

## Global Culture in Chile

Summer 2025  
Monday – Thurs  
Room: TBD

Instructor: Dr. Christopher Chávez  
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### *Course description:*

Culture surrounds us. The movies we watch, the clothes we wear, the stories we tell, and the music we listen to all contribute to our individual and collective identities. For much of human history, culture has been shaped by our local environments, but today we live in a time in which commodities, bodies, and information flow easily across borders. These global processes are shaping how we create shared meaning and make sense of the world. We begin this class by examining current issues in global culture such as the homogenizing effects of globalization, the reassertion of local identities, and the development of hybrid identities.

As an economic center in Latin America, Chile has become an important site of cultural production in Europe and Latin America. Furthermore, Chilean television, film, and advertising companies have become prolific exporters of content to the Spanish-speaking world. While the program will be based primarily in Viña del Mar, Chile's largest urban and cultural centers, we will plan two additional excursions:

- First, we will visit the capital city of Santiago, Chile's largest city and an important cultural and economic center. In addition to visiting media companies, we will plan cultural excursions in the city.
- Second, we will also visit Valparaíso, which is a Chilean port city. There we will learn about local, national, and global tensions.

### *Learning objectives for this class:*

- To understand key themes and issues surrounding global culture
- To develop a critical understanding of global cultural artifacts, identities and institutions
- To conduct research on the production and consumption of global media

### *Course requirements and grading:*

- *Online posts:* Three times during the term, you will be asked to reflect on a specific concept or theme raised in class. A specific prompt will be given prior to the due date and you are asked to post your reflections on Canvas. Your grade based on a) Your understanding of the material, and b) the quality of your writing.
- *Research paper:* You are asked to write a 7- 8 page research paper based on the tension between global and local dynamics. For example, you may choose to write about how Chilean films are being remade for English-speaking audiences, or how local musicians are bringing attention to local struggles. Your grade will be based a) on your understand of the concepts, b) your ability link these concepts to a contemporary issue or phenomenon, and c) the quality of your writing.
- *In-class presentation:* Working in pairs, you will deliver a 7-10 minute presentation on a particular trans-national cultural producer. This could be a global advertising agency, music studio, or film company. First, describe of that company, the audience it serves, and how it makes money (from annual reports). Second, describe how Chile fits into its overall global strategy. Third, describe the cultural impact of that company – focusing on some of their most important creative work
- *Class Discussion:* Each of you will lead a 15 -20 minute class discussion on one of the class readings. You will be graded on your understanding of the material, your delivery of the material, and how well you engage your classmates in discussion
- *Participation:* As you can see, participation is almost 10 percent of your grade. As a seminar class, you are expected to actively contribute to the course. Furthermore, each

student will be asked to lead at least one class discussion based on the readings for that day. Students who attend class, and consistently contribute to the class discussion will receive full credit. In contrast, students do not contribute to the class discussion will receive no points for participation.

Research Paper	100 points
Final presentation	100 points
Online posts (3 x 20 points each)	60 points
Class Reading/Discussion	20 points
Participation	<u>20 points</u>
Total	300 points

Final grades will be assigned as follows:

Grade	Percentage	Points
A	93.0 - 100.0%	279 – 300
A-	90.0 - 92.5%	270 – 278
B+	87.0 - 89.5%	261 – 269
B	83.0 - 86.5%	249 – 260
B-	80.0 - 82.5%	240 – 248
C+	77.0 - 79.5%	230 – 239
C	73.0 - 76.5%	219 – 229
C-	70.0 - 72.5%	210 – 218
D+	67.0 - 69.5%	201 – 209
D	63.0 - 66.5%	189 – 200
D-	60.0 - 62.5%	180 – 188
F	0.0 – 59.5%	0 – 179

#### *Attendance*

Attendance will be taken at each class session. You are permitted one free absence. Any absence in excess of that will lower your participation grade 10 points per absence.

#### *Academic Integrity*

The University of Oregon is committed to the highest standards of academic integrity. It is important that you avoid plagiarism, cheating on assignments, fabricating data for a project, submitting a paper authored by anyone but yourself or turning in any work for which you have received credit in another class. Violations will result in a failing grade in the course. For information, please look to University of Oregon policies:

<http://uodos.uoregon.edu/StudentConductandCommunityStandards/AcademicMisconduct/tabid/248/Default.aspx>

#### *Class Schedule*

*Week 1: Mass Media and Global Culture*

June 20: Introduction to course

Readings: R. Williams: "Culture is ordinary" and J. Ortega y Gasset, "The Coming of the Masses"

June 21: Readings: "Introduction: Worship at the altar of convergence: a new paradigm for understanding media change" by H. Jenkins, from *Convergence culture: Where old and new media collide*

June 22: Reading D. Massey, "A Global Sense of Place" and Z. Bauman. "From Pilgrim to Tourist."

June 23: Borges: *The Exactitude of Science*, available at <https://kwarc.info/teaching/TDM/Borges.pdf>; M. Castells: *European Cities, the Informational Society and the Global Economy*

Post 1 due on Sunday, June 26 (End of Day)

Week 2: *Media Industries and Representation*

June 27: *How to Read Donald Duck* by Dorfman and Mattelart,

June 28: *The Culture Industry: Enlightenment and Mass Deception* by Theodore Adorno and Max Horkheimer  
E. Said, "Orientalism"; Movie: *Persepolis*, 2007

June 29: Goldman, R., Heath, D. and Smith, S. "Commodity Feminism" in *Critical Studies in Media Communication*, 1991 and "Advertising; the Magic System" by R. Williams

June 30: *Latinos, Inc.* by Arlene Dávila

Excursion to Santiago

Week 3: *Chilean Culture*

July 4: *Futbol and Politics in Twentieth Century Chile* by B. Elsey

July 5: Carol, A. "Larrain's Film 'No' and Its Inspiration, 'El Plebiscito:' Chile's Transition to Democracy as a Simulacrum" by Irina Dzero. Screening: *No*.

July 6: *Driving the Tourism Recovery in Chile*.

July 7: Mead, R. "The AirBnB Invasion of Barcelona" in *The New Yorker*

Sunday, July 10, Second Online Post Due.

Week 4: *Culture, Language and Identity*

July 11: "The Definition of Sociolinguistics: The Relationship between Language and Society" by Nordquist

July 12: *Sometimes I'll Start a Sentence in Spanish y Terminó en Español* by Poplack

July 13: *Two Nations Divided by the Same Language* by L. Milroy

July 14: Woolard, K.A. & Schieffelin, B.B. (1994). *Language Ideology*

Excursion to Valparaíso

Week 5: *Consumer Culture*

July 20: J. Seabrook "Nobrow culture" - access here <http://www.johnseabrook.com/nobrow-culture/> *New Yorker*; Short film: *Logorama*, 2010

July 21: M. Featherstone, "Theories of Consumer Culture"

July 22: Reading: "I Had Dared Not to Remember: Trauma and Historical Memory in Recent Spanish Comics" by Sarah Harris

July 23: Reading: "'Culture Jamming, A Sociological Perspective" by V. Carducci

Sunday, July 26 Final Post Due

Week 6: *Sub-Cultures & Resistance*

July 27: Client Presentation (Prep)

July 28: and "Intellectuals, Revolution and Popular Culture: A New Reading of *El Eternauta*" by J. Page and Stuart Cosgrove, "The Zoot Suit and Style Warfare"

July 29: Client presentation

July 30: Final presentations (in-class); Research Paper Due