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## MEDIA GLOBALIZATION in Fall 2020 (CM2006A)

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|-----------------------|---------------------------------------------------|-------------------------|------------------------|
| <b>Course Code</b>    | CM2006A                                           | <b>Professor(s)</b>     | Youna Kim              |
| <b>Prerequisites</b>  | None                                              | <b>Office Number</b>    | G-304 (or Teams)       |
| <b>Class Schedule</b> | F: 10:50-12:25 in PL-1<br>T: 16:20-17:55 in Q-604 | <b>Office Hours</b>     | Meeting by appointment |
| <b>Credits</b>        | 4                                                 | <b>Email</b>            | ykim@aup.edu           |
| <b>Semester</b>       | Fall 2020                                         | <b>Office Tel. Ext.</b> | 824                    |

## Course Description

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What is globalization? Why study the media? What is the relationship between the media and globalization? What are the consequences of media globalization on our lives and identities? This course critically explores these questions and challenging issues that confront us today. Globalization can be understood as a multi-dimensional, complex process of profound transformations in all spheres – technological, economic, political, social, cultural, intimate and personal. Yet much of the current debates of globalization tend to be concerned with “out there” macro-processes, rather than what is happening “in here,” in the micro-processes of our lives. This course explores both the macro and the micro. It encourages students to develop an enlarged way of thinking – challenging existing paradigms and providing comparative perspectives.

## COURSE

**EXPECTATIONS:**      **Read critically, think critically and write critically**

During this course, you should:

- NOT expect a “right answerism”, but try to explore widely (e.g. expose yourself to a variety of perspectives).
- NOT just repeat what the book says, but try to have a “dialogue” (e.g. question why? what else?)
- NOT apply the theory blindly or dutifully, but try to evaluate its strengths and weaknesses (e.g. based on the society where you come from) and gain a nuanced, contextualized understanding of the theory/knowledge.

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- NOT demonstrate immaturity or offensiveness to any constructive criticism on your work, but try to appreciate and incorporate it in order to improve your work significantly.

### **STUDENT LEARNING OUTCOMES:**

At the end of this course, after attending all classes and completing the relevant reading and assignments, students should be able to:

- Describe the mapping of media globalization – not only macro structures but also micro processes.
- Identify a diversity of perspectives – not only dominant/Western views but also marginalized positions.
- Assess critically the strengths and weaknesses of theories, conceptually and methodologically.
- Demonstrate reflexivity by listening to each Other and interpret differences in a reflexive manner.
- Produce a critical essay on key issues appropriate to this course.

## **Course Learning Outcomes**

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Know and understand the key issues of globalization and the subsequent economic and cultural effects.

Distinguish between global, transnational and international communication

Understand the mapping of media globalization – both macro structures and micro processes and understand the Global North/Global South divide between information-rich and information-poor countries in the world.

Identify a diversity of global perspectives – not only dominant/Western views but also marginalized, alternative and counter-hegemonic positions

Consider the relationship between tradition and modernity and the role that globalized media play in their shifting relationship.

Understand the different ways of producing news and entertainment across the world.

Able to compare, contrast and analyze critically media and media usage from different cultural traditions

Appraise the advantages and disadvantages of the role of English as a global language.

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## General Education

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[PLEASE REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

### GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

## Course Outline

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The default assumption is that all classes will be held onsite (and thus synchronous and face-to-face). Any exception to this always needs to be approved by the professor. If you cannot come to the classroom for a reason concerning Covid-19, please inform the professor in advance (at least 24 hours before class) and explain the reason in a written form (by email), so that the professor can contact you individually to organize an alternative way.

The following outline is subject to change, depending on your level of understanding and your own final essay project. Exceptionally, this semester is relatively short and thus intensive.

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Friday 25 September: Syllabus / Orientation

## **Week 1 – Week 5: Final Essay Project Preparation**

For each class, please read ONE (at least) of the following materials (and watch short videos, when required) BEFORE class and be prepared to discuss and write about key questions (to be raised by the professor).

### Week 1 Tuesday 29 September: What is Globalization?

There are many ways of understanding the phenomenon that has come to be called globalization. This session will open the course with a discussion of some of the key features of globalization, what globalization means and how to understand it.

(1) Held, David and McGrew, Anthony (2003) *The Global Transformations Reader*. Introduction.

(2) Giddens, Anthony (1999) *Runaway World: How Globalization is Reshaping Our Lives*. Introduction.

(3) Anthony Giddens' BBC lecture on this same topic (available online).

<http://www.bbc.co.uk/radio4/reith1999/>

(4) Pieterse, Jan Nederveen (2000) Globalization North and South: Representations of Uneven Development and the Interaction of Modernities', *Theory, Culture & Society*, Vol. 17(1): 129-137.

(5) One article of your choice/interest (e.g. your final essay project) that is related to this topic "Globalization", selected from academic journal articles.

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### Week 1 Friday 2 October: Why Study the Media?

The media are central to everyday life – ubiquitous, yet inconspicuous and deeply ingrained in what we take for granted as an essential component of contemporary experience. We live in an increasingly mediated world, in an increasingly global world. Is there globalization without the media? Why study the media? This session will explore the centrality of the media to contemporary experience and globalization.

- (1) Held, David and McGrew, Anthony (2003) *The Global Transformations Reader*. One chapter written by John Thompson.
- (2) Silverstone, Roger (1999) *Why Study the Media?* Introduction (pages 1-28).
- (3) Gill, Rosalind (2014) 'Awaken Your Incredible: Love Your Body Discourses and Postfeminist Contradictions', *International Journal of Media & Cultural Politics*, Vol. 10(2): 179-188.
- (4) One article of your choice/interest (e.g. your final essay project) that is related to this topic "Media Power", selected from academic journal articles.

### Week 2 Tuesday 6 October: Global Flow of the Media: Media Imperialism? Cultural Imperialism?

This session will discuss global flow of the media, particularly debates on the West / USA media dominance around the world and its possible consequences. Media imperialism? Cultural imperialism? To what extent is it relevant today?

- (1) Thussu, Daya (2018) *International Communication: Continuity and Change*. Introduction.
- (2) Schiller, Herbert (1992) *Mass Communications and American Empire*. Introduction.
- (3) Aouragh, Miriyam and Chakravartty, Paula (2016) 'Infrastructures of Empire: Towards a Critical Geopolitics of Media and Information Studies', *Media, Culture & Society*, Vol. 38(4):

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559-575.

(4) One article of your choice/interest (e.g. your final essay project) that is related to this topic “Media Imperialism” or “Cultural Imperialism”, selected from academic journal articles.

Week 2 Friday 9 October: Contra Flow of the Media: Homogenization? Heterogenization? Hybridization?

Global media flow is not just one way – from the West / USA to the rest of the world – even though it is disproportionately weighted in favour of the former. New players have emerged from non-Western countries including India, Japan, South Korea, China and Brazil. This session will consider contra flow of the media and ask what is actually happening in media globalization today. Homogenization? Heterogenization? Hybridization?

(1) Thussu, Daya (2007) *Media on the Move: Global Flow and Contra-flow*. Introduction.

(2) Chadha, Kalyani and Kavoori, Anandam (2015) ‘The New Normal: From Media Imperialism to Market Liberalization – Asia’s Shifting Television Landscapes’, *Media, Culture & Society*, Vol. 37(3): 479-492.

(3) Thussu, Daya (2007) *Media on the Move: Global Flow and Contra-flow*. One chapter on India, Japan, Korea, China, or Brazil.

(4) Kim, Youna (2013) *The Korean Wave: Korean Media Go Global*. Introduction.

(5) One article of your choice/interest (e.g. your final essay project) that is related to this topic “non-Western Media”, selected from academic journal articles.

Week 3 Tuesday 13 October: Media Consumption and Everyday Life: How Do You Make Sense of the Media?

What is the significance of consuming the media in everyday life? What kinds of pleasure (or

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displeasure), aesthetic taste, specific meanings, and modes of relationships are found? Are there yearning elements and contestable differences? The aim of this session is to encourage students to explore 'reflexively' their own experience of the media for their own theorization. And what can be learned from listening to the experiences of each other?

(1) Pink, Sarah (2013) 'Saturated and Situated: Expanding the Meaning of Media in the Routines of Everyday Life', *Media, Culture & Society*, Vol. 35(6): 677-691.

(2) Silverstone, Roger (1999) *Why Study the Media?* One chapter on 'experience'.

(3) Gray, Jonathan and Murray, Sarah (2016) 'Hidden: Studying Media Dislike and Its Meaning', *International Journal of Cultural Studies*, Vol. 19(4): 357-372.

(4) One article of your choice/interest (e.g. your final essay project) that is related to this topic "Media Consumption and Everyday Life", selected from academic journal articles.

### Week 3 Friday 16 October: Questions of Identity: Who Needs Identity?

This session will discuss the relationship between the media and identity and recognize the central role that the media may have in the formation and transformation of identity. To demonstrate this point, we will consider empirical studies on 'young people' in the global media landscapes.

(1) Kim, Youna (2019) *South Korean Popular Culture and North Korea*. Introduction.

(2) Sotsky, Jennifer (2013) 'They Call Me Muslim: Muslim Women in the Media Through and Beyond the Veil', *Feminist Media Studies*, Vol. 13(5): 791-799.

(3) Shaw, Adrienne (2012) 'Do You Identify as a Gamer?: Gender, Race, Sexuality, and Gamer Identity', *New Media & Society*, Vol. 14(1): 28-44.

(4) Gillespie, Marie (1995) *Television, Ethnicity and Cultural Change*. Introduction.

(5) One article of your choice/interest (e.g. your final essay project) that is related to this topic "Media and Identity", selected from academic journal articles.

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#### Week 4 Tuesday 20 October: Diaspora and the Media: Transnationalism?

Diaspora is a place of living with, living through difference. Drawing on recent studies of diasporas and the media, this session will explore the role of the transnational and national media in the everyday lives of diasporas, ethnic minority groups. Do they transform from 'ethnic group' to 'transnational community'? This session will consider the contested process and what is problematical in the emerging idea of 'transnationalism', a transnationally-imagined cultural and political community.

- (1) Burrell, Jenna (2008) 'I have Great Desires to Look Beyond My World: Trajectories of Information and Communication Technology Use among Ghanaians Living Abroad', *New Media & Society*, Vol. 10(2): 203-224.
- (2) Kim, Youna (2017) *Childcare Workers, Global Migration and Digital Media*. Introduction.
- (3) Lohmeier, Christine and Pentzold, Christian (2014) 'Making Mediated Memory Work: Cuban-Americans, Miami Media and the Doings of Diaspora Memories', *Media, Culture & Society*, Vol. 36(6): 776-789.
- (4) Karim, Karim (2003) *The Media of Diaspora*. One chapter written by Kevin Robins and Asu Aksoy.
- (5) One article of your choice/interest (e.g. your final essay project) that is related to this topic "Media and Diaspora", selected from academic journal articles.

#### Week 4 Friday 23 October: Cosmopolitanism: What? Who? How?

In the current debates of transnational mobility and media globalization, cosmopolitanism has become the privileged, prime term of analysis for characterizing qualities in people on the move. What is cosmopolitanism? Who is it that experiences cosmopolitanism? How are they becoming cosmopolitan? This session will critically explore the conditions for cosmopolitanism, the possibilities for the becoming of cosmopolitan self.

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(1) Appiah, Kwame Anthony (2006) *Cosmopolitanism: Ethics in a World of Strangers*. Introduction.

**(2) Pichler, Florian (2008) 'How Real is Cosmopolitanism in Europe?', *Sociology*, Vol. 42(6): 1107-1126.**

**(3) Kim, Youna (2011) 'Female Cosmopolitanism?: Media Talk and Identity of Transnational Asian Women', *Communication Theory*, Vol. 21(3): 279-298.**

(4) Hannerz, Ulf (1990) 'Cosmopolitans and Locals in World Culture', M. Featherstone (ed) *Global Culture: Nationalism, Globalization and Modernity*.

(5) Vandevoordt, Robin (2018) 'Moral Cosmopolitanism and the Everyday Life: How Students Encounter Distant Others', *Media, Culture & Society*, Vol. 40(2): 195-210.

(6) One article of your choice/interest (e.g. your final essay project) that is related to this topic "Cosmopolitanism and Media", selected from academic journal articles.

#### Week 5 Tuesday 27 October: Re-inventing Tradition Re-thinking Nationalism in the Era of Globalization?

Can it be argued that tradition and nation/national identity are still an integral part of contemporary life? Are these more consciously reinvigorated under the pressure of media globalization? If so, how and why? This session will critically question Eurocentric assumptions that are insensitive to the variety of mediated experiences of those differentially placed within non-central contexts.

(1) Smith, Anthony (1995) *Nations and Nationalism in a Global Era*. Introduction.

(2) Smith, Anthony (1990) 'Towards a Global Culture?', M. Featherstone (ed) *Global Culture: Nationalism, Globalization and Modernity*.

(3) Beck, Ulrich (2006) *Cosmopolitan Vision*. Introduction.

(4) Szulc, Lukasz (2015) 'Banal Nationalism and Queers Online: Enforcing and Resisting Cultural Meanings of .tr', *New Media & Society*, Vol. 17(9): 1530-1546.

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(5) One article of your choice/interest (e.g. your final essay project) that is related to this topic “Nationalism and Media Globalization”, selected from academic journal articles.

#### Week 5 Friday 30 October: Global Public Sphere?

Is there a global public sphere? What role do, or might, the media play in enabling an effective formation of the global public sphere, by disseminating information and by providing a space for the expression of opinion? By considering the debates around the original concept of the ‘public sphere’ (Jurgen Habermas) in the globalizing media environment today, this session will critically explore both the possibilities and the limitations of the global public sphere.

(1) Lunt, Peter and Livingstone, Sonia (2013) ‘Media Studies’ Fascination with the Concept of the Public Sphere: Critical Reflections and Emerging Debates’, *Media, Culture & Society*, Vol. 35(1): 87-96.

(2) Fraser, Nancy (2007) Transnationalizing the Public Sphere: On the Legitimacy and Efficacy of Public Opinion in a Post-Westphalian World (available online).

<http://eipcp.net/transversal/0605/fraser/en>

(3) Peters, John Durham (1993) ‘Distrust of Representation: Habermas on the Public Sphere’, *Media, Culture & Society*, Vol. 15(4): 541-571.

(4) Calhoun, Craig (1992) *Habermas and the Public Sphere*. Introduction.

(5) One article of your choice/interest (e.g. your final essay project) that is related to this topic “Public Sphere and Media”, selected from academic journal articles.

#### **Week 6 – Week 8: Final Essay Project Completion**

You will learn how to write and complete your final essay by including: 1) What is your key question? (2) What is your argument? (3) How is your argument supported? Where is

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evidence? (4) Why is your essay important, intellectually? (5) How does your essay intervene in the existing literature and make a (small) contribution? Please follow the professor's step-by-step instructions and feedback in order to complete your final essay by the deadline Week 9 Tuesday 24 November. (Details TBA)

To start with, please watch three short videos (below) BEFORE class (Week 6 Tuesday) and be prepared to discuss and write about key questions (to be raised by the professor).

What is research? (video)

<https://www.youtube.com/watch?v=BJhpQs82uR8>

Bell Hooks, *Cultural Criticism and Transformation* (video)

[https://www.youtube.com/watch?v=KLMVqnyTo\\_0](https://www.youtube.com/watch?v=KLMVqnyTo_0)

Stuart Hall, *Race, the Floating Signifier* (video)

<https://www.youtube.com/watch?v=bMo2uiRAf30>

**Week 6 Tuesday 3 November: Final Essay Project (1) Key Question / Critical Thinking**

**Week 6 Friday 6 November: Final Essay Project (2) Argument**

**Week 7 Tuesday 10 November: Final Essay Project (3) Evidence**

**Week 7 Friday 13 November (Fall break, NO classes at the AUP)**

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**Week 8 Tuesday 17 November: Final Essay Project (4) Intellectual Justification**

**Week 8 Friday 20 November: Final Essay Project (5) Critical Literature Review / Contribution**

**Week 9 – Week 11: Student Presentation, Feedback and Discussion**

**The following content should be highlighted in your presentation on your final essay:**

**(1) What is your key question? (2) What is your argument? (3) How is your argument supported? Where is evidence? (4) Why is your essay important, intellectually? (5) How does your essay intervene in the existing literature and make a (small) contribution? After your presentation, you will be given detailed feedback from the professor, and you will be asked to write and submit the feedback together with your reflection on the feedback. (Details TBA)**

**Week 9 Tuesday 24 November: Student Presentation, Feedback and Discussion (1)**

**Week 9 Friday 27 November: Student Presentation, Feedback and Discussion (2)**

**Week 10 Tuesday 1 December: Student Presentation, Feedback and Discussion (3)**

**Week 10 Friday 4 December: Student Presentation, Feedback and Discussion (4)**

**Week 11 Tuesday 8 December: Student Presentation, Feedback and Discussion (5)**

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**Week 11 Friday 11 December: Student Presentation, Feedback and Discussion (6)**

**Final Exam Period Friday 18 December: Reflection on Feedback, Revision Seminar**

**After your presentation (Week 9 – Week 11), you will be given detailed feedback from the professor, and you will be asked to write and submit the feedback together with your reflection on the feedback. (Details TBA)**

## **Textbooks**

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This course doesn't have any textbook.

## **Attendance Policy**

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The default assumption is that all classes will be held onsite (and thus synchronous and face-to-face). Any exception to this always needs to be approved by the professor. If you cannot come to the classroom for a reason concerning Covid-19, please inform the professor in advance (at least 24 hours before class) and explain the reason in a written form (by email), so that the professor can contact you individually to organize an alternative way.

Attendance is highly recommended.

**Please note:** Your participation (development of your critical thinking) in the classroom is integral to the course and its evaluation.

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Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

## Grading Policy

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**Two review essays, total 2000 words**

**(deadlines Week 3 Friday 16 October and Week 4 Friday 23 October) 20%**

Please respect the deadlines. Late submissions will NOT get any feedback.

**Based on reading materials and seminar discussions, you will be asked to engage with essay writing. The review essays are intended to train you to read the text critically. You will be asked to read articles and write: (1) What are the main arguments of the articles? (2) What do you think about the articles, their strengths and weaknesses? Assessment will focus on (1) Clarity of expression, (2) Imaginativeness, (3) Critical appraisal, (4) Depth of**

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**interpretation. Specific guidelines for writing and feedback will be given during classes. You will first learn and practice each element above; and then move on to combine some of the elements; and finally, integrate all the elements into a critical paper/essay.**

**Class engagement and response papers, total 3000 words**

**(in all classes, Tuesdays and Fridays) 20%**

Please read assigned materials (and watch short videos, when required) BEFORE class and be prepared to discuss and write about key questions (to be raised by the professor). You will be asked to outline the key points of the materials and open up seminar discussions based on that writing. The purpose of the response papers is to encourage you to read closely the assigned materials and engage with the important learning process in the classroom.

**Presentation on the critical paper/essay, and feedback / reflection**

**(from Week 9 Tuesday 24 November) 10%**

**The following content should be highlighted in your presentation on the critical paper/essay: (1) What is your key question? (2) What is your argument? (3) How is your argument supported? Where is evidence? (4) Why is your essay important, intellectually? (5) How does your essay intervene in the existing literature and make a (small) contribution? After your presentation, you will be given detailed feedback from the professor, and you will be asked to write and submit the feedback together with your reflection on the feedback.**

**Critical paper/essay, 3000 words**

**(deadline Week 9 Tuesday 24 November) 50%**

Please follow the professor's step-by-step instructions and feedback in order to complete your

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final essay project by the deadline. Late submissions will NOT get any feedback.

The critical paper/essay 3000 words should include the five elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) critical literature review and (small) contribution to this field of study.

The emphasis in the essay should be on **analysis and criticism**. You should avoid excessive description of existing literature (e.g. do not make the essay a summary of existing literature or of class lecture notes). You should try to develop your **argument**, by engaging with existing literature as the grounding but not the main substance of the essay. Also, you should avoid a journalistic/marketing/business style and adopt an **academic style** which aims for criticism, logic and analysis in a consistent and coherent manner, rather than a thin description and a sensational presentation.

In general, you will be rewarded for demonstrating the following characteristics:

### **Content**

- (1) Relevance to the course
- (2) Wide reading
- (3) Development of argument
- (4) Accurate citation of references (including adequate bibliography)

### **Presentation**

- (5) Clarity of expression
- (6) Explicit structure
- (7) Consistency of purpose
- (8) Clear conclusion

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### **Critical Judgement**

- (9) Depth of interpretation
- (10) Imaginativeness
- (11) Critical appraisal
- (12) Thoroughness of analysis

**Grade A range** is for outstanding work that achieves all that could reasonably be expected of a university BA student, and demonstrates many (at least 7) of the 12 characteristics above in relation to a **well-developed argument**.

**AND** include all 5 elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) critical literature review and (small) contribution to this field of study.

**AND** demonstrate the Student Learning Outcomes, and the Course Expectations, including:

- NOT just repeat what the book says, but try to have a “dialogue” (e.g. question why? what else?)
- NOT apply the theory blindly or dutifully, but try to evaluate its strengths and weaknesses (e.g. based on the society where you come from) and gain a nuanced, contextualized understanding of the theory/knowledge.
- NOT demonstrate immaturity or offensiveness to any constructive criticism on your work, but try to appreciate and incorporate it in order to improve your work significantly.

**Grade B range** is for work that demonstrates an integration of some (at least 5) of the 12 characteristics above but presents an **under-developed argument**.

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AND include at least 4 of 5 elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) contribution to this field of study.

**Grade C range** is for work that adopts some (at least 3) of the 12 characteristics above but does **not present any argument**.

AND include at least 3 of 5 elements above: (1) key question, (2) argument, (3) evidence, (4) intellectual importance, (5) contribution to this field of study.

**Fail** is one in which the course learning goals are not properly understood, key issues are not identified, the essay is badly organized, and requires an adequate range of reading and attention to the above characteristics.

## Other

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