



Media School C219
Media in the Global Context:
Spring 2016
1:00-2:15 p.m., Tues./Thurs.
C2 203
Screening 7:15 p.m., Wed.
BH 135

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Office Hours: Tues. and Thurs., 2:30-3:30 p.m.

Course Summary

What does it mean to think about media as “global?” How do we begin to understand how the emergence of globalization, on the one hand, and digital media technologies, on the other, have shifted the dynamics of media producers, consumers, audiences, locations, mediums, and identities? How do media institutions, such as Hollywood studios, distribute their products around the world? How do local cultures watch and appropriate these media, and distribute their own? These are difficult questions, to be sure, because the shape of global cultures is quite hard to define.

This course is an introduction to the idea of *global media*, with an emphasis on the distribution and flow of media around the world. This course will provide students with a conceptual overview of key issues raised by the relationship between globalization and media, including questions of national identity, the impact of media accessibility, technological changes, and audience behavior. Each week, we will utilize case studies to help unpack and debate these key issues. These case studies will both help us ground the theoretical questions we explore, as well as help us map a complex perspective of how media travel globally.

This is an introductory course that presumes no prior knowledge of media studies, culture industries, or film and media analysis. This course will, in part, train students in the methods and traditions of these fields in ways applicable to a wide array of disciplines.

This course sees writing as the production of knowledge. You will be expected to use your own writing to reflect on and interpret a number of media objects and critical essays throughout the course. Students should expect to devote several hours a week to reading, writing, and preparing for course meetings.

REQUIRED TEXT:

All readings will be made available as .pdf files via Canvas. You can access these materials at the MSCH-C219 Canvas site at any time through the “Files” tab. You should bring a copy of each day’s reading to class, in hard or electronic copy.

COURSE POLICIES AND EXPECTATIONS

Participation/Attendance

Participation is crucial to success in this course; similarly, it is difficult to participate if one does not attend. However, “participation” is often the most ambiguous word in the university environment. You do not have to demonstrate mastery of the material each class, but you should consistently be willing to ask questions, respond to others, and show you have prepared for each class meeting (also known as “doing the reading”). If a student misses more than **three (3)** classes, their participation grade will be lowered by one third of a letter grade for each subsequent absence.

I do my best to cultivate a respectful and comfortable environment for each and every student, and ask that you please respect the contributions of others. If you feel uncomfortable sharing your opinion or questions, please let me know so I can do my best to adjust my teaching style.

Late Work

If you see a problem meeting a deadline, it is your responsibility to contact me **well** ahead of time to discuss the possibility of an extension. Extensions will only be granted in extreme circumstances. Consult the syllabus for all due dates. Assignments will be due to the appropriate portal on Canvas by the start of class, and will be dropped five overall points (e.g. from a 90/A-to an 85/B) per 24-hour period, including weekends. All submissions, grading, and feedback will occur through the Canvas system.

Contacting Me/Office Hours

I do my best to return e-mails on the same date, provided they are sent at reasonable hours. If you have not heard from me in 48 hours (a very rare occurrence!), please send a follow-up email to make sure you haven't gotten lost in the shuffle. I encourage each of you to meet with me during office hours at least once a semester. This provides an opportunity to continue conversations and let me know how I can help you succeed. If my scheduled time is inconvenient, you should feel welcome to schedule a meeting at another time via e-mail.

Personal Technology

You are welcome to use a laptop or tablet to take notes or to discuss the day's readings, but please do not use cell phones during class. **Please note:** Technology is a privilege; I reserve the right to suspend technology use at any point in the semester if I feel its presence is impeding learning.

Plagiarism/Academic Misconduct

Plagiarism is defined as “presenting someone else's work, including the work of other students, as one's own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged...A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgement. A student must give credit to the originality of others and acknowledge indebtedness whenever: directly quoting another person's actual words, whether oral or written; using another person's ideas, opinions, or theories...or offering materials assembled or collected by others in the form of projects or collections without acknowledgement” (“Indiana University Code of Student Rights, Responsibilities, and Conduct”).

If you are concerned about proper citation method, you should contact me for help in advance of turning in your assignments. *I make the assumption that all students understand how to properly cite sources.*

Writing Assignments

Writing is a process and not an event. Good writing takes time and consideration, and cannot be done the night before a paper is due. You should anticipate composing and revising a series of drafts for each of your writing assignments in order to craft the best work possible. I encourage each of you to meet with me in my office throughout the semester to discuss the evolution of your writing, and to seek help on developing and clarifying your ideas. Once a grade is assigned, you will not be allowed to rewrite your paper.

If you need more intensive assistance, please take advantage of the campus's Writing Tutorial Services (WTS). You can find hours, location, and contact information at www.indiana.edu/~wts

Screenings

Screenings are a vital part of our class, and should be treated as a required, important, and serious component of the course experience. You are expected to attend all screenings and take notes. If you cannot attend our screenings, please let me know ahead of time. You are responsible for any missed screenings. All materials will be placed on reserve at the Media Reserve Services in the Wells Library, for your convenience.

Our screenings take place on **Wednesday evenings at 7:15 p.m. in Ballantine 135.**

Special Needs

If you have any special needs (economic constraints, illnesses, unusual learning styles, complex schedules, etc.) that may affect your work in this course, please let me know as soon as possible (ideally, by the end of Week One) so we can develop a plan to accommodate them.

Grading

I subscribe to the belief that an "A" grade is indicative of "excellent" work, and that a "C" grade indicates "satisfactory" work. That is to say, a grade of "A" is not simply given for effort, or for completing the basic requirements of any given assignment, but is rather earned through thoughtful engagement. While each major assignment will be accompanied by more detailed description of the requirements, as well as a grading rubric, you are welcome to meet with me at any point in the semester to discuss your grade in the class.

ASSIGNMENT OVERVIEW

Participation: 10%

Media Object Presentation: 5%

National/Global Reflection: 10%

Literature Review: 13%

Film/TV Analysis: 12%

Forum Posts: 20%

Final Paper Proposal: 5%

Final Paper: 25%

Media Object Presentation (5%): Once in the semester, each student will present an “object” of their choice that connects to the topic of that day, and explain its significance for our class. This “object” could be a trailer, a poster, a toy, an article, a YouTube video, or anything else the student thinks could connect to the day’s material. Each presentation should be about five minutes, wherein the student will explain what their object is, how it connects to the class, and ask one question about the object that the class will discuss.

Due date: Sign-up in week one

National/Global Reflection (10%): At the end of week four, students will turn in an approximately 600-word reflection on the difference between “national” and “global” as ways to describe media. This is an opportunity for students to begin practice with summarizing course ideas, and articulating an argumentative position. It will provide the instructor an opportunity to assess their ability to understand the major concepts of our first month of class. These will be graded on a check-minus, check, and check-plus scale. A check-plus will draw on specific details from course concepts and readings, taking into account that students have limited space to articulate a position. A formal assignment sheet will be distributed in class.

Due date: Thursday, February 4

Literature Review (13%): Students will select one reading from the course and perform a “review” that is approximately 600-700 words in length. This should be a more formal and extended version of your weekly forum posts. It should provide an overview of the author’s main argument, discussion of the methodology employed, and an assessment of its argumentative logic. Students are encouraged to review an article they plan to incorporate into their final paper. A formal assignment sheet will be distributed in class.

Due date: Thursday, March 3

Film/TV Analysis (12%): Students will select a film or television program—preferably one screened for class, although they may select an outside film—and write an analysis that is approximately 600-700 words in length. This analysis should not necessarily say the film/television show is “good” or “bad.” Instead, it should make an argument about the ways in which the media object chosen depicts some element of national or global culture, as it relates to course concepts. A formal assignment sheet will be distributed in class.

Due date: Thursday, April 7

Forum Posts (20%): Once each week, you will post a preliminary response to the day’s reading in our Canvas Discussion section. You are expected to post approximately 3-5 sentences each week that 1) identify a specific passage or claim from the day’s reading and 2) explain what you found to be compelling or confusing about the passage. You should consider this a “low-stakes” form of preparing for class discussion. While you should strive to use correct grammar and spelling, as well as write coherently, these are not graded on the formal quality of the writing, but rather on your willingness to try and identify a problem or explain why something resonated with you. Because they will be posted publicly on Canvas, you are also encouraged to respond to other classmates’ observations or ask questions of your peers. The goal is to begin organizing a conversation and developing talking points that we can bring into the classroom. You can post on **either** Tuesday or Thursday **before noon**. You cannot write a post for a class retroactively. You must contribute to **ten different weeks** of forums.

Due date: Ongoing, once per week, one hour before the class period for which you post.

Final Paper Proposal (5%): This one-page document will provide an overview of the topic, sources, method, and working argument of your final paper. More details will be provided in the weeks leading up to the proposal's due date. A proposal that includes all required elements will receive full credit.

Due date: Thursday, March 24

Final Paper (25%): This 1600-2200 word paper will synthesize the work done in the class. Students will be expected to pair original analysis of some form of media (an object, a text, a site, a practice, etc.) with at least two course readings and at least one reading found through original research. This will be an argumentative paper that should tackle some element of the course. It should employ a method of analysis the student finds useful, and should attempt to “add” something to conversations important to the study of media in the global context specifically, or media studies more generally. I will give considerable latitude to the topic of this paper, expecting students to come to this class with a wide array of interests. Students will be given many opportunities to consult with me outside of class about their projects one-on-one following the grading of their Final Paper Proposals to make sure they are on the right track.

Due Date: Tuesday, May 3, at 2:30 p.m.

COURSE CALENDAR

PART I: Key Concepts

Week One: Introduction; Keyword—“Distribution”

Tues., Jan. 12	Course Introduction
Wed., Jan. 13:	Screen: <i>None</i>
Thurs., Jan. 14:	Read: Ted Striphas, “Harry Potter and the Culture of the Copy” (p. 143-157)

Week Two: Keyword—“Nation”

Tues., Jan. 19:	Read: Benedict Anderson, Selections from <i>Imagined Communities</i> (p. 1-7 & 37-46)
Wed., Jan. 20:	Screen: <i>Y Tu Mamá También</i> (2001, 106 minutes)
Thurs., Jan. 21:	Read: Deborah Shaw, “(Trans)National Images and Cinematic Spaces: the case of Alfonso Cuarón’s <i>Y tu mamá también</i> ” (p. 119-125)

Week Three: Keyword—“Global”

Tues., Jan. 26	Read: Hilary E. Kahn, Introduction to <i>Framing the Global</i> (p. 1-8)
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Week Three, cont'd.

Wed., Jan. 27 **Screen:** *Syriana* (2005, 128 minutes)

Thurs., Jan. 28 Read: Kfir Cohen, "Narrating the global: pedagogy and disorientation in *Syriana*" (p. 1)

PART II: Media Institutions**Week Four: The World as/of Attraction**

Tues., Feb. 2: Read: Derek Johnson, "'A Complicated Genesis': Transnational Production and Transgenerational Marketing" (p. 164-182)

Wed., Feb. 3: **Screen:** *Jurassic World* (2015, 124 minutes)

Thurs., Feb. 4: Read: Constance Balides, "Jurassic post-Fordism: tall tales of economics in the theme park" (p. 143-151)

Assignment: **National/Global Reflection Due**

Week Five: Branding and Tourism

Tues., Feb. 9: Read: Christian Christensen, "@Sweden: Curating a Nation on Twitter" (p. 35-42)

Wed., Feb. 10: **Screen:** "Designing and Building Middle-Earth" selections from *The Lord of the Rings* DVDs (2001, 2002, 2003)

Thurs., Feb. 11: Read: Robbie B.H. Goh, "*The Lord of the Rings* and New Zealand: fantasy pilgrimages, imaginative transnationalism and the semiotics of the (Ir)Real" (p. 263-272 & 276-280)

PART III: Politics, Connections, and Flows**Week Six: The Cultural Life of Political Media**

Tues., Feb. 16 Read: *The Battle of Algiers* Supplemental Booklet

Wed., Feb. 17 **Screen:** *The Battle of Algiers* (1966, 121 minutes)

Thurs., Feb. 18 Read: Alan A. Stone, "Reel Terrorism: Reconsidering *The Battle of Algiers*"

Week Seven: Mediating Objects and Global Flows

- Tues., Feb. 23: Read: Robert J. Foster, “Cola Connections and Worldly Things” (p. ix-xvii)
- Wed., Feb. 24: **Screen:** *Slumdog Millionaire* (2008, 120 minutes)
- Thurs., Feb. 25: Read: Nadine Chan, “*Slumdog Millionaire* and the Troubled Place of Cinema and Nation” (p. 38-41 & 43-44)

PART IV: Cinema**Week Eight: The Movie Theater**

- Tues., Mar. 1: Read: Jeffrey D. Himpele, “Film Distribution as Media: Mapping Difference in the Bolivian Cinemascape” (p. 47-52 & 58-62)
- Wed., Mar. 2: **Screen:** *That’s The Way I Like it* (1998, 95 minutes)
- Thurs., Mar. 3: Read: Charles R. Acland, “Zones and Speeds of International Cinematic Life” (p. 130-143)
- Assignment: Literature Review Due**

Week Nine: Piracy

- Tues., Mar. 8: Read: Barbara Klinger, “Contraband Cinema: Piracy, *Titanic*, and Central Asia”
- Wed., Mar. 9: **Screen:** *Jafar Panahi’s Taxi* (2015, 82 minutes)
- Thurs., Mar. 10: Read: Brian Larkin, “Degraded Images, Distorted Sounds: Nigerian Video and the Infrastructures of Piracy” (p. 289-303)

*****SPRING BREAK******

PART V: Television**Week Ten: The Audience**

- Tues., Mar. 22: Read: Ien Ang, Introduction to *Watching Dallas: Soap Opera and the Melodramatic Imagination* (p. 1-12)
- Wed., Mar. 23: **Screen:** *Grand Hotel*, “Part 1” (season 1, episode 1) (2011, 44 min.); *Mad Men*, “Smoke Gets In Your Eyes” (season 1, episode 1) 2007, 48 min.

Week Ten, cont'd.

Thurs., Mar. 24: Read: Flora Tsapovsky and Paul Frosh, "Television audiences and transnational nostalgia: *Mad Men* in Israel"

Assignment: Final Paper Proposal Due

Week Eleven: Netflix and Global Television

Tues., Mar. 29: Read: Chuck Tryon, "Restricting and Resistant Mobilities" (p. 42-49)

Wed., Mar. 30 **Screen** (at home): *Narcos*, "Descenso" (season 1 episode 1) 2015, 57 min. or *Sense8*, "Limbic Resonance" (seasons 1 episode 1) (2015, 67 min.)

Thurs., Apr. 1: *No Class—Away at Society for Cinema & Media Studies Conference*

Week Twelve: Television Travels

Tues., Apr. 5: Read: Timothy Havens, "*The Fresh Prince of Bel-Air*, Channel Fragmentation, and the Recognition of Difference" (p. 101-112)

Wed., Apr. 6: **Screen:** *Prisoners of War*, "Homecoming" (s. 1, ep. 1) (2010, 62 minutes); *Homeland*, "Pilot" (season 1, episode 1) (2011, 55 minutes)

Thurs., Apr. 7: Read: James Castonguay, "Fictions of Terror: Complexity, Complicity, and Insecurity in *Homeland*" (p. 139-45)

PART VI: Spreading Media**Week Thirteen: Social Media and Protest Culture**

Tues., Apr. 12: Read: Henry Jenkins, Sam Ford, and Joshua Green, "Why Media Spreads" (p. 1-23)

Wed., Apr. 13: **Screen:** *The Square* (2013) (95 minutes)

Thurs., Apr. 14: Read: Merlyna Lim, "Clicks, Cabs, and Coffee Houses: Social Media and Oppositional Movements in Egypt, 2004-2011" (p. 231-235 & 240-244)

Assignment: Film/TV Critique Due

PART VII: Technologies of Global Culture

Week Fourteen: The Cell Phone

Tues., Apr. 19 Read: Rich Ling, “The Forgotten Mobile Phone”

Wed., Apr. 20 **Screen:** *None*

Thurs., April. 21 Read: Michelle C. Johnson, “Culture’s Calling: Mobile Phones, Gender, and the Making of an African Migrant Village in Lisbon”

Week Fifteen: Ecologies of Global Technologies

Tues., Apr. 26: Read: Jenna Burrell, “The Import of Secondhand Computers and the Dilemma of Electronic Waste” (p. 159-164 & 173-181)

Wed., Apr. 27: **Screen:** *None*

Thurs., Apr. 28: Final Class and Wrap-up

Week Sixteen: Final Papers Due

Assignment: Final Papers Due to Canvas by Tuesday, May 3, at 2:30 p.m.

BIBLIOGRAPHY OF COURSE READINGS

- Acland, Charles R. *Screen Traffic: Movies, Multiplexes, and Global Culture* (Durham: Duke University Press, 2003).
- Anderson, Benedict. *Imagined Communities* (New York: Verso, 1983).
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- Burrell, Jenna. *Invisible Users: Youth in the Internet Cafes of Urban Ghana* (Cambridge: The MIT Press, 2012).
- Castonguay, James. "Fictions of Terror: Complexity, Complicity and Insecurity in *Homeland*," *Cinema Journal* 54, no. 4 (2015): 139-145.
- Chan, Nadine. "*Slumdog Millionaire* and the Troubled Place of Cinema and Nation," *Spectator* 30, no. 2 (2010): 37-45.
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- Foster, Robert J. *Coca-Globalization: Following Soft Drinks from New York to New Guinea* (New York: Palgrave Macmillan, 2008).
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- Jenkins, Henry, Sam Ford, and Joshua Green. *Spreadable Media: Creating Value in a Networked Society* (New York: New York University Press, 2013).

- Johnson, Derek. *Media Franchising: Creative License and Collaboration in the Culture Industries* (New York: New York University Press, 2013).
- Johnson, Michelle C. "Culture's Calling: Mobile Phones, Gender, and the Making of an African Migrant Village in Lisbon," *Anthropological Quarterly* 86, no. 1 (2013): 163-190.
- Kahn, Hillary E. and Saskia Sassen. *Framing the Global: Entry Points for Research* (Bloomington: Indiana University Press, 2014).
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- Larkin, Brian. "Degraded Images, Distorted Sounds: Nigerian Video and the Infrastructure of Piracy." *Public Culture* 16, no. 2 (2004): 289-314.
- Lim, Merlyna. "Clicks, Cabs, and Coffee Houses: Social Media and Oppositional Movements in Egypt, 2004-2011," *Journal of Communication* 62 (2012): 231-248.
- Ling, Rich. *Taken for Grantedness: The Embedding of Mobile Communication into Society* (Cambridge: The MIT Press, 2012).
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- Stone, Alan A. "Reel Terrorism: Reconsidering *The Battle of Algiers*," *Boston Review*. Feb. 1, 2003: 54-55.
- Striphas, Ted. *The Late Age of Print: Everyday Book Culture from Consumerism to Control* (New York: Columbia University Press, 2009).
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