernity, NC: Duke UP.

NOTES

Information on London university libraries can be found at the Perry Library and online:
http://www.sbu.ac.uk/~lis/opacs/index.html.

Examples of relevant **academic journals**:
Media, Culture and Society
Transformations
International Culture
Popular Music
Perfect Beat

Online versions of academic journals are very useful. Since the development of the Internet is rapid and ephemeral, relevant specific sites are best noted duringthe teaching programme – if you wish to use web sources, please verify your use of these by Email with your tutor.

Extracts from two key texts, Giddens (2002 and Crane (2002) have been **attached** to this Unit Guide – ALL students for this unit are required to study both texts.

Key Text 1

Anthony Giddens (2002) 'Introduction' in:
Runaway World: How Globalisation is Reshaping our Lives.
London: Profile.

Key Text 2

15

Diana Crane (2002) 'Theoretical Models and Emerging Trends' in:
Diana Crane, Noboko Kawashima, Ken'ichi Kawasaki (Eds),
Global Culture: Media, Arts, Policy and Globalisation,
New York: Routledge.