

CTCS 367 – **Global Media**
Fall 2013
W: 10-1:50p (SCA 316)

Nitin Govil
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(o) Th: 12-1:45 (SCA 317)

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Course Description

This course examines media globalization from aesthetic, political, and cultural perspectives. We will consider a broad array of historical and contemporary media with an attention to the connections between media forms, practices, and industries across local and global contexts. We will also investigate the current imagination of the “global” in media arts and practice. Topics to be covered include Bollywood, urban transformation, political activism, Danish television, the Olympics, the materiality of the Internet, social media and revolution, the environment, and global Hollywood.

Class presentations, discussion, and writing are all required in addition to weekly class readings.

Required Texts

1. Manfred B. Steger, *Globalization: A Very Short Introduction* (Third Edition). Oxford, 2013.
2. Mohsin Hamid, *How to Get Filthy Rich in Rising Asia*. Riverhead, 2013.
3. Philip N. Howard and Muzammil M. Hussain, *Democracy’s Fourth Wave? Digital Media and the Arab Spring*. Oxford, 2013.
4. Additional articles to be made available on course Blackboard site (noted as “[BB]” in course schedule)

Assessment

In Class Mid-Term Exam:	20%
In Class Presentation:	20%
Class Discussion & Participation:	20%
Take-home Final:	30%
Short Writing Assignment:	10%

Grading Scale		
100-98: A+	97-94: A	93-90: A-
89-87: B+	86-83: B	82-80: B-
79-77: C+	76-73: C	72-70: C-
69-67: D+	67-63: D	62-60: D-
59-0: F		

Course Requirements and Policies:

Attendance at all lectures is *required*. You are responsible for all the material covered in lecture. Please read all required reading before class. There will be no late or make-up assignments without adequate and sufficient documentation.

Laptop/tablet use in class is restricted to note-taking only. Please refrain from other uses while in the classroom.

Statement for Students with Disabilities: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the professor or the TA as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity: USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Please review the academic standards tutorial at:

http://www.usc.edu/libraries/about/reference/tutorials/academic_integrity/index.php.

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Plagiarism (copying and modifying someone else's work or website and presenting it as your own) will not be tolerated. If you are doubtful about how to use citations, please see the Teaching Assistant or the Professor.

Course Exam, Project and Paper Retention Policy: It is the responsibility of all students in Critical Studies courses to retrieve all papers, projects, assignments and/or exams within one academic year of completion of a course. These records may be essential in resolving grade disputes and incompletes as well as assist in verifying that course requirements have been met. The Critical Studies Division will dispose of all records from the previous academic year in May of the current academic year. No exceptions. Please be in contact with your TA about collecting these documents while you are taking the course.

Welcome aboard.

Course Schedule

Session 1 – August 28

Introductions

See: *Shìjìè* (The World, Jia Zhangke, 2004)

Session 2 – September 4

Intimations of the Global

Read: Steger, *Globalization*, 1-36.

See: *I Forgot My Phone* (Miles Crawford, 2013) 2m

[\[http://www.youtube.com/watch?v=OINa46HeWg8\]](http://www.youtube.com/watch?v=OINa46HeWg8)

Manufactured Landscapes (Jennifer Baichwal, 2006) 90m

Session 3 – September 11

Economics and Politics

Read: Steger, *Globalization*, 37-73.

See: *Hēi yǎn quān* (I Don't Want to Sleep Alone, Tsai Ming-Liang, 2006) 115m

Session 4 – September 18

Global Hollywood

Read: 1. Steger, *Globalization*, 74-86.

2. Toby Miller, "Global Hollywood 2010." *International Journal of Communication*, vol. 1 (2007): 1-4. [BB]

3. John Trumbour, "Hollywood and the World: Export or Die." In Paul McDonald and Janet Wasko, eds., *The Contemporary Hollywood Film Industry*. Blackwell, 2008. 209-219. [BB]

See: *The Bourne Legacy* (Tony Gilroy, 2012) clip

Mission: Impossible – Ghost Protocol (Brad Bird, 2011) clip

Session 5 – September 25

Global (un)Harmony and Sport

Read: 1. Steger, *Globalization*, 103-137.

2. Jacques deLisle, "One World, Different Dreams: The Contest to Define the Beijing Olympics." In Monroe E. Price and Daniel Dayan, eds., *Owning the Olympics: Narratives of the New China*. Michigan, 2008: 17-66.

See: Beijing Olympics Opening and Closing Ceremonies (2008)

Session 6 – October 2

The Global Information Infrastructure

Read: 1. Nicole Starosielski, "Warning: Do Not Dig': Negotiating the Visibility of Critical Infrastructures," *Journal of Visual Culture* 11, no. 1 (2012): 38-57. [BB]

2. Andrew Blum, "Where Data Sleeps." *Tubes: A Journey to the Center of the Internet*. Harper Collins, 2012. 227-262. [BB]

See: *Bundled, Buried, and Behind Closed Doors* (Ben Mendelsohn)

Submarine Cable System Development (Bell Telephone Labs, 1958) 18m
How Amazon's Largest Distribution Center Works (Bloomberg)
Amazon, the Truth Behind the Click
<https://www.youtube.com/watch?v=CXWJ4GfQ22E#t=35>

Session 7 – October 9

Bollywood

Read: 1. Adrian Athique, "Bollywood, Brand India and Soft Power." *Indian Media. Polity*, 2012. 111-130. [BB]

See: *Debangg (Fearless)*, Abhinav Kashyap, 2010) 125m

****NO CLASS – OCTOBER 16****

October 18 and 19 (Friday and Saturday)

Attend Visions and Voices: Indian Film Centennial, 1913-2013

Screenings include: *Ship of Theseus* (2012), *Celluloid Man* (2012) and *Besharam* (2013)

Schedule and Reservations: <http://web-app.usc.edu/ws/eo2/calendar/113/event/903767>

Session 8 – October 23

****In-Class Mid-term Exam****

****Short Writing Assignment Due in Class****

Nordic Noir

Read: Lauren Collins, "Danish Postmodern: Why Are So Many People Fans of Scandinavian TV?" *The New Yorker*, January 7, 2013: 22-30. [BB]

See: *Forbrydelsen* (2007)
Borgen (2010)

Session 9 – October 30

Korean Media Networks

Jinhee Park Guest Lecture

Read: TBA

See: TBA

Session 10 – November 6

Transformation in the Global South

Read: Hamid, *Filthy Rich in Rising Asia*

Session 11 – November 13

The Arab Spring 1

Read: Howard and Hussain, *Democracy's Fourth Wave?* 3-45

See: *Persepolis* (Marjane Satrapi and Vincent Paronnaud, 2007) 95m

Session 12 – November 20

The Arab Spring 2

Read: Howard and Husain, *Democracy's Fourth Wave?* 47-125.

See: *Takva: A Man's Fear of God* (Özer Kiziltan, 2006)

****NO CLASS – THANKSGIVING – NOVEMBER 27****

Session 13 – December 4

****Hand Out Take-home Final Exam****

Global Media and the Environment

Read: 1. Steger, *Globalization*, 87-102.

2. Rick Maxwell and Toby Miller, *Greening the Media*. Oxford, 2012. 86-108.

See: *Terminal Island* (Xiaowen Zhu, 2013) 11m

<http://www.zhuxiaowen.com/Terminal-Island>

****Take-home final – Due (via email) on Friday, December 13 (at the latest)****