The most consequential of contemporary thinkers argue that we cannot think about globalization without thinking about 'late-capitalism' and 'Empire.' They also ask us to reconsider the idea that globalization has rendered representational politics and the matter of representations irrelevant, as this planetary phenomenon has presumably made short work of distinctions and differences and all manner of borders and boundaries, and has subjected all areas of the world to its homogenizing regime/s. On the contrary, they contend that the politics of representation—and the concept of representation itself—matter more than ever.

In this class, we follow their lead and articulate globalization with political-economic and neo-imperial formations, and reflect critically upon representation itself as a concept, including the various kinds of labor it is hired by different forces and tendencies to perform in today's world, and historically. Through specific case studies of institutional, contemporary, and historical representations, we explore and critique globalization in its material determinants as well as cultural expressions.

SCHEDULE

Globalization and Late-Capital/Empire


1/13 Atilio Boron, EMPIRE and Imperialism (2005), 1-41

      Recommended: Soshana Zuboff, “The Secrets of Surveillance Capitalism,” Frankfurter Allgemeine (2016) [link to online text in bibliography]

1/27 Lunar New Year holiday
Representation/s as Politics

2/3  David Lloyd, “Representation’s Coup,” INTERVENTIONS (2012), 1-29
     Raymond Williams, “Representative,” in Keywords (1983), 248ff
     Recommended: Gayatri Chakravorty Spivak, ‘Can the Subaltern Speak?’, in C.
                  Nelson and L. Grossberg, eds. Marxism and the Interpretation of Culture

     Recommended: Michael Hardt & Antonio Negri, “Democracy of the Multitude,”
                  in Multitude (2004), 328-358

Case Study 1: Institutional Representations (The Global University)

2/17  Andrew Ross, “The Global University,” in EduFactory Collective, Toward a
      Global Autonomous University (2009), 18-31
      Oscar V. Campomanes, “Poetry and the Liberal Arts in the Age of Globalization:
      A Return to the Source of the University's Intellectual Independence and
      Recommended: Neil Lazarus, et al., WreC [Warwick Research Collective],
                  Combined and Uneven Development (2015), 1-48

2/24  Cathy Davidson and David Theo Goldberg, The Future of Thinking: Learning
      Recommended: Marc Basquet, “Management's Control Panel,” in EduFactory
                  Collective, Toward a Global Autonomous University (2009), 97-103

*Videogame (Simulation Exercise; working groups will begin design of their
  projects): Virtual U [William Masey, application developer]

Case Study 2: Contemporary Representations (HK Cinema)

3/2  Ackbar Abbas, Hong Kong: Culture and the Politics of Disappearance (1997),
      16-47 & 45-63
      Recommended: Giorgio Biancorosso, “Romance, Insularity and Representation:
      Wong Kar-wai’s In the Mood for Love and Hong Kong Cinema.” Shima:
      The International Journal of Research into Island Cultures (2007), 88-95

*Film Showing: Wong Kar-wai, In the Mood for Love (2000)

3/9  Group Presentations on Wong Kar-wai, In the Mood for Love [guidelines to be
     issued in advance]

Case Study 3: Historical Representations (American Empire & the Philippines)

      (1970), 59-86
Recommended: Oscar V. Campomanes, “The Islandic in the Postcolonial Critique of American Empire,” Foundry (University of California Humanities Institute, September 2018) [link to online text in bibliography]


3/30  Consultations on Final Papers or Projects

4/6  Colloquium for Papers or Projects

4/13  Work period for and submission of Papers or Projects [deadline to be set later than this date]. Easter holiday.

BIBLIOGRAPHY


Williams, Raymond. 1983. “Representative” [also, “Culture” and “Civilization”], in *Keywords: A Vocabulary of Culture and Society*. Oxford & New York: Oxford University Press.


SUGGESTED ADDITIONAL READINGS


**COURSE REQUIREMENTS**

**Class Participation** *(15 percent)*. Active participation during all sessions is required as this class will be significantly conducted as a seminar, after the foundational lectures. Do not come to class without having completed the reading selections and taken notes on them.

**Group Work** *(25 percent)*. The class will be broken down into proportionate Working and Discussion Groups (WDGs) for this requirement. Collaborative work with others is an effective and important part of our intellectual formation in the field. For the second half of the semester, the WDGs will lead discussion on the reading selections designated for succeeding sessions, with assignments to be drawn by lots early in the semester (guidelines and instructions for the form and format of discussion leadership expected of you will be issued after the WDGs are organized).

*'Fieldwork:' Virtual UVideogame Simulation Exercise *(20 percent)*. This exercise/requirement is WDG-based, and involves the preparation of institutional documents and administrative planning; it is equivalent in nature and weight to the usual fieldwork requirement in Cultural Studies courses although it is virtual and digital (possibly multimodal) in form. Presentations of the results and documentation of the experience and institutional plans *(5 percent)* will be made at the class Colloquium scheduled toward the end of the term (specific guidelines and instructions to be given later).

**Electronic Seminars (ES) Essays** *(35 percent)*; total of 3000 to 4000 words. Using a Blackboard thread or a closed FB group to be set up early in the semester, students will write and post at least three short ES essays of prescribed length (and respond to each other’s postings) on the theoretical texts and case study materials of the class. Specific guide questions and instructions are to be provided at the commencement of the term.

**GRADING RUBRICS**

A The essay-writing or project output is superior, full of novel insights, and is the product of rigorous conceptualization and research/reading preparation. Language-use is concise and clear, and displays theoretical cogency and interpretive wisdom. Punctual submission.
A- The essay-writing or project output is excellent, although an aspect or two needs some expansion or development. Like the A-level submission, it displays rigorous conception and research/reading preparation. Language-use is also concise and clear, and is outstanding, theoretically and interpretively. Punctual submission.

B+ The essay-writing or project output is very good, although an aspect or two needs more expansion or development, despite fresh insights presented. It is the result of creative conception and diligent research/reading preparation. Language-use is also concise and clear but can stand some theoretical and interpretive finessing. Punctual submission.

B The essay-writing or project output is generally good, although several aspects need more expansion or development, despite new insights presented. Good research design and preparation. Language-use is mostly concise and clear but can stand significant theoretical and interpretive finessing. Punctual submission.

B- The essay-writing or project output is good in most parts, and several aspects need more expansion or development, despite satisfactory insightfulness. Language-use is generally concise and clear but can stand substantial theoretical and interpretive improvement. Not submitted on time.

C+ The essay-writing or project output is satisfactory, and quite a few aspects need more expansion or development. There is adequate insightfulness, and language-use is generally clear but lacks concision. Theoretically and interpretively, it can be better (as it shows some promise). Late submission.

C, C- The essay-writing or project output is barely satisfactory, and many aspects need more expansion or development. It can also stand better conceptualization and use more diligent research/reading preparation. It needs to be more venturesome, theoretically and interpretively. Not submitted on time.

D+, D Passing, even as many weakness are notable about the essay-writing or project output: the writing or organization is largely incoherent, despite some moments of clarity and concision to it, the research design and reading preparation that went into it leave a lot to be desired, even as flashes of insightfulness make up for such lack. Late submission.

F Failing, essay-writing or project output is poor, the language-use barely makes sense and offers no theoretical and interpretive qualities to it. There is clearly intellectual sloth in the design of and research/reading preparation for it. Not submitted on time.