

Media Globalization, MMC 97079, Section 001, Fall 2024

Department of Media Studies and Production

Klein College of Media and Communication

In-person Tuesdays 5:30 pm - 8:00 pm

Annenberg Hall 0001H

Instructor: Dr. Wazhmah Osman

Email: wazhmah.osman@temple.edu

Office Hours: Thursdays 3:30 pm to 5:00 pm or by appointment

Course Description:

This is an advanced PhD level course, which requires some understanding of global media phenomenon. The course explores questions of media ownership, content, flow, cultural values, political power and technological impact in relation to one of today's most used but least understood terms: globalization, cultural imperialism, and development communication, among others. Lectures, discussions, class activities, videos/films and course readings focus on how history (colonialism, imperialism, international relations), industrialization (industrial vs. “developing” and third world), political systems (democratic vs. non-democratic), economics (public vs. private), and culture (religion, language & world view) have shaped communication systems in Africa, Asia, the Middle East, Europe, North America, and Latin America. To do so, the course surveys mass communication systems in industrialized, newly industrialized, and developing countries and examines the interrelationship between global culture & local culture as related to mass media.

The course will interrogate broader issues including debates over cultural imperialism vs. the autonomy of local producers/consumers, the instability and stratification of reception, the shift from national to transnational circuits of production and consumption, to the ever increasing range of televisual culture, from melodramas, religious epics and soap operas, to varieties of public television; to the activist use of video, the internet, social media, and small media. While we consider all media, the focus of this course is on global visual media and how visual practices and economies shift and transform dramatically across different cultures. We will also closely examine shifting norms and practices around gender, sexuality, race, and class/socio-economic issues.

Goal:

Identify and develop a deeper understanding of global mass media phenomena as political, economic and cultural forces in industrialized, newly industrialized, and developing countries within the broader historical context of global flows and anti-flows of media, ideas, people, and other things.

Objectives:

- Identify the history and practices of the principal private and public interests tied to “global media”.
- Recognize the central concepts and theories associated with the convergence of national, global, and transnational communication and media.
- Recognize the interrelationship between "global culture" & local culture as related to mass media and diversity.
- Recognize how new media and technology relate to political and social issues in different parts of the world.
- Understand a variety of global media systems.

How this course will be taught

This class is an in-person class on Tuesdays from 5:30pm to 8pm in the MindLab. All class slides, assignments, and discussions are available to be accessed on Canvas. You are expected to complete the readings and your reading responses on Canvas prior to class. Class will be held occasionally on Zoom to accommodate the professor's travel to conferences and guest speakers. This is the Zoom link for when that happens: <https://temple.zoom.us/j/97562680271>
See the "Schedule of Classes" below for exact dates.

Attendance protocol and your health

If you feel unwell, you will not be penalized for your absence with a medical note. Instructors are required to ensure that attendance is recorded. Recording of attendance will also provide an opportunity for outreach from student services and/or academic support units to support students. Faculty and students agree to act in good faith and work with mutual flexibility.

Readings and other course materials

All course materials and required readings will be available on the course Canvas page or readily available online unless otherwise noted.

Accommodations

If you need accommodations based on the impact of a documented disability, including special accommodations for access to technology resources and electronic instructional materials required for the course, please contact me privately to discuss the specific situation by the end of the second week of classes or as soon as practical. If you have not done so already, please contact Disability Resources and Services at 215.204.1280, drs@temple.edu, or 100 Ritter Annex to learn more about the resources available to you. I will work with DRS to coordinate reasonable accommodations for all students with documented disabilities. All discussions related to your accommodations will be confidential.

Other challenges - please make this uniform with GM syllabus

I and others at Temple strive to make school an interesting and rewarding experience for you. We also know that school can be a challenge.

I would like to encourage any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, to access available resources. Those include the dean of students, Stephanie Ives (you can walk in to the Howard Gittis Student Center, room 304 at 1755 N. 13th Street, or call (215) 204-7188 or email dos@temple.edu).

Students struggling with mental health or substance use issues should immediately seek counseling at Tuttleman Counseling Services. Tuttleman Counseling is located at 1700 N. Broad St. on the 2nd Floor at the corner of Broad St. and Cecil B. Moore Ave. above Barnes and Noble.

Technology specifications for this course

Limited resources are available for students who do not have the technology they need for class. Students

with educational technology needs, including no computer or camera or insufficient Wifi-access, should submit a request outlining their needs using the Student Emergency Aid Fund form. The University will endeavor to meet needs, such as with a long-term loan of a laptop or Mifi device, a refurbished computer, or subsidized internet access.

Statement on recording and distribution of recordings of class sessions

All class slide presentations are available on Canvas and can be accessed at any time. Any recordings permitted in this class can only be used for the student's personal educational use. Students are not permitted to copy, publish, or redistribute audio or video recordings of any portion of the class session to individuals who are not students in the course or academic program without the express permission of the faculty member and of any students who are recorded. Distribution without permission may be a violation of educational privacy law, known as FERPA as well as certain copyright laws. Any recordings made by the instructor or university of this course are the property of Temple University.

Expectations for class conduct

In order to maintain a safe and focused learning environment, please let the professor know if you are sick or feeling sick and comply with the four public health pillars: wearing face coverings, maintaining physical distance, washing our hands and monitoring our health. It is also important to foster a respectful and productive learning environment that includes all students in our diverse community of learners. Our differences, some of which are outlined in the University's nondiscrimination statement, will add richness to this learning experience.

Demonstration of Learning and Method of Evaluation

Participation: 15%

- *Regular participation.* This class is predicated upon active participation and learning by all members. We will have lectures, discussions, and presentations. You cannot participate and learn if you do not attend class. You must take responsibility for your own learning and participate actively. This has several components.
 - The first is to be attentive to lectures by taking notes and not being on your mobile devices.
 - The second is to come to class prepared to contribute to class discussions with informed comments based on readings and listening to your fellow students. All weekly readings should be completed by Tuesday's class time.
 - The third is to participate and collaborate with other students.

Weekly Screenings and Discussion Questions: 30%

- Every week you will choose one of the readings from the week's readings and briefly summarize the key concepts and what you found useful, important, and/or interesting. These should be between 150-250 word write-ups that you will share with the class to help the class understand the key issues raised in the reading. To ensure coverage of all the readings per week, please make sure to cover a reading that has not been covered by one of your classmates. If your response shows a reasonable amount of engagement with your selected reading, you will receive full credit.

Reading presentation and Media of the Day (20%) and Write-up (5%): 25%

Each student will analyze and present one week's readings to the class along with an example pertaining to the week's topic. The example may be a current event, an example that one of the readings directly

mentions, or any other media text that is relevant to that class session's readings. You may select and present any kind of media such as a video clip, advertisement, video game, music, or web page so long as it is in reference to the day's reading. The student will then explain how their chosen "media of the day" is exemplary of the theme of the day's readings. Presentations should be 25 minutes long and demonstrate a close reading of the texts. Please post an attachment or link to your *presentation* (MS PowerPoint, Google Slides, or another presentation software) including the media of the day, along with a 250 to 500 word write-up of your reading on the weekly discussion board *before your class presentation*.

Final paper abstract and final paper: 30%

1. *Abstract & Presentation* (5%): Please write a 150-250 word abstract of your thesis idea and post it on the discussion board on our Canvas page by the designated date. We will workshop these in class. The abstract must also include the sources/texts you plan to engage with. You will then present your abstract to the class during the review and feedback sessions. These are informal presentations and do not require accompanying slides.
2. *Final paper* (25%): Using the theoretical and methodological expertise that you have gained throughout the class please create your own thesis for your final paper, in dialogue with and pending approval from the professor. By choosing a case study and/or regional media of your choosing, this paper should demonstrate students' amassed expertise of global media phenomena and advanced analysis of studying them. As such students must engage with the theories and methods of how the economics, politics, and organizations of global/local media industries impact issues of cultural expression and media sovereignty. Please cite four texts (including in-class films) to support your research/thesis statement (6 to 8 pages including a reference page). For additional details, please see "Final Paper Guidelines" on Canvas.

Written work

All submitted work must be typed, double-spaced, and paginated. You must use proper citation format for your paper—you are free to use APA, Chicago, or MLA style, but you must adhere to one style. Here is the quick guide for the Chicago Manual of Style for your information: <http://www.chicagomanualofstyle.org/home.html>

A note on late assignments

Late reading responses will not be accepted. Assignments and the final paper will be considered late if they're not submitted to Canvas by class time on the day they're due. Late assignments will be deducted one letter grade per day late.

Plagiarism and academic honesty

Plagiarism is taking someone else's words or ideas and passing them off as your own. This includes re-using your own work from another story or assignment. Please note that **intention is irrelevant** when it comes to plagiarism. Unintentional or accidental plagiarism will be subject to the same consequences as intentional plagiarism. Evidence of plagiarism will result in AT LEAST a zero for the assignment and will be reported to the university administration.

From the Temple Statement on Plagiarism and Academic Honesty

(<http://bulletin.temple.edu/undergraduate/about-temple-university/student-responsibilities/>): Temple University believes strongly in academic honesty and integrity. Plagiarism and academic cheating are,

therefore, prohibited. Essential to intellectual growth is the development of independent thought and a respect for the thoughts of others. The prohibition against plagiarism and cheating is intended to foster this independence and respect. **Plagiarism** is the unacknowledged use of another person's labor, another person's ideas, another person's words, another person's assistance. Normally, all work done for courses - papers, examinations, homework exercises, laboratory reports, oral presentations -- is expected to be the individual effort of the student presenting the work. Any assistance must be reported to the instructor. If the work has entailed consulting other resources -- journals, books, or other media -- these resources must be cited in a manner appropriate to the course. It is the instructor's responsibility to indicate the appropriate manner of citation. Everything used from other sources -- suggestions for organization of ideas, ideas themselves, or actual language -- must be cited. Failure to cite borrowed material constitutes plagiarism. Undocumented use of materials from the World Wide Web is plagiarism.

Academic cheating is, generally, the thwarting or breaking of the general rules of academic work or the specific rules of the individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course which was done for another; helping others to plagiarize or cheat from one's own or another's work; or actually doing the work of another person.

Academic freedom

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The university has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy # 03.70.02) which can be accessed through the following link: <http://policies.temple.edu/PDF/99.pdf>

Week 1 (August 27th)

Introduction and Overview

Syllabus and Class Objectives

Week 2 (September 3rd)

Globalization & Homogenization Theories

- Ben Bagdikian excerpt, "The Lords of the Global Village."
- Excerpt of Chapter 10, Media in a Changing Global Culture - the "The Politics of Information Flow" section to the "Regulating Global Media" section, pgs. 339 to 346.
 - Croteau, D. Hoynes, W., & Milan, S. (2018). *Media/Society: Industries, images and audiences* (4th ed.). Thousand Oaks, CA: SAGE Publications, Inc
- Excerpt of Chapter 2, The Economics of the Media Industry - "The Effects of Concentration" section, pgs. 45 to 54.
 - Croteau, D. Hoynes, W., & Milan, S. (2018). *Media/Society* Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy."
- John Tomlinson, "Homogenisation and Globalisation."
- **Screening:** Tukufu Zuberi, "The Final Demographic Racial Transition" (2017, Lecture, Youtube).

Week 3 (September 10th)

American Media, Culture, Ideology, and the Security State

Klein College Presidential Debate viewing party

- Excerpt of Chapter 3, Political Influence on Media - the "Regulating in the 'National Interest'" section, pgs. 105 to 111.
 - Croteau, D. Hoynes, W., & Milan, S. (2018). *Media/Society*
- Chapter 5, Media & Ideology
 - Croteau, D. Hoynes, W., & Milan, S. (2018). *Media/Society*

- **Screening:** *Citizenfour* (2014, Documentary, TubiTV) or *Snowden* (2016, Feature, Netflix).

Week 4 (September 17th) - Cultural Imperialism: Orientalism and Occidentalism

Guest Speaker Bilge Yesil

- Bilge Yesil (2024), selected chapters, Introduction, Chapter 2, and Chapter 3 from *Talking back to the west: How Turkey uses counter-hegemony to reshape the global communication order*. Champaign: University of Illinois Press.
- Bilge Yesil (2023), chapter in *the Handbook of media and culture in the Middle East*, edited by Joe F. Khalil, Gholam Khiabany, Tourya Ghaaybess, and Bilge Yesil. Wiley-Blackwell
- Boyd-Barrett, O. (2018). Cultural Imperialism and Communication.
- Wazhmah Osman. (2020). Chapter 3: Afghan Television Production: A Distinctive Political Economy (pp. 90-120) in *Television and the Afghan Culture Wars: Brought to You by Foreigners, Warlords, and Activists*. Champaign: University of Illinois Press.
- Wazhmah Osman. 2019. "Racialized Agents and Villains of the Security State: How African Americans are Interpellated against Muslims and Muslim Americans." *Asian Diasporic Visual Cultures and the Americas* 5 (1-2): 155-182.
- **Screening:** *Kismet: How Turkish Soap Operas Changed the World* (2013, Documentary, Youtube)

Week 5 (September 24th) - Migration, Borders, Race, and Media Representation

Guest Speaker Juan Llamas-Rodriguez

- Juan Llamas-Rodriguez (2023), Chapters 2 and 3 from *Border Tunnels: A Media Theory of the U.S.-Mexico Underground Borders*. University of Minnesota Press.
- Jason Ruiz (2023), Chapter 6, "Bad Hombres" Narcomedia at the US-Mexico Border (pp. 147-172)
- Wazhmah Osman and Karen Redrobe. 2022. "The Inclusions and Occlusions of Expanded Refugee Narratives: A Dialogue on *Flee*." *Film Quarterly* 76, no. 1: 23-34.
- Wazhmah Osman. 2022. "Transformations in Afghan Media and Culture Through Cycles of Upheaval." *Current History*: 135-140.
- Eszter Zimanyi (2017), "Digital Transience: Emplacement and Authorship in Refugee Selfies" <http://mediafieldsjournal.squarespace.com/digital-transience/>

Week 6 (October 1st) - Decoloniality: The Subaltern Speaks back

- Zahra Ali. 2024. Politicizing Ethics. Decolonizing Research on Iraq. *Comparative Studies of South Asia, Africa, and the Middle East* 44 (3), 2024, 418-422.
- Bishara, Amahl (2023): Decolonizing Middle East Anthropology: Toward Liberations in SWANA Societies. *American Ethnologist* 50(3), pp. 396-408.
- Chawla, Devika / Atay, Ahmet (2018): Introduction: Decolonizing Autoethnography. *Cultural Studies ↔ Critical Methodologies* 18(1), pp. 3-8.
- John L. Jackson Jr. (2014) Theorizing Production/Producing Theory (Or, Why Filmmaking Really Could Count as Scholarship), *Cultural Studies*, 28:4, 531-544, DOI: [10.1080/09502386.2014.888925](https://doi.org/10.1080/09502386.2014.888925)
- Wazhmah Osman and Narges Bajoghli. 2024. "Decolonizing Transnational Feminism: Lessons from the Afghan and Iranian Feminist Uprisings of the Twenty-First Century". *Journal of Middle*

East Women's Studies 1 March 2024; 20 (1): 1–22. doi:

<https://doi.org/10.1215/15525864-10961742>

- Tuck, Eve, and K. Wayne Yang. “Decolonization Is Not a Metaphor.” *Decolonization: Indigeneity, Education, & Society* 1, no. 1 (2012): 1–40
- Welcome, Leniqueca A. / Thomas, Deborah A. (2021): *Abstraction, Witnessing, and Repair; or, How Multimodal Research Can Destabilize the Coloniality of the Gaze*. *Multimodality and Society* 1(3), pp. 391–406.

Week 7 (October 8th) - Global Dramatic Serials and Popular Culture

Guest Speaker Christa Salamandra

- Selected chapters from *Middle Eastern Television Drama Politics, Aesthetics, Practices*. 2023. (1st ed.), 142-153, edited by C. Salamandra & N. Halabi, pages. Routledge.
<https://doi.org/10.4324/9781003185161>:
- Christa Salamandra. Chapter 6. “Past Continuous: The Chronopolitics of Representation in Syrian Television Drama”
- Mehdi Semati and Nima Behrooz Chapter 7. “*Gando* and the Geopolitical Imagination on Iranian Television”
- Wazhmah Osman. Chapter 8. “Afghan Television Dramas: Balancing Entertainment with the Realities of War”
- Christa Salamandra (2023), *Aesthetic Arabism* [**Aesthetic Arabism: The Syrian Musalsal Beyond Borders \(Pages: 231-244\)**](#) in the *Handbook of Media and Culture in the Middle East*

Week 8 (October 15th) - Soft Power & Tech Nationalism with guest speakers Burcu Baykurt

The Dizi Industry with guest speaker Zeynep Sertbulut

- [Soft-power internationalism: Competing for cultural influence in the 21st-century global order](#) -- Selected chapters: the introduction; Chapter 1, de Grazia; Chapter 2, Baykurt chapter
- [From circulating liberalism to tech nationalism: U.S. soft power and Silicon Valley](#)-- my article from 2022 that builds on the chapter from the co-edited book
- [Organizing in \(and against\) a New Cold War: The Case of 996.ICU](#) -- a piece by JS Tan & Moira Weigel
- Zeynep Sertbulut, “The dizi industry’s geographic imaginaries and narratives of global success,” *International Communication Gazette*
- Zeynep Devrim Gürsel, “#potsandpans: Rethinking Social Media in Istanbul during Occupy Gezi”
- Kardeş Türküler / Tencere Tava Havası (Sound of Pots and Pans),
<https://www.youtube.com/watch?v=o-kbuS-anD4>
- Alia Ayman, “Three films, one spectator and a polemic: Arab documentaries and ‘global’ audiences,” <https://www.jadaliyya.com/Details/33874>
- Film: *Tickling Giants*,
- <https://www.amazon.com/Tickling-Giants-Bassem-Youssef/dp/B071F9FVZV>

Week 9 (October 22nd) - Master Copies: Circuits of Mobility and Cosmopolitanism from the Periphery with Guest speaker Timothy Cooper

- “Prologue”, in Cooper, Timothy P. A. *Moral Atmospheres: Islam and Media in a Pakistani Marketplace*. New York: Columbia University Press, 2024. xv-xix
- “Introduction” in Cooper, Timothy P. A. *Moral Atmospheres: Islam and Media in a Pakistani Marketplace*. New York: Columbia University Press, 2024. 1-37

- “Cinema Itself: Film and Faith in Pakistan” in Cooper, Timothy P. A. *Moral Atmospheres: Islam and Media in a Pakistani Marketplace*. New York: Columbia University Press, 2024. 38-65
- Cooper, Timothy P. A. “The situation of the interface: Pashto master-copies and data migration in Sharjah”, *American Ethnologist* 51 (2) 2024: 181-192.
- Cooper, Timothy P. A. ““Live has an atmosphere of its own”: Azadari, ethical orientation, and tuned presence in Shi’i media praxis”, *Journal of the Royal Anthropological Institute* 28 (2) 2022: 651-675.
- Cooper, Timothy P. A. “The Kaččā and the Pakkā: Disenchanting the Film Event in Pakistan.” *Comparative Studies in Society and History* 62 (2) 2020: 262-295.

Week 10 (October 29th) - Global Music and Race and the Globalization of Copyright

Guest Speaker Larisa Mann in person

- Selected chapters from *Rude Citizenship: Jamaican Popular Music, Copyright and the Reverberations of Colonial Power*: The Introduction and Chapter 3: Counteractions (available through Temple Library and online chapter-by-chapter through the library)
- musical playlist of many of the tunes discussed in chapter 3:
<https://youtube.com/playlist?list=PLJYsW9KUIvNjnlSrlXr4kfOVmrG2QIhGJ&feature=shared>
- Mann. 2016. “White Faces in Intimate Spaces: Jamaican Popular Music in Global Circulation”

Week 11 (November 5th) - (Presidential elections – online check-in. Please use the zoom link provided at the top of the syllabus)

Week 12 (November 12th) - East Asian Popular Culture with Guest Speaker Danbi Yoo

- Afterlives of the Californian Ideology| Negotiating Silicon Valley Ideologies, Contesting “American” Civic Hacking: The Early Civic Hackers in South Korea and Their Struggle
<https://ijoc.org/index.php/ijoc/article/view/19362>
- Fang, K. (2018). Cinema Censorship and Media Citizenship in the Hong Kong Film Ten Years. *Surveillance & Society*, 16(2), 142–157. <https://doi.org/10.24908/ss.v16i2.6826>
- Kang, J. M. (2017). Just another platform for television? The emerging web dramas as digital culture in South Korea. *Media, Culture & Society*, 39(5), 762–772.
<https://doi.org/10.1177/0163443717709442>
- Liao, S., & Ling, Q. (2024). Streaming feminism: Women-centered net dramas, global television culture, and feminist textual possibilities. *Television and New Media*, 1–18
- Thomas Moran. 2021. A cinema of intimacy: the enduring beauty of Wong Kar Wai. <https://theconversation.com/a-cinema-of-intimacy-the-enduring-beauty-of-wong-kar-wai-170217>
- Guobin Yang, 2024 “Policy Case Study: Internet Politics”

Week 13 (November 19th) - Decolonizing Media Studies and Communication

- Miriyam Aouragh and Paula Chakravartty. 2016. “Infrastructures of Empire: Towards a Critical Geopolitics of Media and Information Studies.” *Media, Culture & Society* 38, no. 4: 559–575.
- Paula Chakravartty and Sarah J. Jackson. 2020. “The Disavowal of Race in Communication Theory.” *Communication and Critical/Cultural Studies* 17 (2): 210–19.
doi:10.1080/14791420.2020.1771743.
<https://www.tandfonline.com/doi/pdf/10.1080/14791420.2020.1771743>

- Paula Chakravartty, Rachel Kuo, Victoria Grubbs, Charlton McIlwain, #CommunicationSoWhite, *Journal of Communication*, Volume 68, Issue 2, April 2018, Pages 254–266, <https://doi.org/10.1093/joc/jqy003>
- Paula Chakravartty. 2019. “The Media, ‘Race’ and the Infrastructure of Empire.” In *Media and Society*, edited by James Curran and David Hesmondhalgh, 242–62. New York: New York University Press.

Final Paper Guidelines and Review: We will workshop your final paper thesis ideas and help you draft an outline and abstract for your final papers in class.

Week 14 (November 26th) - Fall Break / Thanksgiving

Week 15 (December 3rd) Development Communication and Communication for Social Change (CSC) - Guest Speaker Lauren Kogen in person

- Lauren Kogen, 2022. Communicating for social change: A model of communicative power. <https://journals.sagepub.com/doi/10.1177/17480485221104003>
- Waisbord S (2015) Three challenges for communication and global social change. *Communication Theory* 25(2): 144–165
- Melkote and Steeves (2015) - Communication for Development in the third world.
- Rice & Atkin, Chapter 3 ("Why Can't We Sell Human Rights...").
- Rice & Atkin, Chapter 22 ("The Rising Tide of Entertainment-Education").
- Teju Cole, “The White-Savior Industrial Complex,” *The Atlantic*.
- Adam Serwer, “The Tragedy of Erik Killmonger,” *The Atlantic*.

Week 16 (December 10th) - Study Day and Final Papers due Thursday, 12/12 by 5pm